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THE VARSITY
Vol. 105, Special Summer Number 1, June 6, 1984

Visa kids sue U of T

by Scot Blythe

Visa students now suing the University of Toronto for back tuition have attracted support from student groups across the province.

The students filed a class action suit against the university last month, arguing that the university misrepresented tuition fees for the academic years 1982-84. At that time universities across the province raised fees for visa students 40 per cent with out properly informing students.

The students set up a committee, and spokesperson John Woo says the University of Toronto was selected as an exemplary case because it has significant numbers of visa students. Woo stated that there was "a blatant lack of information at U of T."

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Student unions from across the province have chipped in for a legal fund. At the University of Toronto, the Students' Administrative Council (SAC) has donated $1,000. External Commissioner Nye Thomas said the misrepresentation "Is indicative of the way the administration treats students at U of T. SAC thinks the administration has really screwed around these students."

Approximately 560 full-time students are affected. If they win the court case, the university could owe them up to $1,300 each, Thomas said

The suit marks a shift both in the long-standing fight against fee differentials, and in the tactics traditionally used by students.

Previously, visa students have concentrated on the provincial government, which allowed universities to charge fee differentials in 1974, and argued for their complete abolition. Thomas said he hopes this suit "will initiate a broader debate on the morality and legality of differential fees."

He also noted that students have switched from protests to legal action because protests aren't always effective. Students now have "greater sophistication" and are adding to the repertoire of tactics. Thomas believes this is the first time students in Canada have resorted to a class action suit. The visa students are also investigating a constitutional challenge to differentials, once certain clauses take effect next year.

The University is currently preparing its response.



Dan Heap tours the town. *See story page 3*

Turner youth delegates scrapped

by Alison G. Pipa

In the final stretch of the Liberal leadership race, the John Turner camp has suffered a setback.

The Liberal Party's National Credentials Committee ruled Monday to uphold an arbitration decision to disqualify 29 Ontario Youth delegates, many of whom were Turner supporters. The delegates were selected from among 73 alternative delegates on the basis of brief essays they submitted to the executive committee of the Ontario New Liberals, the youth wing of the Ontario party.

Controversy over the unusual selection process began two weeks ago, when a coalition of Jean Chretien, John Roberts, and John Munro supporters charged that the executive committee selecting delegates was stacked with Turner supporters.

"I don't think the essays were even read in many cases," said Terry Fallis, Chairperson of Mr. Chretien's Ontario Youth campaign.

"It (the delegate selection) was based solely on the leadership preferences of the candidates, as opposed to the merits of their involvement in the Party," he continued.

In place of the essays the National Credentials Committee has chosen a lottery to select 29 delegates from the original 70 applicants. The lottery took place yesterday evening.

Supporters of Don Johnston and Mark MacGuigan have also protested the selection method.

The arbitration hearing was the third in a series of appeals, and Turner's opponents are convinced it will be the last.

"I would be really surprised if they (the Turner camp) took it any further," Federal Young Liberal Vice-President and John Roberts campaigner Richard Mahoney told *the Varsity*.

Asked if his camp would take the dispute to civil court if Monday's appeal lost, Turner told *the Varsity* he hoped "it wasn't that kind of an issue."

Both the Roberts and Chretien camps are confident that a new selection process will mean more delegate support for their candidates.

"It's hard to say," said Fallis. "We (the Chretien campaign) are hoping to get seven or eight delegates out of it. We only had one supporter (from the Ontario Youth alternates) before."

Mahoney agrees that it is difficult to predict numbers "because it is all based on chance." However, he believes Roberts could pick up between five and ten delegates.

"There's 73 eligible people and we have a lot of supporters," he commented.

Students fight for rental rights

by Greg Taylor

Student tenants of the University of Waterloo are taking their landlords to court over a rent system that requires them to pay for an entire year's rent during the eight month school year.

The court case involves a UWO student, Barbara Boyd, who maintains that the practice of making tenants pay an entire year's rent during the school year is in fact a form of security deposit which exceeds the limit of one month's rent set by the Ontario government.

Boyd's landlord, Jennie John of Waterloo, told a June 1st hearing at Osgoode Hall that the system (called pro-rated rent) constitutes merely a pre-payment of rent and is not illegal.

The outcome of the case could have significant consequences for students at UWO and other Ontario Universities where the pro-rated rent system is common.

Landlords impose pro-rated rent in an attempt to prevent students from violating their lease by leaving after the end of classes in April.

Asked to comment on the outcome of the case, Mitch Retterath of the Federation of Students at Waterloo (who are helping to fund the case) said "We're optimistic. He seems to be a somewhat sympathetic judge." He added, however, that the judge may claim the case to be beyond his jurisdiction. "The case is going to have large repurcussions all over Ontario.

"If we win, landlords will no longer be able to charge pro-rated rent. We here in Waterloo suffer from it (pro-rating) a lot. I know Western has a real problem with it as well."

Student associations of ten Ontario Universities and colleges (including Wilfred Laurier, McMaster, York and Trent) have thus far given financial aid in support of the case to abolish pro-rated rent.

A similar test case was first brought to the Waterloo County Court House in 1980, where the students lost. An appeal, however, ruled that the issue was beyond the jurisdiction of the County Court.

Asked why U of T's own SAC is not contributing, President Bob Jones commented that "we hadn't heard about it." He noted further that "the problem really doesn't exist in Toronto" as subletting here is generally not difficult, and as students comprise only a small percentage of teh city's population.

A decision on the case should be handed down in about two weeks.

No money, young leadership hopefuls lose out

by Alison G. Pipa

Recent events in the race for the Liberal leadership seem to have confirmed at least one thing; that money talks and those without it don't.

In the past few days two little-known leadership candidates have withdrawn from the race simply because they could not muster the financial support. Neither John Frederick Cameron or Chris Mostovac were able to raise the $25,000 bond required for a Liberal candidacy. The twenty-four year old Cameron, a student AT THE University of Ottawa, and the twenty-one year old Mostovac, a Concordia University student, entered the race a couple of weeks ago without flourish or media attention. Both entered the race for one reason only...to promote issues that concern Canadian youth.

With youth unemployment hovering at around twenty percent and

ANALYSIS

an ailing education system on our hands, a strong voice for youth at the upcoming Liberal leadership convention doesn't seem like such a bad idea. Indeed, even Celine Hervieux Payette, Minister of Youth, endorsed the idea of youth candidacies to increase awareness of youth issues. So what went wrong with the campaigns of Mostovac and Cameron?

Obviously the youth delegates to the Liberal leadership convention didn't warm to the idea of a youth candidate, at least not enough to reach into their pocketbooks. From the start, Mostovac and Cameron garnered no more than mild approval from Liberal youth. As Terry Fallis, Ontario Liberal Youth Chairman for Jean Chretien says, "It's everyone's democratic right to run in an election. If they (the youth candidates) are serious and genuinely concerned, then it could be a good idea."

Young Liberals like Fallis were hesitant to throw their support behind a youth candidate for a number of reasons. First, young Liberals have never perceived themselves as a voting block united by pressing issues such as youth unemployment, education, and underfunding. Liberal youth delegates remain individuals concerned with the larger issues that affect all Canadians. Secondly, the fact that Mostovac and Cameron would each have required the support of thirty-five delegates on the first ballot to recover their $25,000 bonds seemed to most young delegates to be

Continued on page 2

Student federation builds deficit

Edmonton (CUP)—The Canadian Federation of Students (CFS) may be floating in a sea of red ink, but they're not drowning—yet.

CFS treasurer Lynda Gagne told the plenary of the federation's third annual meeting that they had "incurred a total deficit the year 1983-84 of $47,939 which brought the accumulated deficit to a total of $96,573."

According to Gagne, problems began when CFS overlooked last year's $49,000 accumulated deficit. At the Saskatoon conference, delegates approved a $55,000 budgeted surplus, but at the Ottawa conference last November the finance committee increased expenditures to $70,000. Additionally, the federation racked up another $12,000 in unbudgeted spending.

But Pacific region chair Tami Roberts says that the problem sounds far worse than it actually is.

Several means will be used to reduce the deficit. The federation has budgeted for a $50,000 surplus again this year, and hopes that a lack of bad debts can further increase that figure. As well the total wage bill will be reduced by delaying the hiring of employees for vacant posts.

Yet the most controversial cost-saving measure is the amalgamation of CFS and CFS-Services. The amalgamation motion faild on its first attempt, but was reintroduced and passed by the membership. The move is expected to save about $28,000 a year, since the number of executive members will be halved and the combined board's expenses will certainly go down.

U of T Students' Administrative Council (SAC) President Bob Jones said he "can sympathize" with the difficulties CFS is encountering.

"Of course if they are an unstable organization when U of T considers rejoining, that will be one of the many factors," commented Jones. He added that it was still too early to speculate on the deficit's possible political effects.

SAC left CFS in a referendum in the spring of 1983.

SAC will be sending three observers to the CFS-Ontario region conference in Ottawa this summer.

SAC pub drinks thousands in cash

by Adam Corelli

The Students' Administrative Council (SAC) has introduced strict budgetary guidlines after a spring bash went bust, losing $2,300.

SAC had originally budgeted $1,000 for the professional faculty pub, held the last Saturday in March, but only 43 people paid their way in, leaving a large gap in expected revenues.

The pub was managed by Ken "Goldie" Powell, last year's SAC Services Commissioner and failed SAC presidential candidate. people were going to attend the pub and adds the whole affair was "poorly managed." He says he accepts the blame for the loss.

"Hindsight is a 20-20 thing," Powell added.

Included in the pub's expenses were $1,200 for a band and over $500 for beer. The band members and 12 pub management staff drank for free. Powell said that after the pub a further two cases of beer were consumed by himself and some staff members in the SAC offices.

Linda Quirk, the new SAC Services Commissioner says the guidelines will require that spending plans will be far more detailed that before and that "people will have to be a trifle more organized."

Quirk adds that proper business administrative procedures are relatively new to SAC, although "the outgoing administration did their bit cleaning things up and we are continuing the process."

"SAC is going business-like," she said.

Quirk also said that action would be taken to make sure various pubs around cam pus are co-ordinated. One major reason the professional faculty pub lost so much money was because it had to compete against several other pubs the same night.

And, Quirk adds, staff will be limited in the amounts they can drink for free.

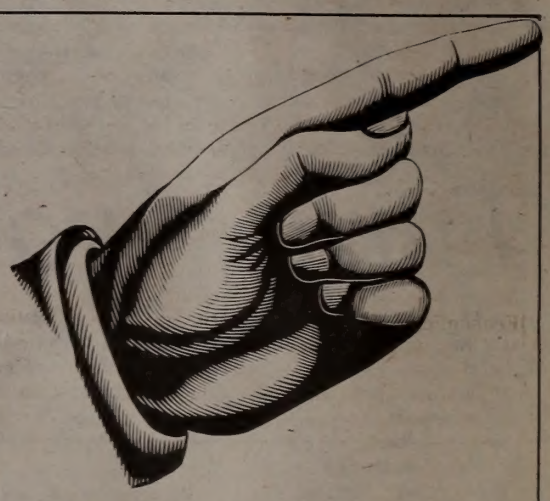
Youth leadership

Continued from page 1

an unrealistic, if not impossible goal. Thirdly, as the collection of the distant backrunners in this leadership contest has demonstrated, Liberal delegates, including youth delegates, aren't interested in supporting lost causes. They aren't idealistic and they aren't gamblers. They're out to back winners who will cash in big for them in the next federal election.

The youth delegates at the Liberal leadership convention of June 14-17 will likely be a pragmatic and predictable bunch. And while that may be a sign of the times, it is also a little uninteresting. Supporting Chric Mostovac or John Frederick Cameron would probably have been a money-losing venture, but it could have provided for some rich debate.





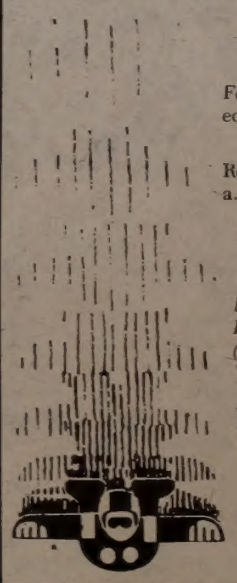
No, It Isn't Real

The article entitled "Mel, Simpson's Senior Freshman" found in the top left corner of page three, was not written by Varsity staff. This article (and the issue) will appear in a Walt Disney film currently being filmed at U of T

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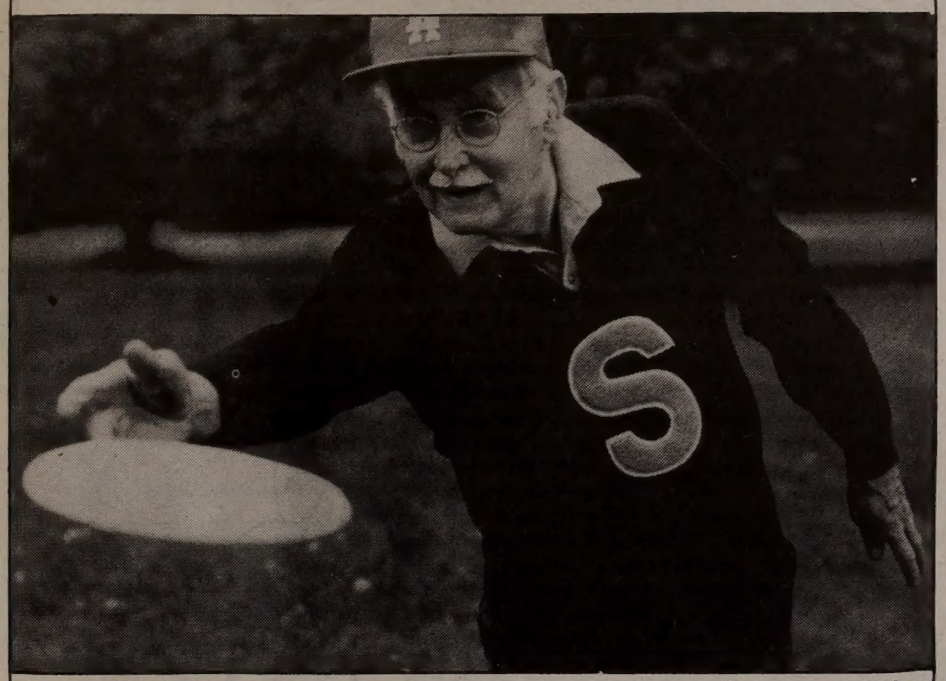
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THE varsity

Vol. 104, No. 71

Mel, Simpson's Senior Freshman



Melvin Adler, the senior freshman, takes fifteen hours in History, English, Math, Economics and Biology. His goal, as Mel puts it, is to go to school where the buildings are older than he is. He lives off-campus in a small apartment above the Grads Restaurant with his grandson Dennis who also attends Simpson. Mel is a remarkable man. He believes being retired is being tired twice. The first time you're tired of working, and the second, you're tired of not working. He has a lot to be proud of, and Simpson is proud of him.

University appeal thrown out

Demonstrators win case

by Howard Law

The Ontario Court of Appeal has refused the university administration leave to appeal a lower court's decision, which ruled in favour of the Canadian Union of Educational Workers (CUEW) over the status of student laboratory demonstrators in the Faculty of Medicine.

The May 7 decision means second year medical students who, as part of their elective course-work, assisted in teaching anatomy to non-medical students will now be paid union-rates.

The Court of Appeal's act put an end to a lengthy saga which stirred up considerable anti-union sentiment among some members of the Faculty of Medicine. Anatomy Chairperson Keith Moore has indicated that the teaching positions may be withdrawn. Medical students, not surprisingly, have reacted with anger. Some have lashed out at the union.

The union says it responded to a plea for help by students doing the demonstrator work three years ago. At the hearing before labour arbitrator D.D. Carter it became apparent that the Department of Anatomy was taking advantage of some of the demonstrators. One of the students testified that she spent a total of 85 hours preparing for and conducting the demonstration sessions as well as supervising examinations. The university did not contradict her testimony.

The university administration's concerns do not focus on the working conditions of the student demonstrators. Administration is more upset at the decision itself, and its possible implications. The university lost a court case which it sincerely believed it should have won on the merits of the competing arguments. Secondly, it lost a labour skirmish to a union it has never liked much, CUEW. But most importantly it fears that CUEW will use its recent victory as a legal precedent to strengthen future organizing efforts among students who work for the university at the same time as they take elective courses.

The union says the university is seeing monsters under the bed.

In the end, only time will tell.

CJUT student radio gets new hopes for an FM licence

by Alison Maclean

The major block to CJUT finally realizing its dream of occupying a space on FM radio has been removed. After a five year moratorium on FM licensing, the Canadian Radio and Telecommunications Commission (CRTC) is once again allowing radio stations in Montreal, Vancouver, Victoria and Southern Ontario to put in their bids for FM bands.

This means that U of T's own CJUT will be able to apply for an FM license. At this point, CJUT can only be heard from a few speakers around campus, or through a special cable.

However, submitting an application will not ensure license approval. The CRTC opens up the field to all stations which might be interested and chooses the station that best fills the current needs of the band. The application criteria include an analysis of station structure, efficiency, and organization.

Also under scrutiny is the Promise of Performance which each applicant must submit. The successful station is the one which, in the eyes of the CRTC, provides programming different from anything currently on FM radio.

CJUT says it will submit its application in September. Also vying for the 89.5 spot on the FM frequency will most probably be CKLN and CBC.

CJUT says that it will be maintaining its present programming. This includes community access, information about happenings around U of T, and an eclectic mix of music.

Dan Heap rides 'round the riding

By John Lorinc

Dan Heap knows Spadina.

This was the impression left with a small group of friends and interested riders who followed the Spadina MP on a bicycle tour of "his" neighbourhood on May 24

The ride, billed as a historical tour of Spadina, gave Heap an opportunity to demonstrate his knowledge of the area as well as recall a few of his achievments as alderman for Ward 6.

About twenty riders, ranging in age from ten to sixty followed Heap down to Front Street, past the Grange, through the Spadina traffic maze and into the Annex.

As Heap led the group, he was frequently flagged down by residents who greeted him with waves and shouts of, "Hi Dan!"

Heap showed the group some of the lesser known Toronto areas, such as Draper Street, a one block back lane of reasonably well preserved Victorian houses.

At one point, Heap headed off in the wrong direction, apparently confused by the network of Annex streets. An organizer quickly noted that it was his own fault since the traffic maze was Heap's project to increase pedestrian safety in the area.

Besides the traffic maze, Heap focused on other local issues, especially housing.

According to Heap, the problem of low cost housing in the Spadina area is a serious one, particularly because businesses and condominium developers are competing for the land now occupied by the rail yards and the garment district at the south end of Spadina Road, this driving up prices.

He fears that occupants are threatened with eviction because owners could be tempted to sell out to big business in return for large rent profits.

Heap also pointed out the problem of indifference to co-op housing, a low cost alternative to ownership. He concentrated on the absence of Romeo Le Blanc, the Minister of Housing, from a meeting at U of T to discuss the subject.

"There were about 700 people in the auditorium and just about everyone was there except the person who most needed to be there," Heap says.

During the course of the afternoon, Heap frequently recalled his more successful projects as well as current ones.

In the Sussex-Ulster neighbourhood, he mentioned the traffic maze — responsible for a 50 per cent decrease in car accidents — and a campaign which prevented the re-zoning of the area to include high-rise commercial buildings.

As the tour approached conclusion, Heap stopped in front of the Dominion store at Spadina and Bloor and nostalgically recalled his days on the picket line in front of the store, protesting the import of California grapes. The cause on that occasion was non-union labour.

NOW *warns wayward* COW

by John Choi

NOW Magazine has warned its sarcastic reflection that it won't tolerate mockery, and has threatened legal action if COW magazine does not change its name.

NOW claims COW is "a direct imitation" of NOW. NOW lawyer John Ward warned in a letter that he would go to the Ontario Supreme Court for compensation and for injunctions against publication.

In reaction to this warning, COW general manager Travis Royce said he was "shocked," but that COW would continue to be published under the same name. Royce said that the first issue of COW (February 29) was indeed a parody of NOW, but that NOW was being "presumptuous and silly" in believing that COW intended a continuous parody. Royce insisted that the parody of NOW was a "one time thing".

Hector Petree, COW managing editor suggested that NOW's warning may be a "scare tactic." Petree said NOW may be parodied by COW again "occasionally" but that other magazines and newspapers such as Saturday Night, the Toronto Sun and the Globe and Mail would also be parodied.

Michael Hollet, publisher and editor of the 2 1/2 year-old NOW, was very cautious about making any comments since NOW was considering legal action. Hollet insisted there was "no malice whatsoever intended" in the warning but that "I had to look after (NOW's) interests."

Hollet stated that legal action was being considered because the use of the name "COW" would confuse people into believing that NOW actually owns COW. Hollet declined to reveal what indications he had for reaching this conclusion.

Royce allowed that the COW name was chosen because of its similarity to NOW, but added that the word "cow" was chosen because of the numerous possibilities for play on words such as "cowtunes", "cowlendar girls", or "Ayatollah Cowmeini". However, Hollet argued COW would be riding on the momentum gained at the expense of NOW if the name "COW" continued to be used.

Continued on page 5

Visa Students: Lining up for food in Montreal

MONTREAL (CUP) — Every Wednesday evening, about 25 men and women line up outside the back door of Concordia University's Loyola Chapel. Most of them are international students.

They're looking for handouts because they can't afford groceries.

Since Christmas, the chaplaincy has been distributing bags of food. And the demand is so heavy that they have had to turn to the McGill chaplaincy for funding assistance.

While the problem of higher tuition fees for foreign students is getting some attention, people tend to overlook the problem of poor living conditions that result from differential fees, says Association des Etudiant(e)s du Quebec spokesperson Peter Wheeland.

Higher tuition, transportation and subsistence costs all push up the price of education for foreign students. They are often forced to live in crowded conditions—six or eight people in a three or four bedroom apartment—and still have little money left for food.

To make matters worse, Immigration Canada has a history of being hard on foreign students. Students coming from abroad are constantly fearful of being expelled from the country. They are warned when entering the country not to engage in any political activities or to join any such groups—not even student newspapers.

"Many international students have a fear of pushing for rights they are entitled to because they have a fear of Immigration," says ANEQ's Wheeland.

In a recent policy statement about treaties with French-speaking nations, the Quebec government has called for "a more rigorous watch over foreign students."

"The Quebec government has decided to pick on one of the most defenceless groups in the educational community because they are afraid to push for the rights that any citizen would," said Wheeland.

"If I were a foreign student returning to my country after this, I wouldn't have a good impression of Quebec."

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SUPPORT VISA STUDENTS

After years of waiting, the Committee of Concerned Visa Students (CCVS) will soon be filing a class action suit against Governing Council of this university. It's been a long time coming--one hopes this contentious issue will finally be resolved, and that the full negligence of the university administration and the irresponsibility of the provincial government will be brought well into the open.

The history of the visa student issue is long and not a little complex, but its immediate roots can be traced back to February of 1982. It was that February when the administrations of universities throughout the province were informed by the provincial government of the planned two-stage increase in visa student fees, to be implemented in September of 1982 and September of 1983. The outrageously high recommended increase (56%—150% for 1982; a further 40% for 1983) was bad enough; to make matters considerably worse, many universities (including U of T) didn't inform first-year visa students enrolling in 1982 that their fees were going to increase enormously by the beginning of their second year, even though it is clear that the universities knew of this planned increase well before those students enrolled. A «grandfather clause» which exempted those visa students already enrolled at university had not been extended to incoming first-year students (probably a fair move, had those students been informed of the planned second-stage increase). As a result of the 1983 raise in visa student tuition (a startling 54% here at U of T) many visa students have been forced to curtail their studies at Canada's finest institution for higher learning.

Efforts to fight the unfairly implemented increase out of the courts have met with limited success. Approximately 700 people demonstrated in Toronto on May 13, 1983, to much media coverage but to no change of intent from either the government or the university administrations. The issue was brought to U of T's Governing Council one week later. Again, though the injustice of inadequate notification was acknowledged by one Council member (it has also been acknowledged by the administrations of several other Ontario universities), nothing was done.

In fact, only one offer of retribution has thus far been forthcoming. In late June of 1983 the Minister of Colleges and Universities announced a one-time rebate to those 1982 first-year students of the difference between the full 1983-1984 visa fees and the fee as it stood in September of 1982, plus 5%. No doubt a move to ease growing pressure (the proposal came a week after a 1000 signature petition supporting the first-year students was delivered to the Ministry), the Minister's announcement was a small victory for the visa students, who would still have to pay the higher fees in their third year.

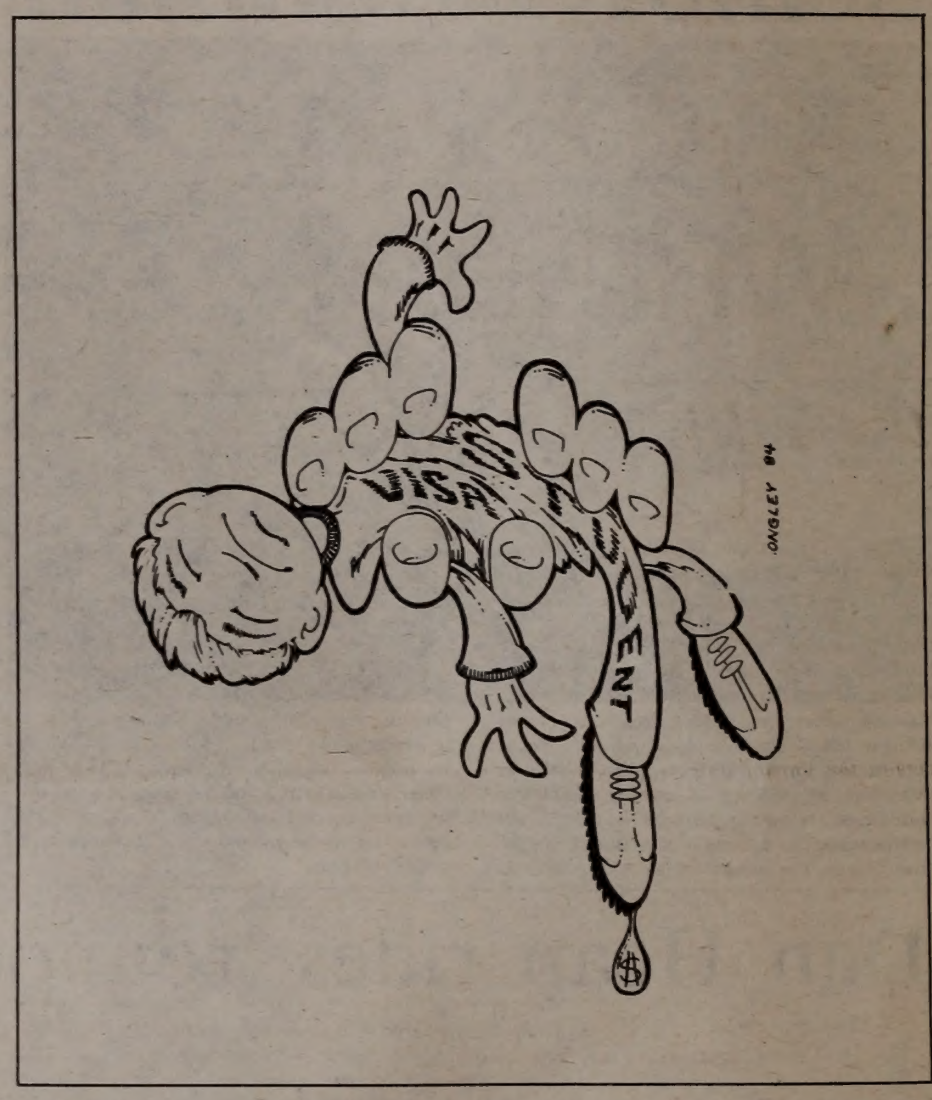
The issues of the inappropriateness of the fees increase and the unfairness of differential fees for visa students in general have, however, not yet been resolved. The Ontario Government claims it bases its increased figure on the real cost of putting visa students through university, yet despite repeated requests, they have not yet produced relevant statistics on exactly how much university education in this province costs on a per-student basis. And why make visa students pay more in the first place? The Ontario Government claims that the fees are justified because visa students do not pay income tax. This may be true, but is it not also true that visa students buy food, pay rent and generally pour money into the economy? More money per student, perhaps, than the difference between the new visa fees and regular fees? Can a price even be placed on the loss of international reputation from which our universities will likely suffer due to the unreasonably high fees? And who can price our debt to foreign universities who gladly accepted *our* students when Canadian graduate schools were not sufficiently developed?

The underlying issues here are the Ontario government's unwillingness to sufficiently fund the university system, and the university governments' steadfast compliance in the affair. One can't really *blame* the university administrations--after all, the Ontario Tories presently contribute less per student to their universities than *any* other Provincial Government--including that of Newfoundland. Facing the opportunity for easy revenue, and the rather unpopular alternative of further cutbacks, the university administrators--including those at Simcoe Hall--have picked an easy out.

The decision to raise visa student fees by 40% was a politically shrewd move on the Government's part. Who, after all, is going to care about the fate of visa students except visa students themselves? Well, if we care at all about the state of university education in this province, then we should care about the government's recent moves to further jeapordise the quality of that education. The plight of the visa students is very real, and it affects us all.

STAFF MEETING NEXT WED, 7:30 PM

The return of Doctor Skeef!! Whee. This is fun. Really. Thanks to Geoff, Karen, David, John, Alison and th[illegible]ntless others. I'm awake. I can't believe it. See you in July.



RENTAL HARDSHIP

Countless students across Ontario find it difficult to afford accomodation, not because the rent of the accomodation is excessive, but because the manner in which much student rent is collected is unreasonable.

The rent payment system in question is called pro-rated rent. It involves the payment of twelve months rent within the first eight months of occupancy. That is to say, under a pro-rated rent system, a tenant who understands the rent of an accomodation to be, say, $200 per month must pay an initial security deposit of $200 upon occupancy, *plus*, (also starting upon occupancy) $250 per month for eight months. At the end of the eight months, the tenant's rent for an entire year has been paid.

The Federation of Students at Waterloo is currently launching suit against a Waterloo landlord responsible for pro-rating. The test case involves third year Waterloo Co-Op Accounting student Barbara Boyd and Earl and Jennie John Ltd. of Waterloo. At the hearing held last friday June 1st in Osgoode Hall Boyd's prosecution charged that pro-rating rent is actually a form of demanding an excessive security deposit of the tenant. The defense claimed the system is merely a form of advance payment of rent perfectly in accordance with the law.

Whatever decision the Hon. Mr. Justice Potts hands down in the next few weeks, the fact cannot be altered that pro-rated rent is an unfair system of rent collection, and one which involves discrimination against students as a class. If pro-rating *is* acceptable, are landlords to similarly discriminate, say, against a minority individual merely because the prospective tenant looks «poor»? Students for the most part are responsible individuals who pay on time and, if necessary, sublet during the summer. If a tenant gives a landlord problems, the landlord can appeal to remedies provided under the Landlord/Tenant Act.

Pro-rated rent is also unfair from a commercial standpoint, as no interest is given to the tenant on the payment advanced. And it is at present a system not overseen by rigorous controls. What would stop landlords from suddenly demanding a year's rent to be paid in, say, four months? Or to demand a full year's payment in advance?

One hopes that, as has been suggested, the pro-rating system will also be challenged as a violation of the soon to be enacted Canadian Charter of Rights and Freedoms. After all, our rights, both as individuals and as a class, are at stake.

University teachers back control

OTTAWA (CUP)—Canadian university teachers have endorsed a proposed federal post-secondary education act that would stop provinces from diverting federal grants away from education.

The 150-member Council of the Canadian Association of University Teachers approved the endorsement at its annual meeting in Ottawa May 8 - 10.

"We don't want the federal government to simply throw money to the provinces and not know whether it's being used to build roads or support universities," said Donald Savage, executive secretary of CAUT.

The education act would ensure that the federal government specifically earmarks transfer payments directed to post-secondary institutions. The act also calls for the establishment of a post-secondary education advisory council, made up of politicians, teachers and students, and the creation of a new parliamentary standing committee on science, research and post-secondary education.

In a memo to council delegates, CAUT president Sarah Shorten said the act would stabilize funding the define federal and provincial roles.

Under the current arrangement, provinces aren't obliged to spend transfer payments on education and several provinces have cut back severely on post-secondary education spending.

Some delegates opposed the endorsement, citing suspicions of the federal government's motives for getting involved in post-secondary education.

Describing recent provincial initiatives to tie education closer to industry needs, York University delegate Jan Newson suggested the federal government has similar political motives in mind.

"We shouldn't sell our souls to resolve a 'funding crisis'," she said. "The manoeuvre to get the federal government into education serves the interests of the corporate establishment."

Guy Chauvin, of Saint Mary's University in Halifax, said the act might paint the teachers' association as "enemies of the provinces."

"It's a mistake for us to be identified as supporting federal intervention in education,," he said.

The 26,000 member organization will begin to lobby politicians across Canada for support, and would like to see the act in place by 1986.

Delegates to the convention also supported a motion calling for the government to transfer proposed funding for a peace research institute to universities for similar research. They also condemned the governments of British Columbia and Newfoundland for interfering in the operations of universities in those provinces.

NOW attacks COW

Continued from page 3

Royce felt that NOW was being "cowardly in that they didn't come (to COW) personally." Hollet refused to comment on whether NOW had considered a personal, rather than legal, approach. Hollet admitted that the encouragement of NOW's advertisers was a factor in considering legal action against COW.

Asked if he felt that this conflict would ever reach the courts, Royce replied "they (NOW) will back off, there's no doubt about it."

Hollet stated that he "would like to have this settled without having to go to court" and that "COW" should just call itself another name."

WRITE ON

the ethics of advertising

by Adam Corelli

This is an opinion piece written in response to a fake news story advertisement that appears on page three of today's paper. Let me assure concerned readers that this issue contains only one fake news story, although they may wish to search for disclaimers to make sure. Let me also assure readers that some members of *the Varsity* staff protested accepting an advertisement that looks like a news story. The masthead met last Wednesday, and after listening to objections concerning the advertisement from myself and John Blake Knechtel, the City Editor, remained silent on Mr. Knechtel's motion that the ad be killed.

The concerns I voiced at Wednesday's meeting are several, but let me first list a few points that I think everyone in *the Varsity* agrees with in principle. Any publication has to establish secure means of production, and for *the Varsity* these means are paid for mostly by advertisements. Once the means are established a large amount of space is left over for editorial content which we aim to fill with responsible journalism. The readers should have no difficulty in discerning the difference between advertisements and responsible journalism. Occaisionally it is worth while defining often repeated phrases like responsible journalism:

Responsible: *Liable to be called to account; morally accountable for actions, capable of rational conduct; respectable, evidently trustworthy...*

Journal: *...Daily record of events... or other periodical...dealing with current events or learned topics...*

However, most of the masthead has decided to ignore basic journalistic principles in accepting a fake news story advertisement. But I assure readers that, to the best of my knowledge, no editor of *the Varsity* has claimed to believe in irresponsible journalism.

However, what some of our editors believe is not what they practice. In the days leading up to last Wednesday's vote my suggestion that I seek expert opinion on whether we accept the ad, to read at the meeting, was endorsed by *Varsity* Editor Greg Taylor.

I phoned three people and the first was Henry Overduin, a professor of journalism at the University of Western Ontario. I explained the details of the proposed ad to him as impartially as I could. He responded:

In my opinion this is a clear case of an advertiser using the editorial credibility of a newspaper to enhance its own advertising, and disguise advertising content as editorial matter with the intention to deceive ordinary readers of the paper. A disclaimer on page one, while mitigating this disception, is unusual and at best a poor excuse for covering up to sell out to the advertiser.

Mr. Overduin also read to me from the Canadian Code of Advertising Standards a resolution adopted in May, 1982:

No advertisement shall be presented in a format which conceals its commercial intent. Advertising content, for example, should be clearly distinguised from editorial content or program content.

The second person I phoned was Shirley Sharzer, Associate Managing Editor of *The Globe and Mail*. She responded:

If the Varsity *sees itself as legitimate journalism this is departing from the standards that guide most reponsible papers where every effort is taken to make sure readers know the difference between ads and news. This is exactly the sort of practice that causes people to question the credibility of the media.... There is student journalism that is just a joke and there is student journalism that is good. It depends on what camp they want to be in.*

The last person I phoned was Barry Zwicker, who for seven years published *Content* magazine, a magazine that examined journalism critically. Mr. Zwicker now publishes *Sources*, the most detailed and widely read source book used by journalists in Canada, and is also media critic for *CBC*. He responded:

...I would never accept such an arrangement.

The editorial columns of a publication should be as sacrosanct as possible. They are the columns to which the readers turn for information that is as free as possible from influence by special interest groups, commercial interests, conflict of interest, and so on....

As was once written in Folio Magazine *(the "magazine of magazine management"): "If (in the course of protecting your editorial independence and autonomy) you lose an advertiser, you can always find another one. But you only have one* reputation *to lose.*

I hope that in future the staff of *the Varsity* will put more thought into pursuing responsible journalism. I also hope our readers think about this matter and then write letters to the Editor explaining what they think about all of this. After all, *the Varsity* is your paper. And lastly, I hope all of us in the *U of T* community will consider how we can best finance our official student voice, so editors will be able to spend more time practicing responsible journalism and less time prostituting the paper in order to pay the bills.

the need for perspective

by Alison Maclean

There appears on page three of today's *Varsity* a picture of Art Carney accompanied by a caption. This is a facsimile of the editorial copy which surrounds it, but both the recognizable face of the celebrity and the disclaimer on page two negate the authenticity of the copy. There was no intent either on the part of Walt Disney Studios or of the *Varsity* to sway, confuse or deceive the readers, far less to contort that which is real news.

Instead, the space, paid for as if it were an advertisement, is being used as a vehicle with which greater realism is made possible in an artistic endeavour. This portion of the *Varsity* serves a purpose as a prop in a film. It is not intended as a means of marketing a product.

In light of this, it seems like a gross overreaction to attribute crass commercialism as a motive for the inclusion of the picture and caption. The *Varsity* is merely facilitating the willing suspension of disbelief that is intrinsic to all successful drama, whether on screen or off. As such, the appearance of the mock news item is not a travesty of journalistic ethics.

The basis of the argument which stated that a moral boundary was being overstepped, was the citing of various quotations from well-respected journalistic professionals. Without the complete knowledge of the spirit in which the caption was accepted or an explicit understanding of what the copy would contain, these opinions hardly seem relevant. On the other hand, there is a long standing precedent for the use of offices, trademarks and identifiable images to augment theatrical effect. There may be professionals who disagree with practices such as these, but obviously there are those who do not and are willing to stake their reputations and credibility on that conviction.

The allegations that commercial copy, once accepted in editorial copy space, sets a policy for the future treatment of advertisers, are narrow-minded generalizations. This is an isolated case which received individual discussion and treatment. It must be noted that of the eight masthead staff members present at the meetimg during which the issue in question was discussed, seven were in favour of the appearance of the submission. There was only one dissenter, and one approval by proxy from a ninth masthead member.

Ultimately, there is no cause for alarm. The *Varsity* does not foresee any negative repercussions from what is obviously an innocuous and innocent facsimile. The sort of harmless fun that is the essence of what appears in the space on page three does not require the laboured debate that has resulted. In fact, the opposite is true. If small issues are always taken in such grave spirit then the result will be a *Varsity* that is hopelessly pompous and self-important. Real concerns will undoubtably arise in the year to come. Perhaps the masthead would serve themselves and their readers more effectively if things were kept in perspective and energy was conserved for more pertinent issues.

HEY KIDS !!

Earn BIG money in your spare time!

(Or, work for the *Varsity*!
It doesn't really pay much, but it's **FUN!!**)

Call 979-2831 and say Hi.



Bunnymen Return

Top Girls Top Stuff

Summer Film Roundup

the r



Hair: Rainbow Room

Photo: Robert Nelson

FASHION RISKS

Looking out for Summer 84's fashion trends

FASHION

by Alison Maclean

There certainly was a lot of professional wierdness going on at **The Alternative Clothing Show and Sale** at the Palais Royale on May 27. The people who were there to watch the fashion spectacle held as much interest for the average non avant-garde onlooker as anything that happened on the stage. In fact, it was not apparent in the beginning that the woman wearing the black neoprine dress or the man with the artificial fall of blond hair were models; they blended in so well with the rest of the crowd that only their appearance on the runway established that they had a reason for dressing that way.

The problem with the styles advocated by many of today's designers is that in the interest of originality, both wearability and practicality are submerged. A plastic shower curtain draped artistically over a flying suit is certainly different, but would you wear it to lunch?

Fashion shows, held every half hour, were a forum for the "alternative" clothing stores to display their wares. They were theatrical performances in themselves, replete with costumes and actors. Accompanied by music which incorporated the currently popular oriental, reggae, and rap effects, models did not "model" -- they undulated, froze statue-like, or went into trances involving spasmodic movements. Some of the designs, most notably the summer cotton creations from Atomic Age, were attractive, interesting and flattering. But, at the appearance of crownless hats and false hair, even the die-hard spectators were heard giggling in the audience.

The individual stalls were difficult to get close to because there were too many people milling about in too little space. If you could get a space through which viewing was possible, you would find clothing and accessories that were unusual and increasingly more acceptable with exposure to them. Plasticized scrabble-letter earrings are decidedly more suitable for street wear than laminated purple squids (worn singly, *naturellement*.)

There were silk-screened scarves that truly were works of wearable art. One stall showed leather sacs and clutch purses that provided a colourful opportunity as individual and unique hold-alls to replace the ever-present Roots bag. As the afternoon progressed, little pockets of sanity such as these proved to be the homes of real finds. Evil black sunglasses could be procured for only ten dollars a pair. Plastic cowboy and indian earrings were laughable, fun, and cheap at eight dollars (certainly worth it for the conversation potential alone.) The major problem with the floor presentation was that it was cramped into insufficient space and was laid out confusingly. The outside booths provided ample room to peruse the clothes and, more importantly, to people watch while doing so.

What can be said for the followers of new style is that if they are anything they are individuals. Patterns, proportions and colours all had a personal stamp on them. No two people, except interlopers like the preppie faction, were dressed alike. It was a show of style, not fashion, and it is encouraging to see a move away from the clone-like trends, to thinking about dressing for oneself.

Still, it has not quite found a niche in reality. No one will ever be appropriate in unrelieved black lace before 6:00 p.m., after all. But, if giving the appearance of being walking Pop Art seems chic to you, then make an entrance at the next Alternative Clothing Show. If not, go anyway, it's fun to visit a subculture every once in a while.

FREUD'S SEDUCTION AND BETRAYAL

In the Freud Archives
by Janet Malcolm
Alfred A. Knopf, 165 pp.

by David Charles Johnston

BOOKS

In the Freud Archives is an account of what can be best described as academic intrigue in the recent history and personal relationships of several Freud scholars. Janet Malcolm, author of **Psychoanalysis: The Impossible Profession**, has created a gripping psychological case history which is as telling, if not as astute in its commentary, as some of Freud's own studies.

Malcolm's journalistic account of academic politics and betrayal revolves around the eminent Freudian analyst Kurt Eissler, the founder of the Freud Archives in the Library of Congress. The Archives have long been a source of frustration to scholars due to Eissler's reticence in allowing access to the material in his charge(some of the material is restricted to the public until the year 2102.) Eissler is shown to be almost obsessive in his desire to protect the character and personal life of Sigmund Freud from any prying eyes that might seek to denigrate him.

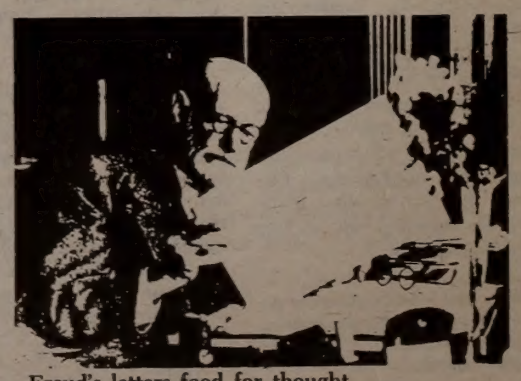
Enter Jeffrey Moussaieff Masson, a professor of Sanskrit at U. of T. and trained psychoanalyst, who proceeds to charm his way into Eissler's confidence and the Archives. Owing largely to Eissler's influence and his own personal magnetism Masson is given grants and positions that come to support an opulent transatlantic life style replete with a house in Beverly Hills and a Porsche. Masson's final coup amongst the Freudians is his appointment as Eissler's successor as director of the Freud Archives.

At about this time another even more unlikely character gains access to Eissler's confidence; Peter Swales, one time manager of the Rolling Stones and self-taught Freud authority, who describes himself as "the punk historian of psychoanalysis", impresses Eissler with his meticulously detailed research rather than by the charm Masson utilizes. Masson's own work is presented as being sloppy and ill-founded.

Masson is a theorist whereas Swales is an historian, but, regardless of their methods and relative merits, both come to question the standard views held on Freud and, in Eissler's opinion, betray him. Swales uncovers documents that lead him to allegations which involve Freud in a murder plot, causing a colleague's suicide, and an affair with his sister-in-law -- far from the humane saint his biographers make him out to be.

While Swales is caught up in his biographical investigations Masson has a deeper theoretical bone to pick with the Freudians. Examining Freud's early and abandoned "seduction theory" Masson attacks Freud's fundamental theories of the subconscious mind. Freud's seduction theory was based on his initial belief in the actuality of many of his patients' accounts of sexual abuse as infants at the hands of older male relatives; Freud later came to the opinion that these accounts were "wishful fantasies" and thus started to concentrate on his theories of the subconscious. Masson, in something of an oversimplification, claims that Freud equates the unreal world of the subconscious too completely with actual objective reality; Masson feels that imagining oneself as have been raped as a child is not nearly so devastating as actually having undergone the experience. He claims that Freud came to disbelieve many of his patients accounts since:

keeping up the seduction theory would mean to abandon the Oedipus complex, and with it the whole importance of fantasy life, conscious or unconscious fantasy --- In fact, I think there would have been no psychoanalysis afterwards



Freud's letters food for thought

Masson comes across as having a greatly exaggerated sense of his own importance. At one point he claims that the disapproval of the psychoanalitic establishment is because they:

were envious, but they felt I was a mistake [on Eissler's part] and a nuisance and a potential danger. They sensed that I could single-handedly bring down the whole business --- and let's face it, there's a lot of money in that business.

The end result of all this academic infighting is Eissler's severing of all ties between the Archives and Masson and Swales. It is doubtful that either of their findings will seriously undermine the psychoanalitc profession. All the same, **In the Freud Archives** makes for a gripping account of the personal and professional lives of its subjects while causing one to think about, and possibly reevaluate, Freud's contribution to our own ways of thinking. A bitter and betrayed Eissler claims:

The people who write against Freud are motivated

cont'd on p. 9

CLICK

DOA & OMD

Fun With Freud

Kleinerman's Aching Heart

SUMMER CINEMA: A MIXED LOT

Among the crop of over-publicized flicks for summer audiences are two sure fire hits. Unfortunately audiences will be flocking to see **Indiana Jones and the Temple of Doom** and **Star Trek III: The Search for Spock** with preconceived notions from the earlier films, and as a result will most likely be disappointed.

FILM

Of the the two, George Lucas' **Temple of Doom** fares better as Indiana Jones is carried through a seemingly endless array of gut-wrenching, nail-biting, edge of the seat thrills and adventures which leave the audience little time to notice that it was all done with considerably more flair in **Raiders of the Lost Ark.**

Sure, Harrison Ford's dry, comic book characterization is still likeable (as macho archaeologists go), and yes, Dr. Jones has two competent comic foils: Kate Capshaw's dizzy blonde singer and the cute and precocious side-kick Short Round (Key Huy Quan). And yes, they both manage to get Dr. Jones in and out of trouble with great consistency, however, it boils down to the same old thing, with a simple change of scenery.

The Temple of Doom is not really a worse film than **Raiders**, its just that we've seen it all before and it therefore holds little of the 'new kid on the block' appeal of **Raiders of the Lost Ark.**

If **The Temple of Doom** seems somewhat stale compared to its predecessor, **Star Trek III: The Search for Spock** has begun to decompose. Personally, I did not think it was possible that William Shatner could actually become a worse actor; he has, and the rest of the heavily wrinkled cast is not going to be winning any acting awards in the near future.

Much of the blame for this bombastic mess of a film must surely go to Leonard Nimoy. Nimoy's condition for accepting the role of Spock again was the director's chair; the producers of **Star Trek III** would have been considerably better off without Nimoy's lead-handed touch at the Con. As a director he does everything short of flashing a neon sign saying, "this is symbolism" at the audience throughout the film. This is particularly evident in the ridiculous scenes on the Genesis Planet (hows that for obscure iconography) where we see the new and improved, regenerated Spock go through his seven year itch every few minutes.

The only worthwhile moments in the film are the all too brief humourous asides, especially when Scotty uses a few choice words at a talking elevator.

It is rather unfortunate that this film has a built-in audience in the legions of Trekkies who go see **The Search for Spock**, as deserves to be lost in the shuffle of summer releases.

Loren Valente

When it was announced that Gabriel Garcia Marquez had won the 1982 Nobel Prize for literature, the author was to be found in Mexico where he and director Ruy Guerra were filming **Erendira**. They were working from a screenplay that Garcia Marquez had originally written fifteen years earlier and had since adapted into a novella, while also inserting an episode from it into his masterly novel **One Hundred Years of Solitude.** After this long and circuitous route we now have the film **Erendira**, perfectly timed to augment and cash in on Garcia Marquez' current celebrity.

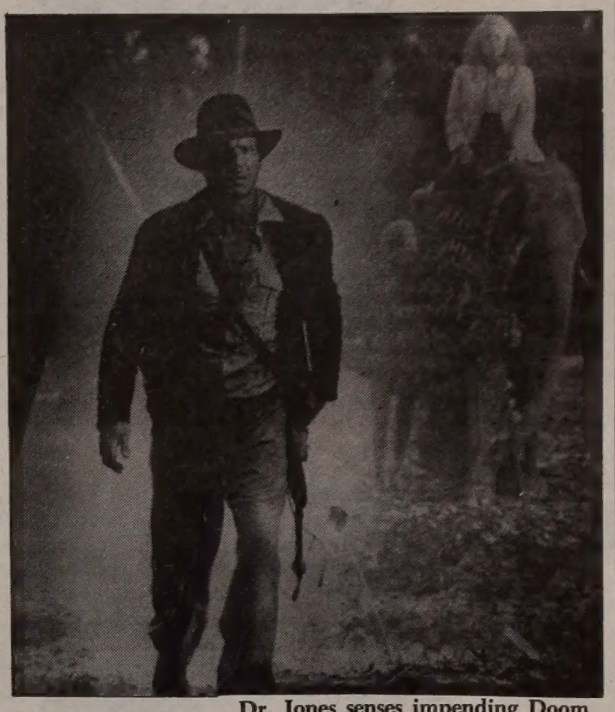
The basic plot-line of **Erendira** is quite simple; Erendira's somewhat addled grandmother forces her into becoming a prostitute in order to pay for their house which Erendira has inadvertantly burned down. After a series of bizzare and humiliating events , Erendira becomes a legendary figure to the men of the Columbian outback. The movie stars Irene Papas who, as Erendira's heartless grandmother, gives the kind of wonderfully powerful performance we have grown to expect of her. Erendira is played by Claudia Ohana, who lends the character the necessary resigned innocence, but is otherwise something of a non-entity.

While the overall effect of **Erendira** is enchanting, it is at the same time quite baffling; this is largely due to the rather disjointed story-line full of seemingly superfluous characters and subplots. What, for instance, is the significance of the ponchoed photographer who follows Erendira and her grandmother throughout the better part of the film, and why is he shot dead by the police near the end? Is this a veiled statement on the political situation in South America or merely the caprice of the author. There are a myriad of similarily ambiguous scenes and characters in the film, all of them crying out for some sort of interpretation. **Erendira** is a film to make a literary critic or semiologist giddy with excitement, or drive him insane with frustration.

Erendira is a tragi-comedy in an extremely polarized manner; it ranges from almost slapstick farce to scenes of violent bloodshed. these two extremes are most apparent in the series of attempts made on the grandmother's life by the love-interest, Ulysses -- several hilarious failed attempts lead up to a final grotesque encounter. That the hero's name is Ulysses may be a not-so-subtle indication for the audience to look upon **Erendira** as an Odyssey through Garcia Marquez' surreal pseudo-Columbia, or perhaps we are to see Ulysses as the one truly human character in the tale, falling prey to the wiles and charms of Irene Papas' Circe and the siren Erendira.

The loud and opulent characters are in stark contrast to the arid desert over which the caravan of Erendira and her entourage make there way. But, after the final scene, where Erendira runs across the desert only to vanish on the horizon, we are left wondering whether all the heady atmosphere and seemingly charged events of the film might not be as ephemeral and insubstantial as Erendira herself proves to be.

David Charles Johnston



Dr. Jones senses impending Doom



Papas glowers as *Erendira's* grandmother

Station for Two, a Russian film recently opened at the Carlton Cineplex, is worth seeing if only for the fact that it is not standard Hollywood fare. The central question of the film seems to be: "Is there love after Siberia?" The answer is the expected "Yes." "Expected" in that the plot line is so convential (boy meets girl) that the audience is left very little room to wonder about the final outcome of the film.

This is not to say that the plot does not have some interesting twists; the hero of the film,Platon Gromov, might have been a pianist were it not for the fact that he's stuck in a prison in Siberia. Hardly the most fertile ground for a 'love story', but Platon is informed that his wife has travelled 7000 kilometres to see him and that he has twenty-four hours to visit her. During his walk into town (a mere ten kilometres) the film flashes back to a train station somewhere in Platon's past. It is here that Platon meets his ilicit love interest Vera, a waitress in the greasy spoon on the train.

Through a number of chance circumstances Platon misses his train and has to spend two days waiting station's greasy spoon.

Through a number of chance circumstances Platon misses his train and has to spend two days waiting about in the station, during which a relationship between Platon and Vera develops from mutual dislike to complete infatuation. Some of the lines these two utter are worth the price of admission; mind you, it might be the translation, but some are priceless all the same.

The cinematography is interesting as well; the opening shots in the prison have a neorealist feel to them, with odd angles andf the jerkiness of a hand held camera. his style settles down when the film flashes back to the train station, although there always seems to be one or two interesting shots peppered throughout the film to keep us visually on our toes .

In the end the film's main interest rests on the fact that it is 'russian. One can't help but imagine Russian bureaucrats censoring the film, and it is interesting ti see what they thought was an acceptable presentation of the Soviet Union to western audiences. When one harks back to **Moscow Does Not Believe in Tears,** the differences are quite remarkable. In the earlier film, Muscovites were shown shopping in supermarkets with fully stocked shelves and everyone seemed to be driving a Lada. But in **Station for Two** the black market is alive and well, and one character, "Uncle Joe", a black market dealer herself, explains that so much food is rotting in the nation's warehouses because no owns the food. An interesting shift from the film of a few years ago . . . just what are those Russians up to anyway?

Geoff Fairbank

Bad French Canadian movies seem to be looking increasingly like imitations of bad European movies. **Une Journee en Taxi,** a first feature by Quebec director Robert Menaud, is exquisitely photographed, smoothly edited, and almost totally vacuous, although it can be said to be very strong on our old European friend, Existential Ennui. The movie, which first appeared here last fall at the Festival of Festivals, is being praised as something more than merely "an accomplished French Canadian film" although, in fact, this praise seems unwarranted as the film accomplishes little or nothing. **Une Journee en Taxi** simply rehashes a sentimentalized version of Beckett-like despair that we've already seen dozens of times in films so alike that we've chosen to forget them.

Une Journee en Taxi tells the story of Johnny, a convict who, on the eve of his thirty-fifth birthday, is released on a day-and-a-half pass and decides to spend it riding around Montreal with a cabbie named Michel who he's hired for the occasion. A couple of dramatic possibilities are offered: Johnny wants to track down and murder his ex-partner and betrayer Steve and then to commit suicide. Somehow you can feel from the start that none of this will come to fruition. Johnny, as it turns

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That's The Way
Dead or Alive
(CBS)



Is Pete Burns the real Boy George or is Boy George really Pete Burns in disguise? This question is currently being fought over in those bastions of journalistic traditions — the British musical trade papers.

Burns claims (seemingly correctly) that he originated the androgonous style that Boy has made famous, years before Boy even discovered Revlon(or is it Mary Kay?) In any case, in both instances if you strip away that facade of andro-sexual style what remains is, to paraphrase Princess Margaret, two overly made up tarts mascarading as mediocre tunesmiths. Boy has the sweeter voice and Burns has more depth and power.

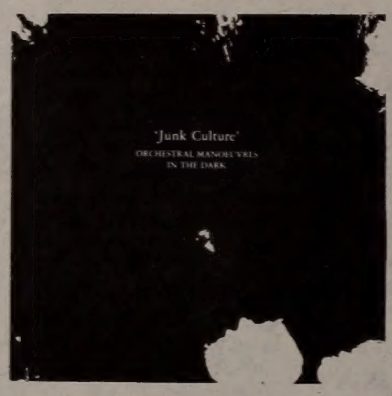
This aside the major difference between Boys Pete and George is that Burns plays up the sleazy side of his image, both on record and in pictures, while Boy ... well, he prefers a nice cup of tea anyway.

Thus it is not surprising, given Burns' image, that the DoA's first major hit is a cover of the ol' KC and The Sunshine Band disco smash "That's the Way I Like It" (uha, uha). This ode to pre-herpes casual sex is taken to campy extremes bordering on parody particularly when Burns throws in the occasional gutteral grunt. Unfortunately, it is unlikely that Mr. Burns and company had humour on their minds when they decided to cover this tune because it is that element, and that element alone, which makes this trash listenable. A sort of 'Plan 9' of the disco set if you will, or more succintly the "Cage aux folles" of the disco set.

Fortunately the material on DoA's soon to be released (domestically) LP is somewhat more imaginative. But with Burns' well-publicized eccentricities it is unlikely that DoA's album would be ignored no matter how good or bad the material is; sort of reminds you of *Colour By Numbers* perhaps?

Joel Dubin

Junk Culture
Orchestral Manoeuvres
In The Dark
(Virgin)



After the esoteric, if somewhat dark flair of last year's Dazzle Ships, OMD have returned to a more traditional pop sound on Junk Culture. Having realized that it is difficult to sell discs with tunes based on Eastern European radio broadcasts (read 'art'), Junk Culture is an obvious commercial attempt to reestablish OMD's place as one of the premier synth. outfits.

As such OMD have taken a considerably lighter approach with this LP, utilizing all of the latest hip cultural-thievery influences like funk calypso, etc. The end results are numbers like "Locomotion" and "Tesla Girls" which glide along on light Caribbean-influenced beats that will surely get annoying after several thousand AM radio spins.

Nonetheless, Junk Culture cannot be completely dismissed simply because it lacks depth. Certainly a more apt title could not be found for an LP that throws in everything (minus the proverbial kitchen sink). This hodge-podge of ideas and influences is best displayed on the album's title track, which combines a simple reggae melody with OMD's characteristic electronic quirks and quarks. The overall effect is similar to much of the material on Dazzle Ships with a humourous touch and minus the dark hypnotics that made las year's records so endearing.

It is a shame that OMD did not carry this tactic throughout Junk Culture for, in essence, what remains is previously (over) worked territory. Instead of attempting to creat new, nore commerically viable sounds out of Dazzle Ships' experimentations OMD have opted for the safe palatable pop that numerous lesser groups have churned out under the influence of bands like OMD. Thus Junk Culture is an aptly titled LP for another reason — it is eminently disposable.

Joel Dubin

Ocean Rain
Echo and the Bunnymen
(WEA)



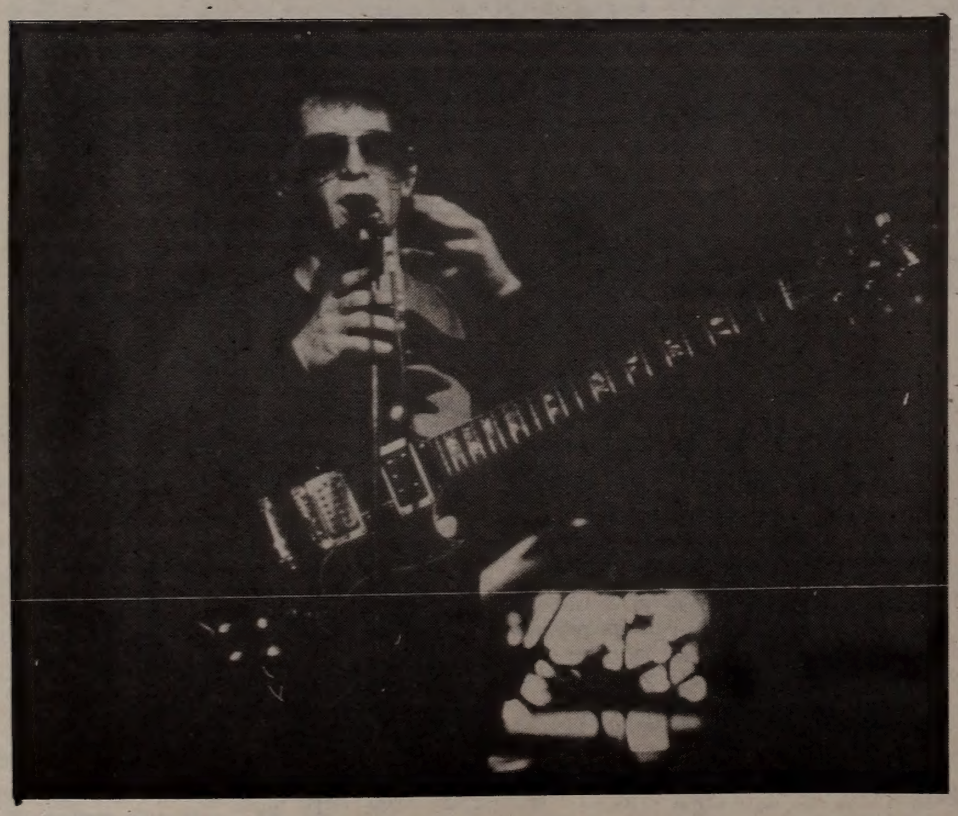
Echo and the Bunnymen's *Ocean Rain* is essentially more of the same from those four Liverpudlians who never did get their personal problems sorted out. The nine new tracks here, explore the depths of human angst, and offer more of lead singer Ian McColloch's pseudo-philosophical ramblings (which owe more to Jim Morrison than to Camus).

As in the past, however, something here sounds a tad contrived. Not that the actual compositions on *Ocean Rain* are vastly inferior to those on past efforts — indeed much of the music here is the best the Bunnymen have thus far produced. It's just that this time out the lyrics more than ever strike one as so much pretentious poetry and emotional posturing. The use of an orchestra on a number of tracks underscores the unremittingly 'serious' nature of this endeavour — it's all *so* solemn and *so* self-important that it almost approaches self-parody.

That said, *Ocean Rain* is easily the most commercial Bunnymen album to date, one that may help to break the band in North America. The musicianship throughout is accomplished and precise, and the songs are all reasonably well-crafted — even if the arrangements are a little grandiose at times. Who knows, maybe "Crystal Days" will even hit the top ten — it certainly deserves to.

It's not a bad album at all, really — all things considered. it just sounds a little over-indulgent, a little predictable, and a little dated. Echo and the Bunnyboys are in a rut — a comfortable one, mind you, but a rut nonetheless. One hopes future endeavours will reveal a talent and a willingness to hop out of it — before they become permanently trapped.

Greg Taylor



New Sensations
Lou Reed
(RCA)

For a while it seemed as if Lou Reed was going to age gracefully. His last few albums — *The Blue Mask* and *Legendary Hearts* included — displayed a sensitivity and maturity which comfortably placed Reed — the "original punk" — in the twilight of his rebellious years. The man had settled down to live relatively peacefully (compared to his wild beginnings); aggression and pessimism were displaced by thoughtfulness and perceptiveness. There was something distinctly endearing about Lou the aging rebel-in-leather. Both he and the listener knew he had "lost it", but neither seemed overly sorry to see it go.

On *New Sensations*, however, Reed's vision of everyday American life is uneasily coupled with a forced nastiness. In trying to prove to the world that he still has a "rock and roll heart" Lou reveals that though the willingness is certainly there, the exuberance is lacking. What's wrong with this album isn't so much the material as the way it's performed. Without malice to Lou himself or to any of his age, he's simply too *old* to be doing stuff like this. The album, as a result, is a little uncomfortable to listen to.

A few of the songs here stand out as some of the best material Reed has come out with in quite some time. "Fly In to the Sun" and the title track in particular display a balance of inspired lyricism and appropriately subdued musicianship lacking through much of the rest of the album. most of the tracks, however, don't fare nearly as well. The colloquial, "down home" sensibility evident on many of the compositions (in cluding "Doin' the Things that We Want To," "My Friend George" sand "I Love You, Suzanne") sound awkward within the context of Reed's aggressive rock stylings.

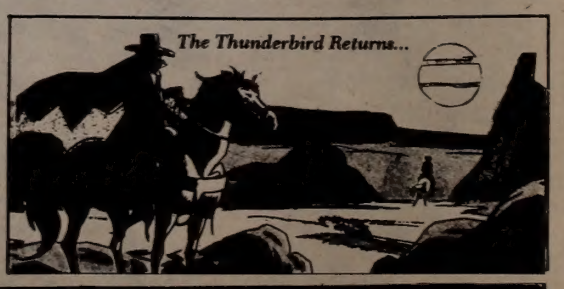
Which is not to suggest that on a strictly musical basis the record is not up to scratch. Reed is too much the professional to let the content of a release be obscured by poor musicianship. The sidemen here are technically perfect — among those helping out are Fernando Saunders on bass and the Brecker Brothers on horns. The production too (by Lou Reed and John Jansen) is faultless — the power of the playing easily comes through in the mix.

The problem again, however, is that the musical assault does not for the most part suit Reed's "mature" vision. *New Sensations* suffers from a musica "identity crisis" of sorts on the part of Lou Reed; it represents a step backward from the achievements of his last efforts.

Greg Taylor

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POETRY AND THE REVOLUTION

Gold Earrings
Selected Poetry by Sharon Stevenson
Pulp Press, Vancouver.

By Karen Shook

There are those poets who will never become the darlings of the CanLit set, and if, like Sharon Stevenson, one's poetry is as uncompromisingly Marxist (titles include "Defeat the Government" and "You're doomed if you leave the working class") the literati become very nervous indeed.

Stevenson, the daughter of working-class leftist parents and a member of the Communist Party and later the more radical Communist party of Canada (Marxist-Leninist), was not one to save politics for cocktail parties. Much of the work published in **Gold Earrings**, an anthology published six years after her suicide in 1978, marked by the tension between poetic sensibility and revolutionary conviction. Stevenson herself believed poetry and poetic language to be tainted with middle class ideology. Upon submitting a collection of poetry for an English degree, she accompanied it with an essay criticizing her own petit bourgeois ideology. "Those poems which move an inch in the other direction towards recognition of a world dominated by class fail, as yet, to do so with any consistency."

The contradictions inherent in a working-class poetic are not insignificant: in addressing the concerns of that sector of society which much of literature ignores, Stevenson ran the risk of offending the conventional literary world, while at the same time failing to reach her intended audience. It is with this catch-22 in mind, perhaps, that Stevenson so resolutely concentrates on issues affecting the working class, who as she says are up for hours before the journalist and professor must rise to face the world. Moreover, Stevenson includes in her poetry warnings against the bourgeois affection for literature - don't trust capitalists who tell you they love your work. In "Poetry Too Has A Class Nature", Stevenson decries the bourgeoisie who

said
to contain us/control us
all throughout the '60s
if you feel twinges as the mountains
write a poem about it.

This con game, she argues, must be turned on its head.

let us turn this method they promoted...
hoping we would teach our class
capitulation...
into a sharp scalpel to destroy them

Stevenson returns again and again to the idea that traditional poetry is soft, wistful and pernicious in its defeatist, prettily evoked melancholy. In the strongly worded "Weeding", she observes that

.....Donne, Keats,
Hopkins, Yeats, you all took sides against
ripe future, sighing.

In the future, she says, the working class will reject this debased aesthetic.

....sugar can't feed the people. who needs
sensual violets & queen anne's lace among ripe squash &
beans &corn?

Stevenson's earlier lyric poetry lacks the stridency of later work. As such it may be more palatable to the reader - particularly as even working class readers (Marxists would argue) develop a literary sensibility on the basis of "great" literature, nearly all of which is bourgeois in origin and bias). More than that, however, earlier works use language with more subtlety, and their images have greater force and clarity. Poems such as "L'arbre De St.Malo" -

When you leave
I am caught
In fragments of journeys
with perils around my hands
at night
when they lie inert
outside the sheet
without you to touch.

are luminous and arresting. They are minor poems, perhaps, if judged in terms of their revolutionary value, and many are made up of the stock in trade of Canadian femininst poetry of the Atwood ilk (sexual alienation in a confusing landscape). Even here, however, the poet's sensitivity to her working class roots bring a refreshing and honest perspective - life as it is experienced by those whose largely unrewarded labour runs the country for its owners.

If, in the end, one is uneasy in preferring Stevenson's less doctrinaire poetry, it is not merely middle-class propriety reacting against the implied threat to the existing class order. Rather, it is that Stevenson's later writing uses language that in its tub-thumping, top-volume revolutionary rhetoric is as debased a coin as the worst excesses of "bourgeois art". Sad to say, eighty lines of "smash the rich" become predictable and shrill. In seeking to bring her political convictions to the forefront, Stevenson created poems which offer nothing more original than a soapbox harangue: scripture for the commited, anathema or gibberish to those not schooled in the language of the CPC(ML). Art is political, but not merely a political manifesto.

KUDOS FOR CHURCHILL'S CLOUD NINE

By Colin Taylor

Caryl Churchill's *Cloud 9* is a dazzling potpourri of sexual confusion and repression, in which boys are girls, men are women, and sheep would have every reason to be nervous. Churchill, a brilliant British playwright, brings her bountiful talent to an examination of the darker side of sexual role-playing and stereotyping, touching on such subjects as colonialism and racism in the process. The play is richly textured and intelligent, with an honesty and audacity that is sure to offend some and delight most others.

It is structured in two acts; the first, a fast and furious farce set in Africa in 1880, gives us a view, from a very different angle, of the sexual climate of Victorian times. Through the eyes of Clive, the great imperialist and patriarch of a very unusual family, we see the hypocrisy behind the society's roles and morals. None of the characters are what they seem to be: the brave and noble Clive is actually weak and lecherous; his black manservant has white skin; his son is really a girl, and his wife is one-part female to two-parts male. The sexual confusion of the times is aptly demonstrated by the plight of the great explorer and adventurer Harry Bagley, who sleeps with the switch-hitting manservant, seduces Clive's young son, and is eventually forced to marry the family's governess, who also happens to be homosexual.

In the second act, the sexual couplings are still mind boggling, but the pace is slowed down and the play becomes genuinely moving. Although the action takes place one hundred years later, the characters are only twenty-five years older, and even more confused. The farce that so effectively distanced us from the characters in the first act is missing, and we are brought face to face with uncomfortably familiar people with familiar problems; the comedy is still there, but the laughter is of a different sort. The characters have changed from circus freaks in to convincing symbols of modern day sexual repression.

The Bayview Playhouse's production is a complete success, with a superb cast (the second since the play's opening in early February) that rises admirably to the play's difficult challenge. Each actor plays two or more parts; Lorne Kennedy is the father Clive in the first act, and shows great versatility in a brilliant and charming performance as Cathy, a young girl with a penchant for frilly pink dresses and toy guns.

Maja Ardal also offers a clever reversal, from her role as the good-natured grandmother Maud to that of Lin, a lesbian ("I hate men") who is the mother of Cathy and Victoria's lover. Goldie Semple, who plays the governness Ellen and the ballbustin' Mrs. Saunders in Act One, turns in the play's most poignant performance as the mother, Betty, in Act Two. After years of loneliness and abstinence, she has rediscovered the joys of masturbation, and is seeking to discover the joy of sex; her first attempt finds her trying to seduce a homosexual (Gerry). Peter Dvorsky plays the delightfully deranged and distracted Harry Bagley in Act One, and in the second act he is Martin (Victoria's husband), a latent male chauvinist who believes himself to be an enlighted liberal. A severe casualty of the encounter-group and Hite Report mentality of the 1980's, he seeks solutions to his problems from all sources except himself while his world falls apart around him. (He also offers novel suggestions on improving sex with cocaine).

The whole thing flows without a hitch under the competent direction of Bill Glassco, Johanna Mercer and R.H. Thompson (who was a member of the production's first cast), and first-rate efforts from designer Cameron Porteous and lighting designer Jeffrey Dallas. This play is an absolute must-see for anyone with even a passing interest in sex.

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who, played by French actor Jean Yanne, seems to be a stand-in for Phillippe Noiret in one of his burned-out, amoral roles in recent French movies. Johnny just wants to make contact -- he wants attention -- and he hardly gets even that from Michel. It's a bum's story, told with a bum's sentimentality, and the abstract, interminably hopeless atmosphere seems to be the whole point of the movie. It's as though "Waiting for Godot" has finally been turned into a situation comedy for jaded intellectuals.

Director Robert Menaud has an obvious sense of film rhythm, yet his technical competence only makes the film's insistent and unearned whimsy all the more contemptible. He seems to have directed the film entirely in his sleep. The only person on the film crew who seems to have stayed fully awake is the brilliant cinematographer Pierre Mignot, who may be better known for his work in Robert Altman's films, "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean" and "Streamers". His work in **Une Journee en Taxi** is subdued, yet visually very satisfying; the succession and variety of his tones provide the movie with its only element of suspense. Mignot's work is the one thing in the film that approaches a clear and passionate vision.

Charles Siedlecki

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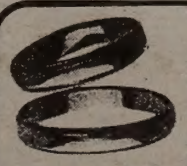
by a desire for revenge. Freud hurt us --- he hurt us deeply with his findings and now there is an attempt to get back at hi through denigration of his character.

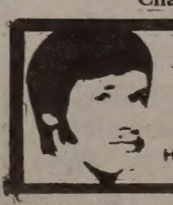
Leonard Feingold, a psychoanalyst and early supporter of Masson, puts many of the issues raised in **In the Freud Archives** into perspective by pointing out that:

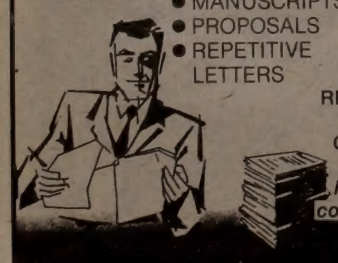
Neurosis has turned out to be the human condition, and not just the result of 'seduction by the father'

Whether Freud can be held in any way accountable for this condition is about as fruitful a question as "Which came first? the egg or the hen?"

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IT'S NASTY AT THE TOP

By Karen Shook

THEATRE

Playwright Carly Churchill, author of *Fen* and *Cloud Nine*, displays a quirkily effective sense of humour and bold approach that is strongly evident in Top Girls, the second of her works to appear in Toronto this year.

Jean Roberts' production of the play, which recently opened at Tarragon Theatre, is a strong and enjoyable rendering of the writer's work. Top Girls holds up for examination a rising and ruthless woman executive, making its points with a good deal of subtlety and insight.

The audacious and occasionally disconcerting shifts of time and role (centuries converge and actors play several roles) which are a trademark of Churchill's work are used here to good effect. The first act opens with an improbable dinner party meeting of historical figures, from the legendary Pope Joan to Dull Gret, a figure in a Breughel painting, as Marlene, the executive in question, celebrates her promotion. As the guests blithely recount their life stories, full of successes, setbacks and the misunderstanding or deliberate cruelty of others, Marlene's smug confidence is overshadowed. It becomes obvious that her sympathy and understanding are limited at best.

The rest of the piece is more conventional, although no less trenchant. We see Marlene at work at the Top Girls Employment Agency, where she reduces the object lessons of the historical figures' lives to a cartoonlike simplification: use others before you get used.

In clawing her way to the top, Marlene stops for no one, and Churchill is at pains to show how this woman herself perpetuates sexual inequality as she glibly details the merits of a dead end job to a young secretary. "You'll only get married anyway" she concludes.

Even more telling than the pack of snide and brittle coworkers who follow in Marlene's footsteps are those members of her family we are shown. The bitter, chainsmoking housewife who is her sister and the confused, awkward "niece" who is in fact her daughter, highlight the limitations of Marlene's aggressive individualist credo. Her success does little to improve the lot of women who follow her: in achieving a position of power (and all the expensive scotch she can drink) she avows with a sweep of her manicured hand that disadvantages of economics, education, social situation and intelligence will continue to ensure that, for all but a few, "success" is as likely as flying to the moon. By the time our heroine launches into a paen to Margaret Thatcher (herself a stellar example of the Marlene type), Ronald Reagan and "forceful" (read cruel) politics, the sad truth is obvious.



dinner with the illustrious

For the most part, Tarragon's cast performs admirably. Marigold Charlesworth tears into the role of Pope Joan with relish, suitably imposing in her red velvet cape and theological wranglings. Dixie Seatle, if a bit flat in her role as a Top Girl, is aplty dim and angelic as that most perfect of victims, Chaucer's Griselda. Kate Trotter's precisely-drawn Marlene is frighteningly convincing, and Diane Hollingsworth's performance as sister Joyce is first-rate. For a frowsy housewife with none of Marlene's polish or wealth, she has ten times the honesty and compassion.

Best of all, Clare Coulter gives two remarkable performances. First, as the taciturn medieval Gret in armour and apron, Coulter's monologue on fighting the demons of hell ("lizards, und fish with legs, und things with faces that shouldn't have faces") is memorable. As Marlene's daughter, Coulter presents a seamless transformation into a lumpy, dull-witted and angry adolescent who is an indelible reminder of the faceless majority that would, with Marlene's philosophy of selfishness and avarice, be consigned to the void.

Though Top Girls lacks Cloud Nine's naughty bits, so endearing to the more daring of Torontonians, it is an equally if not more challenging work.
Tarragon's production is well-paced, well-acted, and well worth seeing more than once.

Crashing Kleinermans

by Colin Taylor

THEATRE

Marion Andre, founder and artistic director of **Theatre Plus**, has opened his theatre's season with a play written and directed by himself. A formidable task, to be sure; putting aside considerations of egomania, one hopes that such ambition would be amply rewarded by success, particularly when one considers the nature of the play's subject matter. Sorry to say, this is not the case. **The Aching Heart of Samuel Kleinerman** is a story with great dramatic potential, but Andre, who writes with obvious passion but little dramatic skill, has fashioned a script of sledgehammer subtlety that reads like a series of newspaper headlines.

The story centres on the Kleinerman family living in Berlin in 1936, shortly before the war. Sensing a change in the political climate, they decide to get out of Germany before the Nazis begin their horrid persecutions. Their only way out is to buy passports from one Herr Gruber, but they don't have the money. However the father, Samuel, has a bag of gold hidden in the house, but he is very reluctant to spend it, as it was entrusted to him by a family friend (Klara) who has recently been interned in a concentration camp. Eventually he is pursuaded by his angry son Klaus to spend the money, but no sooner are they ready to depart for Paris than Klara's son shows up, famished and badly bruised. Samuel must now make a crucial choice; will he save himself and his family, or will he give the passports to Klara's son so that he and his father can escape. A tough decision indeed, but Andre's simplistic characterizations make it difficult for the audience to feel sufficiently moved by the family's dilemma. Part of the problem lies also in the fact that the threat to the family's safety is not convincingly established. Despite all the shouting and melodramatic flourishes, things seem inexplicably sedate within the Kleinerman household, and the decision never seems as crucial as it supposedly is.

The cast doesn't help matters much. Jack Wetherall as Klaus Kleinerman allows the material to get the better of him and storms about the stage in a grotesquely overblown performance. Tudi Wiggins threatens to melt into the scenery as Samuel's wife, Lottie, while George Merner gives a very bizarre and very unconvincing performance as the opportunist Herr Gruber. The one bright light is Salem Ludwig, who is magnificent as Samuel Kleinerman. His achievement is all the more remarkable considering the material he is given to work with. He has somehow managed to unearth the latent potentialities in Andre's script, and serves as an example of what this play *might* have been.

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Varsity's Churchill: Stroking His Way to the Olympics

by Stuart R. Taylor

Swim team member Dave Churchill is a definite contender to win a berth on this year's national swim team which will represent Canada at the Los Angeles Olympics. The Olympic trials in mid-June are the last hurdle which this talented and accomplished athlete must face in the achievement of his ultimate goal. Judging by the long list of achievements in his possession Canada will be fortunate enough to be represented by this remarkable 20 year old swimmer.

Dave was born in Calgary, but it was during his childhood and adolescent years in Montreal that he learned to swim competitively. Dave fondly remembers a great dislike for water at age 5, and that his swimming instructor had to bribe him with a quarter to get him to put his face in the water and blow bubbles. Since those days his face has rarely left the water. Competition began at the early age of 7, swimming for a summer team. His success won him grants to compete for a local Quebec club, training 3-5 times a week.

The family's move to Oakville when Dave was 14 precipitated the development of his full potential. The excellent coaching he received for the three years he swam for the Oakville club allowed him to attend the Canada Games in Thunder Bay in his final year of high school. Swimming in the 50m, 100m and 200m free sytle and 100m and 200m butterfly he was able to capture seven medals at this major competition. Churchill considers these results to be his "first real achievement" and to have been instrumental in catapulting him onto the national scene.

Recognizing Dave's potential, swimming coach Byron MacDonald was successful in persuading him to attend U of T and swim for the team. Although Dave turned down an American scholarship, there was no doubt in his mind as to the academic credibility and success of the swim team at U of T. As a New College student, he has now completed his third year of a B.Sc. programme in Zoology and Psychology.

Since joining the university team, Dave's list of achievements has increased exponentially. His events have now been refined to the 50 and 100m free and 100m fly, reducing him to a highly "specialized" sprinter. This specialization appears to have been successful for now Churchill has managed to become recognized by Sports Canada as a carded athlete because of his 11th place world ranking. Dave has dominated the CIAU's in his events for the past three years, capturing numerous medals. His international competitions have included the World Student Games in Edmonton and the Pan American Games in Venezuela last year. Such successful national and international exposure ranks Dave as one of the top swimmers in the country.



Dave Churchill

Much of his success can be attributed to the talents of coach Byron MacDonald. MacDonald's international competitive reputation and his familiarity with Dave's events have provided Dave with the specialized training and attention required of sprinters. Success has demanded an unequal dedication to training and a keen competitive drive. Training involves strengthening the body and developing technical skills six days a week for a total of 3-4 hours per day. Early morning practices are added occasionally to supplement the daily afternoon workouts. Training consists of endless repetitions of lengths of the pool at various speeds and distances. Running stairs and lifting weights supplement the in-pool sessions.

Although a member of the university team, Dave views swimming as an individual sport, in which he competes against the clock. The individual nature of swimming is what attracts him to the sport because, as he puts it, "If I mess up, I mess up". The extremely rapid times of 54.00 for the 100m fly and 22.89 seconds for the 50m free do not provide much time to think while competing. Technique occupies the swimmer's mind as he races down the lane, thinking about style and the turn off the wall. A highly individual sport such as swimming requires a significant amount of mental strength in order to provide the motivation and confidence necessary to excel.

Like most other athletes, Dave's main goal is to compete in the Olympics. He feels that at this stage of his life he is finally swimming at a high enough calibre and possesses enough confidence in himself that this goal can become a reality. The 100m fly is one of the events which he feels he is capable of competing in at the Olympics, although he is vying for only two positions open against fellow U of T swimmer Dan Thompson and Calgary swimmer Tom Ponting. Qualifying in the 100m free and a position on the four man relay team also appear almost definite. Churchill's "ultimate Olympic goal" is to win a place in the final rounds. Such a finish would place him in the top eight in the world. Dave feels a certain amount of pride in the thought of competing for Canada and also welcomes the opportunity to improve on his own best times.

Canada's Olympic chances appear quite good in swimming. Churchill predicts definite medal possibilities for the men in the 200m and 400m IM with Alex Bauman. Victor Davis in the 200m breaststroke also seems a definite medal possibility. The Americans pose one of the greatest threats in men's swimming, being the number one team to contend with. The East Germans provide the greatest threat in women's swimming. However, the Soviet boycott will mean that the Americans and Canadians may be left as the major contenders.

The Soviet Olympic boycott is currently occupying much media attention and no doubt the minds of most athletes. However, to Churchill the boycott does not personally affect him. He feels that his major competition comes from the non-Soviet bloc countries and therefore does not feel cheated by their withdrawal. As an athlete, however, he is concerned about the future of the Olympics. The increasing political manipulation of the Olympics is as disheartening to Dave as it is to other athletes.

Churchill's success has been achieved at the expense of many things most of us normally take for granted. The large amount of time devoted to training and competing, which is necessary to become a world class athlete, has left very little time to pursue friendships and participation in other activities and interests. Several times Dave has considered resigning, however, his love for the sport and his competitive nature, which compels him to strive and achieve, has kept him swimming.

This U of T athlete has worked hard to become one of the best swimmers this country has to offer and no doubt will do a tremendous job or representing us to the world this summer in Los Angeles.

Coach Sets Sights on Recruits

by Glenn Martin

"If we do a good job of recruiting, we should have a very good football club this year". So stated Blues' head coach Doug Mitchell who spoke of his team's bright prospects at an open camp for graduating high-school players held at Trinity Field over the Victoria Day weekend. Attended by 122 players from throughout Ontario and attracting college coaches from as far away as Acadia and Mount Allison, the camp was the first of its kind to be hosted by the University of Toronto. For Mitchell, it launched the on-field preparation for the 1984 season that will begin in earnest with the opening of training camp on August 25.

Off-season optimism usually runs high in sports, but often proves to be unfounded. However, Mitchell's high hopes would seem to be justified. The nucleus of the team that came within one win of advancing to the Vanier Cup last year remains virtually intact. While replacing graduates is an annual task in college football, Mitchell feels this year's overhaul will not be overly disruptive.

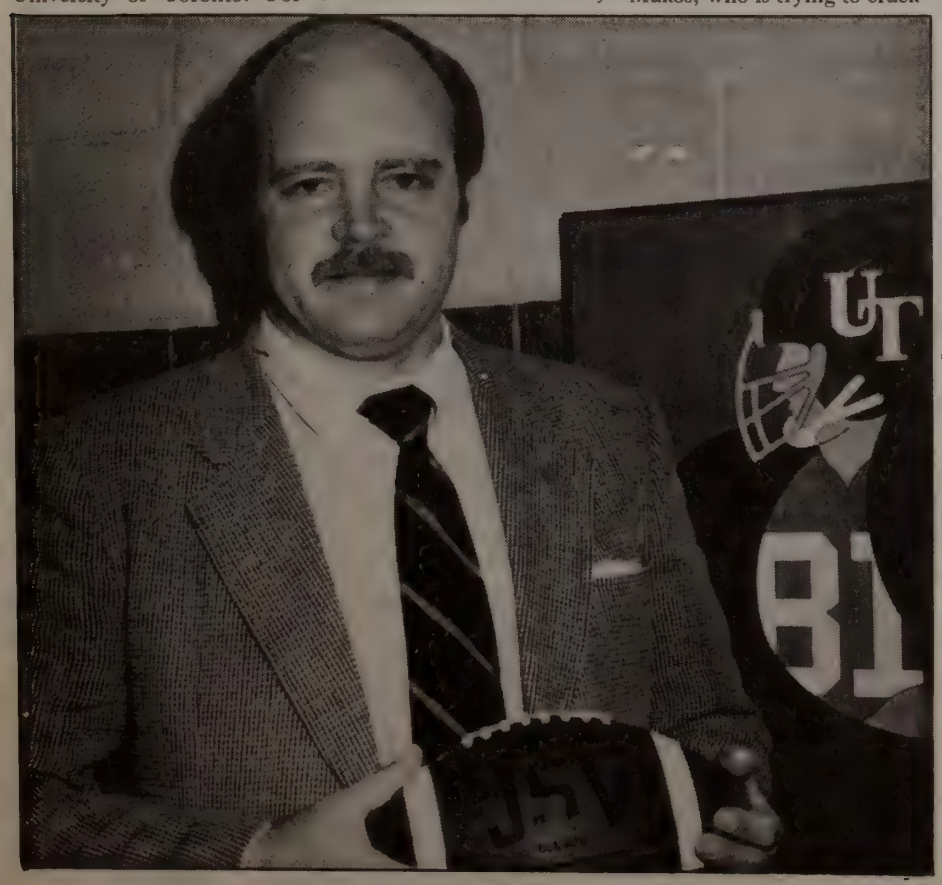
"Our skill position players are returning" he points out. Quarterbacks John Finlayson and Rodney Moors will be back as will the entire receiving corps therefore ensuring a large degree of continuity on offence. However, running back Trevor Miller remains a question mark. The Blues' MVP a year ago, Miller is currently in the training camp of the Hamilton Tiger-Cats and will return only if he fails to make the professional grade. The departure of OUAA all-star guard Rick Makos, who is trying to crack the Toronto Argonaut's lineup, creates the only other large gap on offence.

On the other side of the ball, the Blues will have to do without All-Canadian tackle Eric Upshaw. Other defensive stalwarts that have moved on to CFL camps include Joel Trickey (Argos), Roger Lippert and Frank Balkovec (both with Edmonton Eskimos).

Mitchell also feels more confident personally than he did a year ago. Though he had previous head coaching experience at Mount Allison in Nova Scotia, Mitchell was a newcomer to Toronto last year and was stepping into the shoes of 17-year veteran Ron Murphy. He approaches the coming season feeling more "settled in" and his familiarity with his team buoys his optimism.

One aspect of coaching in Toronto that appeals to Mitchell is the Blues' advantageous schedule. "If we win the league, we'll have 10 of our 13 games at home" he gloated. The club will go on the road for only two of seven regular season games (Waterloo, Windsor) and a first-place fin ish will ensure home-field advantage through the playoffs. For a team that has enjoyed little recent post-season success — the last national title victory was in 1965 — any edge is welcome.

Mitchell likes to call Toronto "the college football capital of Canada" and denied that U of T students are apathetic about their team. "The fans are starting to come back" he said and cited last November's thrilling playoff victory over Mcmaster as the type of entertaining football he expects will fill Varsity Stadium in the future.



Coach Doug Mitchell feels the ball is in his court for the 1984 season.

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SPORTS



Photo by Glenn Tanaka

2.8 Million Dollar Price Tag

Varsity Arena Rejuvenated

by Marg Webb

We, the U of T students of the early eighties, have never known Varsity Arena as it was and will be again.

An impressive home for the Varsity Blues hockey teams since its construction in 1926, Varsity Arena has also served as a setting for highschool graduation ceremonies, as a ballroom for the Toronto Symphony, as a three ring circus tent, and as a site for a John Diefenbaker rally. Boxing, wrestling, and rock concerts also filled out Varsity's bookings until 1977 when the City of Toronto banned the use of Varsity Arena for non-athletic, income-producing events.

The city claimed that the arena failed to meet fire and safety standards. On the wake of this pronouncement, Dr. James Ham, then president of the U of T, ordered a study to be done on the renovations required to restore the arena and then hand picked Tony Cassels to form a committee to raise the necessary funds for the renovations.

Cassels was a former Blues hockey centre, a member of the Blues track team, a Kappa Alpha, a Trinity graduate of 1939, and son of the founder of the T Holder's Association. Deeply interested in the affairs of the university, Cassels chose his committee in 1980 and then chaired it and urged it on so that his committee exceeded its fund raising goal of $250,000.

Cassels was cut down by cancer in December of 1981 before the committee reached its objective in 1982 but according to long time friend Jack Maynard "Tony would have been delighted at the success of the fund raising drive." The original intention, to raise money to upgrade Varsity to meet fire and safety standards, had snowballed into a scheme to raise enough money to fully rejuvenate the arena.

The university made an initial, unsuccessful application to Wintario to seek additional funds which was followed by a successful application to Lottario when Gib Chapman arrived on the scene in 1982 to take over the Director of Athletics post.

Ontario's contribution, through Lottario, made possible a far m ore extensive renovation project than was originally conceived by Cassel's committee of alumni fund raisers. On May 1st, the Minister of Tourism and Recreation, Reuben Baetz, announced that the government was fueling the Varsity renovation project with 1.45 million dollars.

According to Chapman, the backing of the Ontario government enables the university to proceed with a plan "to bring the Varsity upgrading into a cohesive scheme to fully renovate the arena." Though the funds from the government were typically slow in coming (U of T applied in 1982 and were not assured of Ontario's backing until 1984) they were well worth the wait and Cassels certainly would have been delighted at the present plans to restore Varsity to the prominence it deserves as Toronto's second largest arena.

The Minister of Tourism and Recreation is enthused that the renovation project will provide "Toronto with one more important facility capable of holding large scale events." President Strangeway also announced that the renovation project "will permit the use of the arena by the community for a wide range of functions once again."

The renovation plans not only include structural changes to meet fire and safety standards, but facilities for the handicapped, a wider ice surface by six feet, better corners to replace Varsity's nearly square corners, new boards and glass, and a new ice plant that will make jet ice — the type used in Maple Leaf Gardens.

The renovation plans also features a facelift for the arena and the construction of a VIP lounge at the south end of the arena with windows overlooking Trinity College and the Varsity ice surface. The lounge, to be called the Blue and White Room, is being funded by the Men's and Women's T Holders Association. Chapman says the room will serve "as a much needed media and social area for the arena and stadium."

With these exciting new plans, the total cost of the renovation project has crept up to an incredible 2.8 million dollars. Along with government money and Cassel's fund raising drive which has swelled to $480,000, the project is being paid for by $336,000 the university has in a fire and safety projects fund, a $475,000 loan the Department of Athletics has taken out and underspending in athletics funds which will cover the balance.

The arena won't be fully renovated for another ten to twelve months but without doubt it will be a hive of activity. Chapman doubts that there will be many opportunities to rent the arena — which will command $1,500 plus per event — during the school season.

Already a home for the men's and ladies' hockey teams and 100 plus intramural teams, the arena will become home to the Varsity basketball teams, the Toronto Figure Skating Club, and will continue to serve as, according to Malcolm Kelley of the Tornadoes, "the perfect CBA arena for the Toronto Tornadoes basketball team."

President Strangeway says "this facility will be playing a significant role in the development of basketball in this area" and Brian Heaney, coach of the Varsity Men's basketball team, is equally excited at the prospect of playing in a building with a "spanking new air about it." Heaney believes the comfortable building will draw m ore fans and media attention, open up cooperative promotional events between the Tornadoes and U of T basketball, and generally elevate the profile of college basketball. Says Heaney "the perception of the quality of college basketball will be increased as often the game is equal to the environment."

Given Heaney's forecast, can we expect anything less than an exceptional year in 84-85 from the four Varsity teams striving for league titles in the newly renovated arena? Frank Pindar, in charge of Varsity Arena and Varsity Stadium, says the renovations will make Varsity "not only Toronto's second best arena but its 4,700 seating capacity will make it among the best arenas in the country."

BLUES NOTES

Varsity football opens against Carleton

The 1984 Varsity Blues Footbal team kick-off an exciting fall schedule with an exhibition game September 2nd at Varsity against Carleton. McGill visits on the 8th for an orientation week challenge. The Blues open their regular league play in Western on the 15th and play their home opener against Laurier on the 22nd.

U of T Gym Club Get New Facilities

The University of Toronto Gym Club raised $11,000 of the $18,500 total to renovate the lower gym in the Benson Wing of the Athletic Centre to create a new gymnastics facility. Possibly the finest facility of any of thecanadian universities, it features a new run way for the vault, tumbling, and min-trampoline; a new landing pit; and a sprong floor.

Says Cindy Westra, Gymnastics Supervisor for the Athletics Department and Head Coach of the U of T Gym Club, "U of T now has the best university gymnastics facility in Canada. We expect to attract better quality athletes for training and competition and the new facility provides increased teaching stations for our expanding community gymnastics programs."

High School Football Classic

On Thursday June 21st, the U of T is hosting the Metro High School Football Classic. Six Metro Leagues send their all-stars to compete in the three games that are scheduled for four, six and eight pm at Varsity Stadium. Says U of T Sports Information officer Paul Carson, "the games serve as an excellent indication of the top university players of the future, and are a magnet for coaches and scouts from across Canada." It will cost you a mere two bucks to see all three games and to get a glimpse at the future of university football.

Vanier Cup Party

by Marg Webb

A Rosebowl by an other name is a Vanier Cup. At least that is the type of "happening" this year's Vanier Cup Committee would like to make the 1984 version of Canada's university football classic.

Don Andrews, chairman of the committee, called a press conference a full 214 days before the event to impress upon the city media that the committee plans to make the 1984 Cup a "festival as opposed to just a football game."

The prestige of the classic that decides Canada's top university football team has been damaged in the 1970s by a pull-out of the Atlantic schools protesting the play-off format, the name change to the Vanier Cup from the College Bowl, and the cutbacks that have damaged almost all aspects of university athletics.

However Andrews stressed at the press conference that he is optimistic about a renewal of interest in the Vanier Cup. The Atlantic schools have decided to get back into the battle for the Cup, CTV promises to give increased coverage, and Diabetes Canada has returned as the game's recipient charity. The 1983 Vanier Cup made $10,000 for Diabetes Canada.

With all systems go, Andrews said his committee can now concentrate on organizing the pregame hoopla leading up to the November 24th game. Additions to the usual awards dinners and dances organized to promote the game include a Saturday morning parade to attract fans to the 22,000 capacity Varsity Stadium, a Sports Medicine Symposium, and a Cup Golf Tourney to put the organizers, sponsers, volunteers, and media representatives into the Vanier Cup Spirit.

All this, Chairman Andrews hopes, will reverse the declining interest in the CIAU event. Andrews says he remembers the fifties when "athletics were a major part of university life and you had to line up at eleven o'clock to get a seat in the 22,000 stadium for a regular season game." Only 19,000 turned out for last year's Vanier Cup.

Of special interest to U of T students, Andrews stressed that logistics and the improvements made to Varsity Stadium by the "Blizzard" soccer team will keep the Vanier Cup in Toronto for many years — as an event Toronto can celebrate.

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IN THE IVY 3
A New Column Tells The Deeds of U of T

THE GADI 6
Theatre Columbus At Play

Olympic Hopes 11
Several U of T athletes are heading for L.A.

THE VARSITY



PHOTO BY KATE LAZIER

Gay Pride Day: a Sesquicentennial event.

Connell chosen as president

U of T hack bumps Strangway from a rough job

BY BARRY MCCARTAN

After seven months of searching, the U of T has found itself a new President.

Governing Council appointed George E. Connell, the current President of the University of Western Ontario (UWO) and a past U of T Vice President, to the University's top post on June 16.

The appointment ends the bid of incumbent President David Strangway to turn his temporary appointment into a full five year term.

Strangway was appointed President at the end of last summer after President-designate Donald Forster died of a heart attack a few weeks before taking office.

Connell's appointment has generally been well received in most of the estates of the University, with few exceptions. Reaction has ranged from the cautious 'wait and see' response of the U of T Faculty Association to plaudits from administrators who have worked with Connell before.

The choice of Connell came as a surprise to many Governing Council (GC) watchers. It was thought that Strangway was virtually assured of the appointment.

Speculation about the twelve-person Search Committee's choice was heightened when that committee missed their May deadline to report to Council.

News of the Connell recommendation leaked out of Simcoe Hall on June 14 when GC Chairman John Whitten called for a special session of Council for June 16.

At 9:15 a.m. on June 16, the Board of Governors of UWO met and released Connell from his contract and at 10:30, GC went into closed session to make their decision.

What's in a choice?
page 4

Critical criticism
page 2



President-designate George Connell in his classic "U of T Presidency" dress style.

PHOTO COURTESY UWO GAZETTE

According to various sources, the 25 minute long Council session started with Academic Affairs Chairman Jean Edward Smith urging Council to reject the Connell nomination.

Other Council members voiced the fear that appointing Connell would be seen as a 'slap in the face' to Strangway. Chancellor George Ignatieff urged GC to unanimously express gratitude to Strangway for his "distinguished service to the University".

Strangway also received a standing ovation from Council at their regualr meeting five days later.

Although Strangway had made it known he would like the job, and had made no contingency plans in case he didn't get it, he has reacted well to the results.

"He was obviously disappointed", commented Strangway's Executive Assistant David Cook, "but he's not one who dwells on the past." Cook said that Strangway is spending his time preparing for the transition and contemplating a return to his career as a geophysicist.

the focus of power is quickly shifting from Strangway to Connell, who will take office by October 1 for a six-year term.

the 54-year-old Connell will be tackling one of the most complex administrative posts in the country. U of T has an academic population of over 50,000 people, extensive land holdings and investments, and an annual budget of $480 million. It is also faced with an operating deficit of over $1 million, crowded classrooms and dwindling financial resources.

Despite the difficulty of the position, there are a few perquisites for the President — most notably a $70,000 salary and a rent-free mansion in Rosedale.

Connell received a PhD in Biochemistry at the U of T in 1955, and did biochemical research between 1955 and 1957 at the National Research Council and at New York University.

He returned to U of T in 1957 as an Assistant Professor of Biochemistry and by 1965 he was the Chairman of the Biochemistry at U of T. From there he became the Associate Dean in the Faculty of Medicine and from 1974 to 1977, the Vice President of Research and Planning in the Central Administration.

In 1977 to the present, he has been the President and Vice-Chancellor of the University of Western Ontario. At UWO, he is credited with a successful fundraising campaign which was $3.5 million over the original $11.5 million target.

Connell also has a number of ties with the provincial government from his term as President of the Ontario Council of Universities from 1981-83. COU is a voluntary association of universities that lobbies the government on educational issues.

Connell is married to a former U of T student, Sheila Harriet Horan and has four children.

Youth Ministry paper on familiar turf

BY CHRIS WATTIE
CANADIAN UNIVERSITY PRESS

OTTAWA - Student leaders have criticized a recent government report on Canadian youth, calling it 'a lot of blanket statements."

Beth Olley, Chair of the Canadian Federation of Students, said the problems outlined in the 450-page report are not new. "We could have told them this much," she said.

The report, entitled "A New Statistical Perspective On Youth", was presented last week by Minister of Youth Celine Hervieux-Payette. It contains voluminous statistics on youth unemployment and education.

Hervieux-Payette called the report "very significant in that it presents the problems of Canadian youth."

Olley agreed "it's good that the government is looking at some of the problems" but said more than statistics were needed. "If this summary is all that's going to come out of it, it's not worth the money spent on it," she said.

The report cost $75,000 to produce and is the result of lengthy consultations with youth, labour and business organizations across the country, according to the government. Hervieux-Payette said she ordered the study because "we should review the situation of youth" and added "this was my first role as Youth Minister."

Olley said the Minister "consulted with CFS once, and not a hell of a lot came out of it." According to her, CFS "is pushing for a decrease in unemployment through job creation specifically aimed at post-secondary students."

Olley said the report gave no indication that this would become government policy.

Hervieux-Payette said the report was an attempt to identify the needs of Canadian youth. "We need to know how many need a certain service."

Continued on page 2

Ellsberg calls for civil disobedience, plus

BY PAULA KULIG

In a speech that was highly critical of the Reagan administration, Daniel Ellsberg told an audience at U of T that non-violent civil disobedience is essential if the arms race is to end.

Speaking to a large crowd at Convocation Hall last Wednesday evening, the man who revealed the Pentagon Papers to the press 13 years ago placed most of the blame for the arms race on the United States.

Ellsberg said that although the Soviets "have shown no more inclination than the United States to take unilateral actions to end their part of the arms race, or to desist from such dangerous weapons," there is one difference between the two countries.

"The Soviet Union," he said, "has proposed an immediate moratorium on those weapons which could be verified by national means alone, which required no further negotiation to achieve adequate verification. . . . This would stop a major part of the arms race. . . . (The United States) has refused to discuss such a proposal."

Ellsberg noted that this is not only a difference between his country and Russia, but also between President Ronald Reagan and his most likely rival in the upcoming Presidential election, Walter Mondale.

Mondale has stated that, if elected President, he would propose a freeze aimed at a mutual end of the testing of nuclear weapons. Ellsberg said that without the existence of the peace movement, Mondale "would not have made the pledge in the first place." He feels that Mondale cannot be relied upon to carry out his promise.

Despite his feeling that the arms race is escalating with the help of American policies, Ellsberg believes the situation can be changed, depending on the strength of the peace movement and the actions of the Soviet Union.

"In the presence of the peace movement . . . I think there is a good chance that such an effective road would be taken which would give the Soviet Union the challenge and the opportunity to join an actual end in the arms race, as they have said they were willing to do.

Civil disobedience has a major role — but not the only role — in ending the arms race, according to Ellsberg. "It is to wake people up to the necessity for a great variety of things, for finding ways in your own lives, with your own opportunities, to interfere with 'business-as-usual'," he said. He added that it is important not only to make others aware of the risks in our own country, but of "the global aspects of the risk." He cited demonstrations and electoral activity as other means of increasing public awareness.

Ellsberg was at one time intimately involved with American strategic policy, having worked for the Rand Corporation and as a consultant to the Office of the Secretary of Defense. He was also the Special Assistant to the Assistant Secretary of Defense, where he worked almost entirely on Vietnam affairs.

In 1967, he became a member of the McNamara study group, which was compiling a history of U.S. decision-making in Vietnam from 1945 to 1967.

Ellsberg made headlines when, in 1969, he began to photo-copy the study — known as the Pentagon Papers — which he then turned over first to Congress, and in 1971, to the New York Times. He was charged with conspiracy, theft, and violation of the Espionage Act,but the charges were dismissed because of government misconduct

"Asinine" appointment sparks debate

BY BARRY MCCARTAN

Several top University officials are upset by a prominent professor's suggestion that the appointment of George Connell as U of T's President is "asinine".

While most public reaction to Connell's appointment is either cautious or positive, Professor Jean Edward Smith, the Chairperson of the Governing Council's Academic Affairs Committee has publicly criticized the Connell appointment.

In a letter to the June 25 *Bulletin* Smith criticizes the appointment of Connell as the choice of "another Simcoe Hall retread whose laconic record at Western suggests neither vision nor understanding of contemporary academic values."

Smith questions the Search Committee's selection criteria. Governing Council Chairman John Whitten said that the committee wanted someone with a "strong academic background, persuasive communication skills and a clear understanding of the U of T's accomplishments."

Smith calls the last criterion "rearward looking, narcissistic, meretricious" and added that he was "struck by the failure of the committee to devise criteria related to the University's future rather than its past."

Smith's comments have sparked an irate response from Whitten. "The method he chose to indicate his own personal disagreement is reprehensible . . . but we expect that from him," he commented.

Smith explains that he does not want his comments to be seen as "a vendetta against George (Connell) the person" but maintains that Connell has "never distinguished himself with much academic imagination."

Smith says that it would have been better to have appointed current President David Strangway to the five year term. "We are far better off with what we presently have," he noted.

Whitten says that Smith's suggestion that Connell was parochial was "a load of hogwash" and maintains that President-designate Connell has a good deal of experience "after eight years of running the 2nd largest University in the province.

Other administrators have been critical of Smith's comments as well. Paul Fox, a prominent political scientist and the Principal of Erindale College said that he has talked to "a few people who are appalled by these (Smith's remarks) and notes that "It's very serious to say these things and not establish evidence to support them (the charges)."

University College Principal Peter Richardson says that he agrees with Smith that President Strangway has provided "excellent leadership out of a deep concern for the academic reputation of the U of T", but that he "disagrees strongly that the appointment of George Connell is asinine."

Professor Smith has been an ardent opponent of the Administration in the past and calls his three year stint on GC a "damage control operation." Smith is also a former President of the Faculty Association when Connell was the Vice President in 1974..

Asked if his views were shared by most faculty members, Smith Responded that "I try not to be out of step with the mood of the Faculty."

Smith's position was not shared by the Faculty Association however. Peter Dyson, the incoming UTFA President told *the Varsity* "I wouldn't think that any ex-President is in a position to represent current (Faculty Association) thinking. We don't really wish prejudge anyone." Dyson said that the Association would "wait and see" what President Connell was going to do.

CJUT gets its own

BY VARSITY STAFF

The University of Toronto radio station (CJUT) has cleared what it believes to be the "Major hurdle on the path to incorporation."

Less than three weeks after the Canadian Radio and Telecommunications Commission (CRTC) lifted its freeze on FM license applications, CJUT has received the go-ahead from the Students' Administrative Council (SAC) to begin the process of incorporation necessary to gain FM status.

Incorporation would entail the creation of a managment board with equal representation of CJUT staff and members of SAC. Also on the board would be members from Governing Council, U of T Alumni, and members of the general community.

According to SAC Vice-President Corporations, Linda Quirk, CJUT is presently negotiating a loan from the University Administration for the necessary equipment to meet broadcast demands.

Youth Ministry sends in the word

Continued from page 1

She was unable to say, however, if the report would result in any new policies or when they would be announced, if at all. "We cannot expect young people to do everything themselves," she said, but later added that "the onus is on the private sector" to do something about unemployment.

Olley called the study "a very preliminary satep in producing policy, they've got to get out and work on policy."

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Position reversed:Conservatory to separate

BY LISE BETTERIDGE

The "Committee on the Future of Music Studies at the University of Toronto" has issued its final report recommending that that Royal Conservatory separate from the Faculty of Music.

Released June 19,the document's proposals represent an almost complete reversal from a December discussion paper which recommended the integration of the two institutions: some functions of the Conservatory were to be absorbed by the Faculty, while the rest would form a Community Music Programme to be set up in 20 branches throughout Toronto.

The December report provoked heated responses from musicians and non-musicians, both inside and outside the two institutions.

Keith Mayo, former president of the Faculty of Music Undergraduate Association, and former vice-president of Students' Administrative Council (SAC), said that while the December paper was poorly prepared and "reeked of incompetence", its intent was to "get the ball rolling on discussion, and it did."

In its final report the task force says that it has "apparently acted contrary to (its) terms of reference" which sought to fully integrate the Conservatory and the Faculty, however it asserts that the December paper was an "intermediate position" between total integration and separation.

The Committee ultimately decided that integration was not feasible due to extreme disparities between the two institutions in terms of their distinct roles in music instruction, the size and age of their student bodies, entrance requirements, and funding and staffing arrangements. Indeed, only the goal of "excellence in music studies" is the same for both institutions.

The Conservatory was founded in 1886 and became affiliated with the University ten years later. When degree courses were introduced at the Faculty in the 1930s, the goals and organization of the two institutions grew increasingly different. After a number of bail-outs by the University, the provincial legislature gave financial control of the Conservatory to the University in 1954.

The Committee suggests, therefore, that "the initial impetus towards integration in 1919 was financial, not pedagogical" and the total legal integration in 1954 was "prompted by concerns over financial irregularities."

The introduction of formula financing by the Ministry of Colleges and Universities in 1969 means that the Conservatory cannot apply for direct funding from the provincial or federal governments. The Committee hopes that an independent Conservatory able to apply directly for grants would be highly motivated to review its programming.

The "Friends of the Conservatory Foundation", comprised of Canadian musicians such as Moe Koffman and guitarist Liona Boyd, has been set up to raise funds for the independent Conservatory, and to discuss reforms in programmes and structure.

Presently the Conservatory is largely supported by revenue from its national graded examination system, and commission from student fees. Additional revenue comes from the Frederick Harris Music Company, owned by the University for the benefit of the Conservatory, and a trust fund used primarily for bursaries and scholarships.

While the report recommends that the Conservatory become a completely autonomous, non-profit corporate entitiy, it suggests that the University agree to accomodate the Conservatory, either in McMaster Hall or a new facility. Extensive reviews of the undergraduate part of the Faculty of Music and the Conservatory are also proposed before separation. The Committee hopes that this will assure that the Conservatory is capable of independent functioning.

After discussion and

Continued on page 10

Gurgling Grits

Little Liberals take a convention by co-option

BY ALLISON G. PIPA

On Thursday June 14, the opening day of the Liberal Leadership convention the Toronto Star ran an article entitled "(Liberal) Youth could play unfamiliar role of the Kingmaker." It wasn't an overstatement to attribute that kind of political influence to young Liberals.

The truth is that in the history of the Liberal Party of Canada young Liberals had never been in a better position to shape the outcome of a leadership convention. So many factors it seemed were working in their favour. As delegates their numbers were sizeable. 700 of the 3,589 delegates were under twenty-seven, representing a block of votes larger than any province except Ontario and Quebec.

It was a far cry from the 1968 Liberal leadership convention where, according to convention organizers, there were fewer than twenty accredited youth delegates and about two-hundred representatives from Liberal campus clubs.

Moreover, their issues — education and youth unemployment — were well defined and (thanks to the media) were receiving a larger share of the public spotlight than usual.

The public's interest in youth was bolstered by the release, a few weeks prior to the convention of the Metro Social Planning Council's estimate of youth unemployment in Canada. The Council placed it at a staggering 26%, seven per cent higher than the figure touted by Statistics Canada; the flurry of debate over that figure alone was enough to propel youth concerns to the forefront of convention issues.

On top of this a burgeoning group of young Liberal workers were making real inroads into the upper echelons of the various leadership candidate organizations. People like Alf Apps in the John Turner campaign, Richard Mahoney and Bruce Ogilvie in the John Robert's camp and Paul Caron of the Don Johnston organization were proof that young Liberals could be invested with responsibility for more than just stamp licking and canvassing.

The momentum for a youth movement at the Liberal Leadership convention seemed to be there. But the convention came and went and the young Liberals went unnoticed.

In retrospect, it may be that the opportunity for young Liberals to play kingmaker was more apparent than real. The kind of consensus required for power just couldn't be found.

Some Liberal youth organizers realized this and most weren't interested. For those who did work for a united front (and there were a few) the convention represented an utter failure on the part of youth to use their political weight. That may be too harsh an assessment though. If nothing else the Liberal leadership convention provided insight into the political psyche of youth delegates. It would be a constructive lesson for those party youth organizers who were already mounting strategy for the upcoming Federal election.



The Liberal Party of Canada defines a young Liberal as a party member twenty-five years of age or under.

That's just about the extent of a young Liberal's identity at a leadership convention as well. Young liberals may look a little different but they vote just like everyone else.

While exact figures breaking down the youth convention vote have yet to be released, it was evident from the campaign that youth support was evenly spread among the seven leadership candidates. That's not a surprising result, as the policy differences among the candidates were negligible. When the leadership campaign became a contest of personalities it placed youth and other delegates in the awkward position of having to choose a leader on the basis of likeability or winnability. There was no room to sound out a candidate's policies.

That's not to say that young Liberals didn't hear from the candidates. At a youth forum during the convention the candidates paid the required lip service to youth involvement in the Party.

"It's up to you to have ideas, to challenge the establishment," said Jean Chretien. "It's why every political party needs that blood, . . . to be able to carry reform."

Appeals like that weren't just to get the delegate numbers. Leadership candidates were looking for more than support from youth delegates, they were looking for some kind of mandate. It was youth's biggest accomplishment to have candidates recognize that the credibility of any Liberal leader was in question without their numbers.

When it came to issues the candidates were eager to talk broadly about education. But what most young Liberals really wanted to hear was what a new Liberal leader was going to do about youth unemployment. The policy responses of the candidates were almost in unison. Better information on labour market needs was required they all said. Apprenticeship work-study programmes should be established and government should support youth-led entrepreneurial initiatives.

Don Johnston offered more interesting food for thought on the subject. "More and more of you," said Johnston, "should stop thinking of yourselves as job takers and instead view yourselves as job makers." Johnston's call for a youth enterprise development fund to foster entrepreneurial activity among youth was by far the most innovative proposal on youth unemployment put forward by a leadership candidate.

Continued on page 10

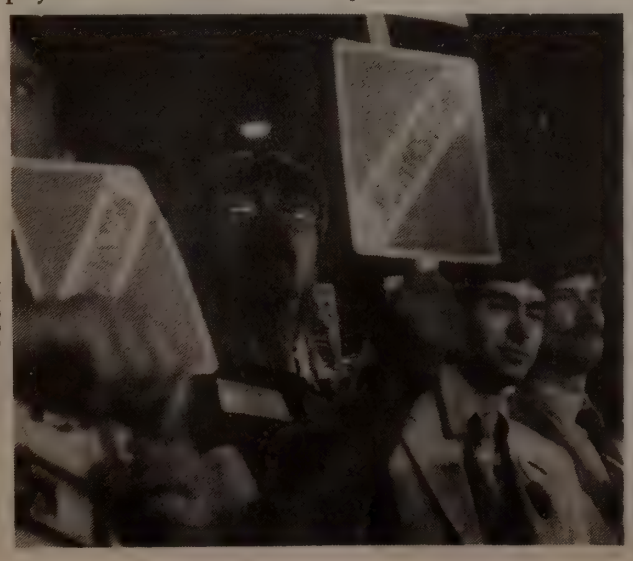


PHOTO BY EGLE PROCUTA

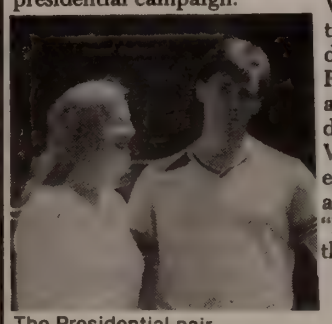
IN THE IVY

The legacies of past years' SAC administrations have started to mount up. The council owes $1000 (a tidy sum) for rental of Convocation Hall, which it approved and took responsibility for after a man claiming to be from the Cancer Society requested past president Mark Hammond to rent the hall for the group. The Cancer Society, of course, claimed to have never heard of the man.

And from the deep past of Tim Van Wart's administration comes a threatened suit against the council from the company who equipped the bar in the SAC pub with plumbing. No one at SAC knows if the work was approved, so SAC is withholding payment. Commented VP Linda Quirk: "SAC has to be taken seriously. We have real, live money like everyone else."

•

A new political alliance was announced at SAC last Friday, when President Bob Jones and former External Commissioner Ann Gushurst disclosed that they were engaged to be married. It is suspected that the mastermind in behind-the-scenes negotiations was SAC Executive Assistant Peter Waite. Both Gushurst and Waite were active in Jones' presidential campaign.



The Presidential pair

•

SAC Communications Commissioner Berhard Wong has a new proposal for dealing with the possible rejection of ads for the SAC phone directory because of sexist content. "If anyone wants to reject those ads I'd like to see the money come out of the Women's Commission" he suggests.

SAC thinks it was taken for a ride when Scarborough College Students' Councils borrowed its plain blue van and returned a startling multi-coloured version. The van, according the SAC Communications Commissioner Bernard Wong, is "painted like the Partridge Family bus." "Let's find three estimates (for repainting) and bill them the highest one" he suggested. SAC President Bob Jones was similarly perturbed. "Somewhere down the road we're going to have giant penises painted on it (the van)."

And the response from Scarborough? The Scarborough College Students' Council President remarked "You've got nothing on us, folks. You sue us, you're dead."



•

Financial problems at the Varsity may be solved faster than expected. Cheques addressed to "The Varsity Fund" have been coming in at a rate of at least ten per day, with no end in sight. Varsity Editor Greg Taylor expressed his utter amazement at the response: "I didn't realize they liked us that much" he remarked.

•

John Duffy, an assistant to Employment and Immigration Minister John Roberts and a U of T delegate to last month's Liberal Leadership convention, was caught thumbing his proboscus during John Turner's opening speech. However, he assured a CBC National News reporter that the gesture was "nothing personal."

THE VARSITY

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"There are no simple pleasures--only simple pain."
--sung in unison by two certain City and Review deities (self-proclaimed)

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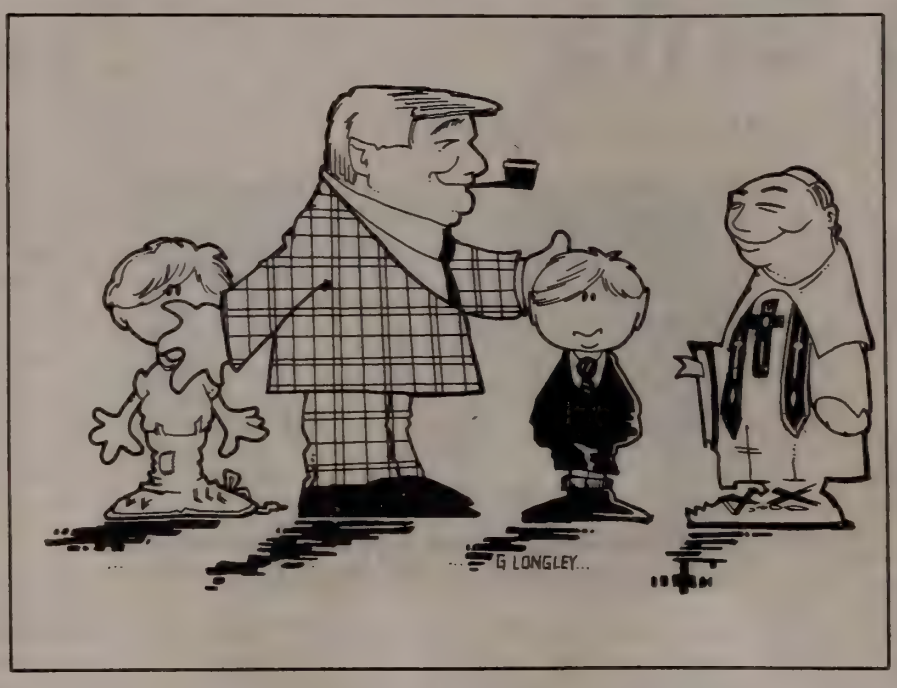
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Timely Reversal in Policy

On June 12th the Ontario Tories announced that Roman Catholic schools would be granted full equality of status and financing with the province's public schools. The most astounding aspect of the announcement wasn't the projected cost of the plan (a paltry $80 million over the next two years) so much as the seeming spur of the moment on which it was made. Premier William Davis has, in one sudden move, reversed his government's formerly firm stand on an issue that has divided this province for years.

"This just seemed the right time to do it" explained the Premier in one of his less subtle moods. The right time to do it indeed. What with a provincial election o-so-imminent and the Pope's visit a scant two months away, the announcement of equal funding seemed to please everybody, including Davis' fellow Tories (who know a good pre-election promise when they hear one), Catholic school boards (who were themselves quite surprised to hear of the move), both provincial opposition parties and, of course, the separate school students from the Carleton Roman Catholic school board who had initiated a court challenge to the former policy and who had made the Pope aware of their actions.



Everyone seemed pleased, in fact, except those who rightly see the move as an irresponsible gesture which both suggests state endorsement of one religious education over another, and further contributes to the decay of the public system--a decay which itself provoked many parents over the years to enroll their children in Catholic schools.

Though it is agreed by all that the public school system must be improved, the province seems steadfastly unwilling to do anything about it. That the available $80 million will be used to fund a separate non-secular school system rather than to upgrade the sad state of a public school system available equally to all and (in theory, at least) religiously neutral is shameful, considering the pluralistic nature of our society.

One must, of course, not discount the size and scope of the Catholic school system as it exists today. Full public financing was guaranteed at the elementary level for Catholic schools in the British North America Act, and it would be foolish to sugest that the government should now cease to fund the province's largest non-secular education system.

What is clear, however, is that this $80 million (and there is no doubt more where that came from) should either be distributed among *all* other religious school systems, or, better still, it should be used to upgrade the one secular system. Sadly, it seems that in seeking to ensure public support in an election year, the Premier has also inadvertently cast the first stone in the final destruction of a public school system of which most Ontarians *wish* they could be proud.

A New President

It is with apropriate enthusiasm and amidst rampant speculation that we welcome to U of T its new president-designate, George Connell.

While the recent decision of the Presidential Search Committee has been greeted with its share of controversy, it seems clear that whatever past experience may or may not indicate, Connell appears to possess the strength of character necessary to confront the pressing problems facing this institution. Problems such as underfunding. And the low quality of student life. Not to mention the apparent ineffectuality of Governing Council, the monetary demands of the faculty, and the rather poor relationship the administration has had with student government and campus media. The list goes on and on.

Whether Connell is actually up to the task or not is at this point anyone's guess--as are the immediate plans of the president-designate once he assumes office in September. Hence the rampant speculation. We hear that he is an ultra-conservative. yet he apparently opposes the government's stand on the visa student issue. We trust he is not, as some claim, overly authoritarian, yet we worry that he may take a hard line in restricting sponsorship of pubs by liquor companies, as he did at Western.

It is only by his actions, however, that George Connell will prove himself as the right person for the job. One thing is certain--if he expects to raise money from the Rosedale set he had better stop wearing those broad plaid suits and spotted ties. One wouldn't, after all, want the president of Canada's largest university to be mistaken for a used car salesman.

LETTERS

The Varsity has an open letters policy. All typed letters accompanied by a signature will be printed in accordance with the paper's wish to avoid racist, sexist or libellous material.

The Varsity reserves the right to edit for brevity or to delay publication for reason of space constriction only.

Disney Dilemma

I was very disappointed when I saw the story "Mel, Simpson's Senior Freshman" in the June 6th issue of the paper.

As a news reporter for *The Varsity*, I would obviously object strongly to this story, simply because it is not a story at all, but a prop for a movie, paid for as an advertisement. If one does not notice the disclaimer on page two, it is virtually impossible to distinguish this story from one of the real stories in the paper.

"Mel, Simpson's Senior Freshman" was printed to give the paper both money and prestige. And while there is nothing wrong with trying to improve the financial state of the paper, money should not have even been considered when the editors were making their decision. Beause money is not an issue here. The issue is one of principle, and it is so blatantly clear, I'm dumbfounded that the editors could have thought otherwise. (It should be noted that the City Editor was opposed to the printing of this story.) When making their decision, they failed to consider what the role of a newspaper is, and in doing so, compromised journalistic principles.

The role of a newspaper is to report on real events and the people that make those events, accurately and fairly. A reporter must report the facts and interpret them in as unbiased a way as possible.

The truth must always be present in every story, and its absence makes a newspaper less responsible, both in the eyes of its readers and in reality.

The printing of this story prompted the writing of two opinion pieces. The first, entitled "The ethics of advertising", was written by a fellow Varsity reporter, and included quotes by three professionals in the field of journalism. All three were opposed to the printing of such a story. In the words of Barry Zwicker, publisher and media critic for the CBC: The Editorial columns of a publication should be as sacrosanct as possible . . . (They should be) as free as possible from influence by special interest groups, commercial interests, conflict of interest, and so on. . . .

The other opinion piece, "The need for perspective", expressed the view that printing the story is "harmless fun." Written by the paper's Assistant City Editor, it stated that the opinions of those more experienced in the field than herself were irrelevant.

Ms. Maclean goes on to say, "There may be professionals who disagree with practices such as

Continued on page 5

Thrilling Board Meeting Sun, 6PM

Be there on time or you-know-who will shoot to kill.

Power Tower Zaps Bob

Jes' a lil' fun there. Heh, heh, heh. Hell it *must* be late–far off I see the shimmering sun rising over the cool desert sand. As a lone coyote howls its cry of hungry despair, I don my trusty stetson and bid farewell to tonight's swaggerin' cowpokes, who managed to rustle up a mighty fine mess o' flatwood (the finest in *this* land, to be sure).

Keepin' the midnight fire blazin were Geoff, John, Karen, DDCCJJ, Buxom Barry, Alison, Marg, Alan, Mark "put those scissors down" Kingwell, Rick, Lise, Christine, Michael, and *especially* the incomparable W.S. Holland (the spirit behind us all).

A gunshot. Joan's awake. Time to mosey on off for some grub an' shut-eye. Hi Ho, Phallocentricism!



St. Michael's College: bastion of Catholicism, breeding ground for radical prof. Gregory Baum.

Radical Catholics take a dare

BY INGRID E. MACDONALD

Ms. MacDonald is a religion student at St. Michael's College.

The archaic male superstructure and shameless opulence of the Catholic Church is making fertile the soil for theological revolution. So it would seem with the recent publication of a statement by international Catholic theologians who are daring to challenge the Church from within by embracing feminism and social justice ideologies.

The statement, published in the *New York Times* June 26, challenges the reactionary policies of the present Vatican

COMMENTARY

regime while asserting the ecclesial validity of a spirituality that incorporates political and economic realities. The group, which publishes a journal, *Concilium*, includes University of Toronto theologian Gregory Baum, German scholar Hans Kung, and American feminist Elizabeth Schussler-Fiorenza. Their statement, adopted in the Netherlands in early June, criticizes the Vatican for "holding that religion has nothing to do with politics", and for fostering "choices that constitute an offensive against the poor and the oppressed."

The statement itself was a plainly worded summary of Concilium's objectives; in brief those objectives are: (1) to embrace a policy that, faithful to the ideals of Vatican II, is preferential to the poor and to citizens of the Third World, (2) to maintain their (Concilium's) "distinctive" theological identity, (3) to extend solidarity to sympathetic movements (ie. feminist) both within and outside of Catholicism, (4) to welcome a "pluralist" manifestation of the Gospel as a "cause for joy, not alarm", (5) and to discourage any intervention by higher or doctrinal authority which seeks to stifle the work of the 'Spirit'. The true subversiveness of the statement is that it defies the absoluteness of Vatican authority while remaining within the jurisdiction of scripture as they, and not their superiors, interpret it.

As a phenomenon, the attempt to divest a father figure of his power monopoly is nothing new in the post-modern period: radical feminism, and last winter's wave of anti-Freudian psychoanalytic literature (eg. Jeffrey Masson's *Assault on Truth*) can be seen as symptomatic of the need for the children of the 'father' to claim power at a grass roots level.

The thoroughness of Catholic doctrine makes the struggle explicit: those whose lives, of necessity, seek to remedy social injustice through action, are put at odds with traditionalists who, cloistered from actual events, hold contempt for the "worldliness" of social response. Lori Belle, an active Catholic feminist recently returned from a month in Nicaragua, describes this schism as "*the* crisis for the Church in this century," and adds that the key to the Concilium is that "they are acting in the will of the Spirit."

That the Concilium theologians are confident in their own ecclesial righteousness indicates, to some extent, that the present manifestation of organized Catholicism, a property laden monarchy (don't forget about the Papal visit that will cost Canadian taxpayers $15.8 million in September), need not be the final culmination of Catholic belief. The Concilium statement furthers the possibility of the Church to be answerable to both history and God without finding a conflict of interest: the 'Spirit' which they follow is now speaking through history and attempting to change the realities of the poor, and of women within the Church.

The optimism that one might feel about a spirituality that can articulate and address the need for justice on Earth as it is in heaven should be tempered by the observation that the Catholic church is still the asylum of many satisfied arm-chair devotees who thrive upon the security of a static worldview and reactionary values enshrined in a liturgical format.

LETTERS

con't

these, but obviously there are those who do not and are willing to stake their reputations and credibility on that conviction."

I'm afraid *The Varsity*'s reputation and credibility have become somewhat tarnished by a conviction such as this. This incident can only make the paper less credible to the U of T community, as it let itself be used by an external interest in such a way that dictated its editorail content.

Paula Kulig

Disney

I read with interest the exchange between Corelli and Maclean on the Varsity's use of editorial space in your June 6, 1984 issue. Corelli was unhappy that the editorial staff had voted to run a fake "article" which used the Varsity logo and had the appearance of a real article, even though there was a large disclaimer on the previous page. Maclean maintained the "article" was to be used as a prop in a movie and was only "harmless fun", was neither a "real concern", nor was it to be "taken in such grave spirit". Journalists and readers alike must ask themselves the question: to what extent should financial matters influence newspaper content? Financial need cannot simply be pushed aside, but neither can the credibility and reputation of your newspaper.

While this picture was not an ad per se, it will likely have a similar effect by raising awareness of the upcoming film. The words "Watch for IT!" contained in the disclaimer, though, give *it* the appearance of an ad, and I wonder if Disney paid for that space, too. Although Maclean implies it, there is nothing "crass" about reasonable commericial motives — everyone needs money to survive, particularly the Varsity. Certainly the story was not published just to help out the prop people at Disney studios.

Since this paper is funded by U of T students, the editorial staff should ask itself whether it is in the best interest of the students to run both the large disclaimer reducing space for other paid ads and the "article". Since student newspapers are usually thought of as fun enterprises, some may feel this incident should not be taken in such "grave spirit", to use Maclean's words. Having written for two student newspapers, worked with CUP and attended Carleton University's School of Journalism, I can only agree the staff and readers should enjoy the paper. Nevertheless, the single most important quality a reporter or paper can possess is credibility. We should at least attempt excellence, and the lower expectations of others are no reason for delivering less than our best.

The real issue here is the effect this "article" will have on the Varsity's future credibility. Such "harmless fun" will do little to enhance the respectability of your paper even though it was innocuous and there was a small chance of misconstruing the "article". I must concur with Corelli's quote from Zwicker: "The editorial columns of a publication should be as sacrosanct as possible." Why not make up a fake issue of the Varsity not for distribution, charge Disney for the use of the paper's name and avoid the problem entirely? As Maclean suggested, other newspapers' trademarks are often used in films, but surely the actual papers are not also distributed to the public.

Terrie Miller
Carleton University, B. Comm.

Quirk Speaks

Allow me to express my heartfelt appreciation for the position that the *Varsity* has so kindly conferred upon me. Never in my fondest dreams (or in my most horrific nightmares) did I dare hope that your readers would see me to be SAC Services Commissioner.

I am glad that the *Varsity* recognises the diversity of my talents and I do appreciate the vote of confidence, but, sadly, I cannot accept this position. Although it is true that I am a multitalented individual, I think that the job of VP Corporations is enough to keep me occupied this year. You may be interested in knowing that the SAC Board did elect Craig Morrison as Services Commissoner and that I was not even nominated.

On the other hand, If I had two positions on the executive, would I have two votes? Would I be able to talk twice as much? Would anyone listen? Hmmmm.

Linda Quirk
VP Corporations
SAC

HELP

us to put this fine paper together, won't you?

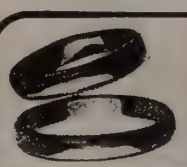
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FESTIVAL'S EXCEPTIONAL DANCERS

BY JOEL DUBIN

"This performance should be a kind of ceremony for the audience." The origins of mankind are to be found in fish."

Sankai Juku's founder Ushio Amagatsu had these two statements printed in the program for the first of the two pieces that this troupe performed at the Ryerson Theatre early last month. The piece *Kinkan Shonen*, (The Cumquat Seed) has much to do with ceremony in life and in the whole of nature.

The piece is a young bald headed boy's (cumquat seed is a colloquialism for this) dream of the origins of life and death. Each of the work's seven scenes presented a startlingly surreal series of images, unlike any previously encountered in any other dance company.

Sankai Juku arose out of a dance movement called Butoh which evolved during the 1960's in Japan. The movement rejected the traditional Noh and Kabuki based styles as well as Western dance techniques and forged a new tradition of its own. The results, while still firmly based in traditional Japanese symbolism, have a unique air which allows for a wide range of emotions with almost no movement.

Indeed much of *Kinkan Shonen* consisted of delicate hand gestures that, in almost any other context, would have seemed common place. Yet combined with the primitive, cracked white dancers (wearing what appeared to be plaster dust), much of the piece had the calm stillness of a lake, always moving, but with quiet grace and style.

Kinkan Shonen began with the bald headed boy dressed as a soldier slowly moving towards the audience. Suddenly he falls straight back with a thud, billowing a cloud of dust into which the dancer is slowly, painfully re-born.

From here the piece moves through a section of intentionally grating ritualistic movements, and finally to a stillness in which the figure from the first section re-emerges carrying a live Peacock. The peacock, set free, wanders the stage for the remainder of the performance.

The peacock was the first of a series of images which suggest nature and in particular the sea. The backdrop to the set was a series of sandstone-like pannels with fish tails embossed on their surface. During some of the sections these pannels were swayed from side to side and up and down in wave-like patterns.

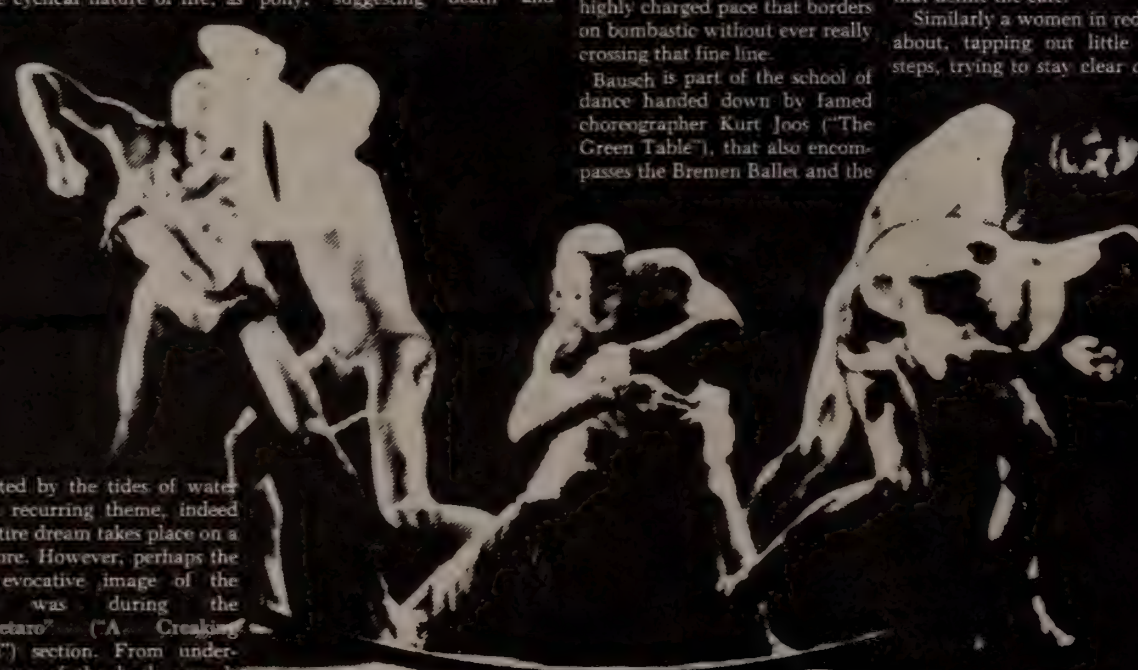
The cyclical nature of life, as suggested by the tides of water was a recurring theme, indeed the entire dream takes place on a sea shore. However, perhaps the most evocative image of the night was during the "Mametaro" ("A Creaking Laugh") section. From underneath one of the back pannels emerged a laughing Buddahesque dwarf, who finds humour in everything: the military-march bag-pipe music playing behind the scene, the plastic screen on the stage and even in himself.

The Buddah's transformation from laughing dwarf to an anguished women encompasses, once again, the cyclical nature of life and is the single most powerful images in the piece.

The finale was equally as spectacular. A brilliant blue light appeared behind a raised back pannel, evoking through the rich colour a completely different world.

In the centre of the majestic blue, hung upside don was Ushio Amagatsu. Surrounding him on either side like four statues were the other members of the compony, suggesting death and rebirth in a single forceful image.

In this final scene Sankai Juku drove home the whole point of Butoh - a combination of beauty in imagery and an identification of man with all forms in nature.



Sankai Juku

PINA BAUSCH

Like Sankai Juku Tanztheater Wuppertal is working on the edge of modern dance. In both cases artistic impulses have carried both Wuppertal's pina Bausch and Sankai Juku's Ushio Amagatsu beyond dance into the realm of performance art/theatre.

While Sankai Juku approach their works with an almost non-existent, stretched concept of time Bausch's works arrive at a highly charged pace that borders on bombastic without ever really crossing that fine line.

Bausch is part of the school of dance handed down by famed choreographer Kurt Joos ("The Green Table"), that also encompasses the Bremen Ballet and the Cullberg Ballet (both of whom recently appeared in Toronto), both of whom take dance into theatrical and performance art stages.

Baush's work's are the most extreme of the three as exemplified by both *Cafe Muller* and *Le Sacre Du Printemps*. Both deal with problems of communication between humans (or lack thereof).

In *Cafe Muller* that communication is blocked physically by hundreds of chairs which get pushed, carried and thrown out of the way of dancers careening across the stage with the force of their emotions. Meanwhile in the back corner of the stage Pina Baush stumbled about like a blind spirit, unable to move away from the huge black walls that define the cafe.

Similarly a women in red runs about, tapping out little baby steps, trying to stay clear of the frenetic dancing. And yet she is unable to move to far away, drawn to the movements by their intrinsic passion.

In one section a couple go through a series of lovers embraces only to be pulled apart at an ever increasing rate.

This scene which at first seems humourous ends up in a demonic furour as the couple leap at each other only to be seperated scant seconds later.

If the pace in *Cafe Muller* was frenetic, it pales in comparison to the violently articulated choreography of Stravinsky's *Le Sacre Du Printemps*. During the half hour intermission between the two pieces stage hands covered the stage with earth, instantly creating a musky atmosphere in the theatre; an atmosphere that was considerably infused with life by 27 dirvish-like dancers.

Many companies have performed Stravinsky's striking work, and while some have managed to acpture the eroticism of the piece, none until Tanztheater Wuppertal have manged to combine this with all the agressive fire inherint in any primitive rites. An absolute tour-de force, which completely overwhelmed a startled audience.

Le Sacre Du Printemps may have been a brilliant dance piece but *1980* was a brilliant piece of theatre. In the program note *1980* is described as a "proustian exploration of childhood dreams and their destruction", ending in a pitiful meaningless repetition of exits from a party in adult life.

In its exploration of the childhood world *1980* focuses on everything from all the bodily functions to the influence of aged 'magical' figures (represented by an octogenerian magician, gymnist and violinist).

continued on p. 8



A Joyful Game

BY RICK MCGINNIS

THEATRE

Critically, a show such as Theatre Columbus' *The Gadi*, which plays until July 15th at the Glen Morris Studio Theatre, poses an unexpected problem; that of definition. The critic relies on his repertoire of commonly understood terms to give the reader a vivid impression of a performance in both its visual and intellectual aspects. How then can a critic describe and comment on *The Gadi*, which has all the earmarks of an "avant-garde theatrical experience", but is really one of the most accessible and universally enjoyable bits of theatre to play in Toronto for quite a while.

The plot of *The Gadi*, created by its cast, is a very simple one. Two opposing groups, each headed in a different direction in search of riches, collide in a narrow gorge where they are unable to pass each other. Jammy (Daniel Brooks) and his protege Garage(Dominique Abel) are all garish colours, polyester, and two-toned shoes; the vintage snake-oil salesman and his assistant. Their opponents are the bearish Mrs. Ludvinski (Fiona Gordon),- her daughter Ludvilla(Martha Ross) and servant Lucy(Leah Cherniak), who in their furs and torn wedding gowns seem like an Eastern-European Gypsy nightmare. Jammy and Mrs. Ludvinski recognize each other from when, as young lovers, they were made to fight a contest, a Gadi, which neither of them claim to have lost. In order to settle the dispute as to who must back up in order to let the other pass, they force Garage and Ludvilla into a Gadi.

In spite of the outlandish names and costumes, the plot of *The Gadi* is naturally dramatic and compelling, but still risks falling flat if relied on too severely to fuel the play. Fortunately, the energy and inspiration of the cast make *The Gadi* dynamic beyond the possibilities of its plot.

Yet again there rises the problem of definition. As opposed to a piece of dramatic literature, *The Gadi* is pure theatre, more a visual spectacle than an intellectual experience. The show is full of physical comedy and Marx Brothers style humour. Sublety is left behind in what the performers unabashedly call a 'game', where a group of talented children try to outdo each other and impress their audience, all with a child's lack of pretention. Most particularly memorable is Dominique Abel's blubbering and facial contortions, as well as his costume for the Gadi - a turban crowned with a yard-high feather and surreally extended arms tapering into feather dusters. In addition, the group's mime routines - exaggerating the effects of wind and gravity - and sleight-of-hand routines exhibit their talent and background as street performers.

While *The Gadi* still has its rough edges - patches where improvisation leads to missed timing -it has to be one of the most charismatic and purely enjoyable shows in the city at the moment, and is a credit to its young performers.

CLICW

- BRUCE COCKBURN
- ELVIS COSTELLO
- DIFFORD & TILBROOK

COC'S DEATH IN VENICE

BY DAVID BOYD THOMAS

When the curtain fell at the conclusion of last Saturday evening's performance of Benjamin Britten's *Death in Venice* (at O'Keefe Centre) a long and at times harrowing voyage finally came to an end. It had begun some two years earlier when Lotfi Mansouri, General Director of the Canadian Opera Company, was asked to participate in the Toronto International Festival — a month-long 'celbration' of the arts with local, national and international performing artists and ensembles. The Festival's board wished to give the COC an opportunity to create a new production which could be added to the Company's repertoire after its initial performances. Mansouri, backed by a source of complete funding from the Festival, decided to produce a work which would not normally be undertaken by the Company. In chosing the last opera of the celebrated English composer Benjamin Britten, he has demonstrated the degree to which this particular contemporary opera typifies the direction that opera is headed towards.

Given its premiere in 1973, *Death in Venice* is based directly on Thomas Mann's 1911 novella of the same name. Britten's absolute mastery of orchestration has completely overcome any difficulties that might have been troublesome in transferring the themes of the novella to the lyric stage. By combining voice, music and text with an acute sense of dramatic structure heightened with the use of dance, the composer has achieved a unity of forces that is unmatched in opera. The very diversity of these elements requires a great amount of advance planning and preparation. To this end Mansouri contacted in the spring of 1982 the noted Austrian designer Wolfram Skalicki, Australian choreographer Graeme Murphy, and Canadian costume designer Susan Benson to begin preparatory work on the production. At the same time the initial contacts were made with the leading singers and a conductor.

By the spring of 1983, Mansouri's design team had submitted their work and construction began shortly thereafter in the COC shops. The complete casting, however, was far from finalization. Most of the sixty-odd vocal parts would be filled by members of the COC Ensemble and chorus. The role that posed a major problem in terms of casting and necessitated a continent-wide search was that of the young Polish boy Tadzio by whom the opera's protagonist, Gustav Von Aschenbach, becomes fascinated. What Mansouri and choreographer Murphy were looking for was a young male who was both technically adept and physically capable of exuding the innocently aloof sensuality that is central to the figure of Tadzio. In the end Jeffrey Edwards, a nineteen year-old student at New York's School of American Ballet, was chosen. The remaining members of the ballet were selected from among local dancers and students of the National Ballet School.

Under the guidance of director Mansouri and conductor Richard Woitach the cast were able to smoothly navigate Skalicki's mirrored picture frame of a set. The action literally took place through a mirror which framed the proscenium of the stage and provided for a great majority of the audience two, and in some instances three, reflections of the characters. The central focal point was the cyclorama screen which filled the rear of the stage behind the 'frame' and onto which were projected impressionistic scenes of Venice that faded into one another - at once evocative of the city as seen from the exterior and Ascenbach's own interior vision. Kenneth Riegel, who portrayed Ascenbach, and Allan Monk, who sang the seven antagonists were only able to use the actual set during the final rehearsals and thus were faced with immense difficulties in handling the seventeen scene changes which occur concurrently with the action. Monk in particular was burdened with lightening fast costume changes, three alone in the first thirty minutes of the opera. Nonetheless it was Riegel who ultimately bore the greatest weight of the production being constantly on stage for the entire two-and-a-half hour opera.

It is, however, a testament to the dedication and sheer perserverance of the artists and production staff involved that by the time of the last rehearsals held on the stage of the O'Keefe(four days before the opening) the technical hitches were kept to a minimum. What was perhaps the most devastating influence on the production had,ironically, nothing to do with the production directly. Through what can only be deemed as incompetence on the part of the management of th Toronto International Festival (the COC was not responsible for ticket sales), attendance for the four performances of *Death in Venice* was far below the average 98% houses the Company usually plays to. The cast were affected by this yet put up a brave front and continued with a level of performance artistry that put to shame that of the grossly over-rated Metropolitan touring company (the met had performed during the first week of the Festival). The two years of planning and preparation yielded not only the Canadian premiere of the opera but also a means by which the COC could demonstrate the immediacy which opera as an art form(admittedly a hybrid) can have.

Perhaps what remains as a sad reminder of the time in which we find ourselves is that the COC cannot produce works such as*Death in Venice*on an ongoing basis. Although Britten's final opera acts as a sign post of where contemporary opera is headed it is met for the most part with disdain from a large sector of the opera-going public (both old and young). One is led to the inevitable question of whether opera companies should stick to traditional stagings of the standard repertoire or take a vital step forward by fostering not only the composition of new operas but forward looking interpretations of the time honoured masterworks.



UPDIKE'S BEWITCHING FICTION

The Witches of Eastwick
by John Updike
Random House, 307pp.

BY DAVID CHARLES JOHNSTON

During the past decade or so John Updike has become the Heir-apparent (under the auspices of the Pulitzer Prize Commitee and the *New Yorker* magazine) to the position of America's foremost man of letters. His new novel *The Witches of Eastwick* should in no way

BOOKS

hinder hinder his image as a Renaissance man for the Eighties. In his new book Updike draws upon a wide appreciation and understanding of the arts, as well as his uniquely rich and suggestive use of language, to tell his story of three latter-day witches living in Rhode Island (a traditional hotbed for witchcraft) during the late Sixties.

Updike, always ambitious in his choice of protagonists (his deposed African dictator in *The Coup* and his centaur/school teacher in *The Centaur* are two notable examples), is especially so in deciding on a misanthropic coven of divorcees as the central characters in *The Witches of Eastwick*. In his portrayal of the ambitions and jealousies of Sukie, Jane and Alexandra (the demonic trio of the title) Updike runs the risk of enraging many feminists with his sympathetic but none too flattering characterizations. It is only fair to point out that is the women who are in control as most of the males in the novel are weakened by obvious character flaws upon which the witches prey. The novel is, however, more than a mere rehash of the tired old 'war between the sexes' theme; it is a hugely entertaining fantasy filled with actual magic, as well as an insightful examination of the relationships of ther three main characters, both with each other and with the community that despises and fears them.



Alexandra, Sukie and Jane are described as "divorced, disillusioned, empowered" women who come to discover their unearthly powers through the suffering and freedom they experience after their divorces, and consolidate under a "cone of power" created when they get together for their Thursday afternoon gossip sessions. While their powers are originally put to use for harmless ends, such as clearing a crowded beach by conjuring up a sudden cloudburst or overcoming a tennis opponent by turning the ball into a toad, they soon become violently malevolent, causing the deaths of several of their lovers' wives and eventually the lovers. After painstakingly casting a hex upon the new bride of one of their ex-lovers (with whom they made a strange *ménage à quatre* in a hot-tub) they are filled with a collective guilt that destroys their powers and scatters them across the country to find new husbands and wedded impotence (in both their magical and sexual lives).

The whimsical and evil trickery that takes place throughout *The Witches of Eastwick* comes as naturally as, and in conjunction with, the everyday domestic and occupational concerns of the witches. The witches exhibit a lackadaisical attitude towards that causes their creative careers to become barren and infertile. The black magic the three witches is in some ways an extention of both their personalities and their frustrated creative talents. Sukie's attitude towards the spells she cast is as airy and carefree as her gadabout life as a social (gossip) columnist. Alexandra, the oldest, is the earth-mother figures who extends her career as a sculptor to fashioning, with much care and some misgivings, clay voodoo dolls for them all to cast spells upon. The firey, vindictive instigator of their more murderous schemes is the cellist Jane, whom Alexandra describes as living "in extenuation, in some unsolid world part music, part spite."

In *The Witches of Eastwick* John Updike presents us with a novel that is in part a discussion of the female condition (but by no means a feminist tract) while also containing an ongoing dissertation on the struggles and relative merit of being an artist in contemporary America. In the process Updike manages to create an evocative picture of the revolutionary decade of the Sixties that engendered both the freedom that brings about both the rise and the fall of his free spirited witches. From a distance *The Witches of Eastwick* takes on the sensationalistic tone we might expect from one of Sukie's scandal sheets, or from the community with whom they share a mutual disapproval and mistrust.

LEGAL ANTICS

The Closing Chapter
the Rt. Hon. Lord Denning
Butterworths, 291pp

BY HOWARD LAW

Lord Denning is perhaps the best known judge in the British commonwealth. He is especially celebrated for his pithy, colourful prose. After all, he is the man who began one of his many written judgments with the line, "It was bluebell time in Kent".

BOOKS

Happily, his latest book is just as snappy, but unfortunately no more profound.

In *The Closing Chapter* Denning covers the last few months of his stormy career before he was forced to resign his post as the chief justice of Britain's second highest court, the Court of Appeal. He musters about as graceful an apology as he can for publically siggesting that blacks made unreliable jurors when other blacks were in the prisoner's dock.

This racial slur was the tragic end to an otherwise brilliant career. Denning had an audacious and perceptive legal mind. He was largely responsible for a revolution in contract law. He forced the pace of legal reform where other "More timorous souls" - as he tactfully dubbed them - lagged behind.

In this latest book Denning reminds us of all of his greatness. As often as he can. And it is truly a shame to watch his colossal egotism prevent him from making any insightful observations about himself, or the non-legal world around him.

If one can swallow his egotism, there is actually substance that deserves reading. Denning writes for the ordinary person with an interest in legal matters. He includes a very informative chapter on the developing field of administrative law; the area of law which governs the public institutions which enjoy varying degrees of immunity from prosecution or rules of due process.

His chapter on British trade union law during the turbulent 1970s is illuminating, if somewhat self-serving.

This book will be a pleasant surprise to those yet be exposed to Denning's force of personality. To the rest, it is a sad epitaph.

Continued from page 6

Most of the material is approached from a child's eye view but always looking towards adult life. Again as in *Le Sacre Du Printemps* the stage was covered in a natural substance, in this case grass, lending a garden-party atmosphere to the proceedings.

Dancers became actors - talking about themselves, their fears and in one section in three words about their country of origin. Games were played - musical chairs, dressing up, etc., jello is used to play catch and two of the dancers serve tea to the audience are all elements encompassed in this epic piece which never bores despite its three and a half hour length.

The work carries the erosion of innocence, joy and life into the depressing 'adult' figures whose actions are stilted and mechanical; as opposed to the exhuberance of the children. In the end these 'parental' figures are stuck in the 'garden', unable to escape their isolation and lonliness.



RECORD REVIEWS



DIFFORD & TILBROOK

Difford & Tilbrook

Chris Difford and Glenn Tilbrook, late of Squeeze, have bounced back onto the North American music scene with **Difford and Tilbrook**, an album which contains nothing to disappoint fans of the bright, tuneful pop which characterized the band.

Articulate men in a business which relies heavily on the monosyllable, D&T show themselves to be unusually intelligent songwriters. The album is, if anything, a technical improvement on previous Squeeze efforts: Tony Visconti's production results in a much cleaner sound, and an adept crew of backup musicians improves on the former Squeeze lineup. A jump-up horn section adds a welcome boldness to the duo's sound. Tracks like "On My Mind Tonight" - a low-key number reminiscent of languid Style Council - benefit from a widened choice of musical arrangement. While neither Difford nor Tilbrook are chiefly memorable for their vocal talents, the most is made of them here.

D&T's quirkily humourous adeptness for a well turned phrase made Squeeze a great singles band, as the success of the album *Singles: 45's and Under* demonstrated. Happily, nothing has changed here. The engagingly awkward "down at the pub" persona of "Cool For Cats" reappears on this album in "Man For All Seasons", a sort of househusband's lament, and a reminder of the fine line between sexism and self-irony Difford and Tilbrook have been known to tread. "Wagon Train", a battle of the sexes set in the Wild West (another D&T favorite) makes use of an amusing, if odd, conceit, and comes complete with tentative war-whoops.

Not a classic album, perhaps, especially if one looks for another song of the calibre of "Tempted" (recently mangled by Joe Cocker). Nonetheless, songs like "Tears For Attention" and "Action Speaks Faster" recall that same sexually-charged guilt/ambivalence the duo seem to have pinned down so well. And "Love's Crashing Waves" and "Picking Up The Pieces", back to back on the first side (the latter is to be released as a single) are typically catchy displays of clever songwriting.

For two musicians so refreshingly devoid of pretensions, musical or political, the album's last cut, "The Apple Tree" is an unusual inclusion. Beyond its sounding startlingly like Paul McCartney (imagine a politicized *Venus And Mars*) it is partially obscured by background noise which sounds, finally, like a vacuum cleaner, and is presumably meant to suggest the post-nuclear-holocaust world in which the song is set. Its calm melancholy conceals what is in fact quite a gruesome little song. "There's no bone (left) for you to pick", indeed.

On the whole, however, *Difford & Tilbrook* suggests that Difford and Tilbrook have eschewed the predictable pose of ex-band members who loftily announce *a whole new direction* to their music -in favour, instead, of solidly listenable music.

KAREN SHOOK



ELVIS COSTELLO

Goodbye Cruel World

Chameleon Elvis Costello's latest album includes a duet with Daryl Hall, an anti-Reagan jab or two and passing reference to Elvis Presley. Less unified in sound and sentiment than earlier albums and less coherent a package than, say, *Imperial Bedroom*, **Goodbye Cruel World** is nonetheless identifiably Costello. The usual gamut of loss, jealousy, pain and envy (to be flip) are run, with a painful amount of accuracy.

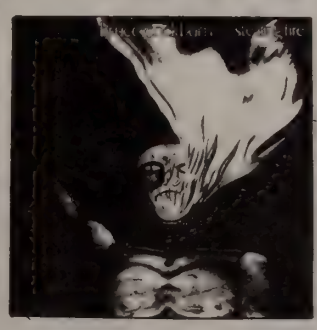
Several songs bear the marks of an almost sinister jollity which in its bold musical energy recalls *Punch the Clock* (Costello's brassy last album) but in sensibility is a dead ringer for *Get Happy!* tracks. It is significant, perhaps, that the singer performed most of the songs from that particular album on his most recent tour of the U.S. Songs like the slyly malignant "Room With No Number" and "Inch By Inch" are pared-down, although not simplistic, classic Elvis. The breakneck-speed of "The Deportees Club", a song in the same vein, is a good example of the wittily adept lyrics often thrown away on frenetic dance-floor arrangements. (Fortunately, Costello has since the days of *Get Happy!* seen fit to include lyric sheets.) Lines like "In America the law is a piece of ass" come out quite audibly, nonetheless.

What appears to be a gradual focussing, if not deepening, of anger on Costello's part at the priveleged world in general (the "Motor car kingdom" of the song "The Comedians") and the United States in particular, appears time and again in this album. Manglers of the Irish traditional ballad "Danny Boy" come under fire in "The Great Unknown": again, the singer demonstrates his biting wit with lines like "Now this year's cannon fodder/Tell the future general's jokes/They were keeping the home fires burning/As we slipped out for a smoke." Elvis Presley and his fans, too ("Do you know his mother's last name do you think that he's divine?") are also up for scrutiny in the succinctly titled "Worthless Thing".

Which is not to say that *Goodbye Cruel World* is without either humour or infectious songs of the sort which contributed to *Punch The Clock*'s success. "I Wanna Be Loved" and "The Only Flame In Town" are cheerful enough, as is the rockabilly swing of "Sour Milk-Cow Blues". No one but Costello, however, would include in this last song lines like "Somebody's suffering but you're glad it isn't you/Put your fingertips up to the screen/Repeat after me, wake at the count of three".

"Peace in Our Time", a followup to recent political songs such as "Pills and Soap" and "Shipbuilding" and more blunt than either - this man is not, had it escaped your notice, a Thatcherite. The hints of "some conspiracy", common to countless Costello songs from "Green Shirts" to "Watching the Detectives" to "Oliver's Army" make themselves known from the first line - Neville Chamberlain's "Condemned man's stare" - and with them, our own craven desire for appeasement at any cost comes under examination. Musically, the song is gentle, almost mockingly idlyllic. In terms of content, however, it is uncompromising. The "International Propaganda Star Wars" wage on, suggests Costello, and it is we who want the man he describes as that "spaceman in the White House". Increasingly, Costello's songwriting serves as an adept, if relatively unfocussed, political tool. Fortunately, his musical prowess prevents such aims from obscuring the medium in favour of the message.

KAREN SHOOK



BRUCE COCKBURN

Stealing Fire

Stealing Fire is at once Bruce Cockburn's most erratic album since *Dancing in the Dragon's Jaws* and probably his most ambitious in musical and political direction. Musically, Cockburn continues to explore stronger, funkier rhythms and obviously enjoys it: "Making Contact" is the album's best and happiest cut, the song where its didactic thrust creates its most moving anthem. Cockburn's capacity for writing memorable hooks is shown again on "Lovers in a Dangerous Time" and "Peggy's Kitchen Wall", as is his new-found comfort with backup vocals (Carole Pope, among others, helps out). In his effort to make *Stealing Fire* as politically correct as it is, though, Cockburn's lyrics and poetry have suffered.

Because his political message is so explicit-"Nicaragua" and "Dust and Diesel" are essentially revolutionary campfire songs-much of the richness of his dense, inventive imagery has been lost. In its place, abstraction and anecdote have allowed the sentimentality that has always lived on the edge of Cockburn's music to creep in. On "Nicaragua" (a nice song without the words), he compares the U.S. embassy to "Dracula's tower" and sings of war giving 15 year olds "baby faces and old men's eyes", stooping once to often to cliche.

Here, Cockburn's authority as a critical observer breaks down when he becomes an actor in his own songs, culminating in disturbing self-righteousness in "Maybe the Poet". Obviously, his experiences in Central America have had a profound effect on him; when he says, "they don't believe I'll ever send them the pictures I took", one suspects that part of *Stealing Fire* is directed more to Nicaraguans than to his North American audience. Still, his travelogs meander and fail in their simplistic lyrical treatment. Only on "If I Had a Rocket Launcher" does his anger explode into the music and even here one looks for some Hugh Marsh violin to add some spark.

Despite these problems, *Stealing Fire* shines with the revelation of Cockburn's talents as an erotic songwriter. The lovely passion and sensitivity of songs like "Sahara Gold" (Cockburn's Bolero) are a remarkable reminder of the artist's creative gifts; the angry edge of the Central American songs finds a wonderful domestic offshoot.

MICHAEL ZRYD

LUST, AMBITION AND GREED

Democracy
By Joan Didion
Lester and Orpen Denys, 234pp

BY ELAINE DUFFY

When Inez Christian bolts with a sexy demi-monde arms dealer, it's big trouble at the house on Manoa Road. Meanwhile the evacuation of Saigon's giving teen Jessie Victor fits. And who's going to pull the plug on brain-dead Janet? Follow the antics of American youth in Asia and Hawaii in Part 3 of *Democracy*, starring Joan Didion, this week on Pacific Theatre.

BOOKS

In its fractured narrative, its jargon-filled dialogue and its proliferation of puppet-like characters, Joan Didion's latest novel resembles nothing so much as a big-time TV soap. But *Democracy*'s account of the various members of an American business dynasty during the '60's and '70's is finally much more: an intelligent and immensely absorbing novel about the loss of memory, personal and historical.

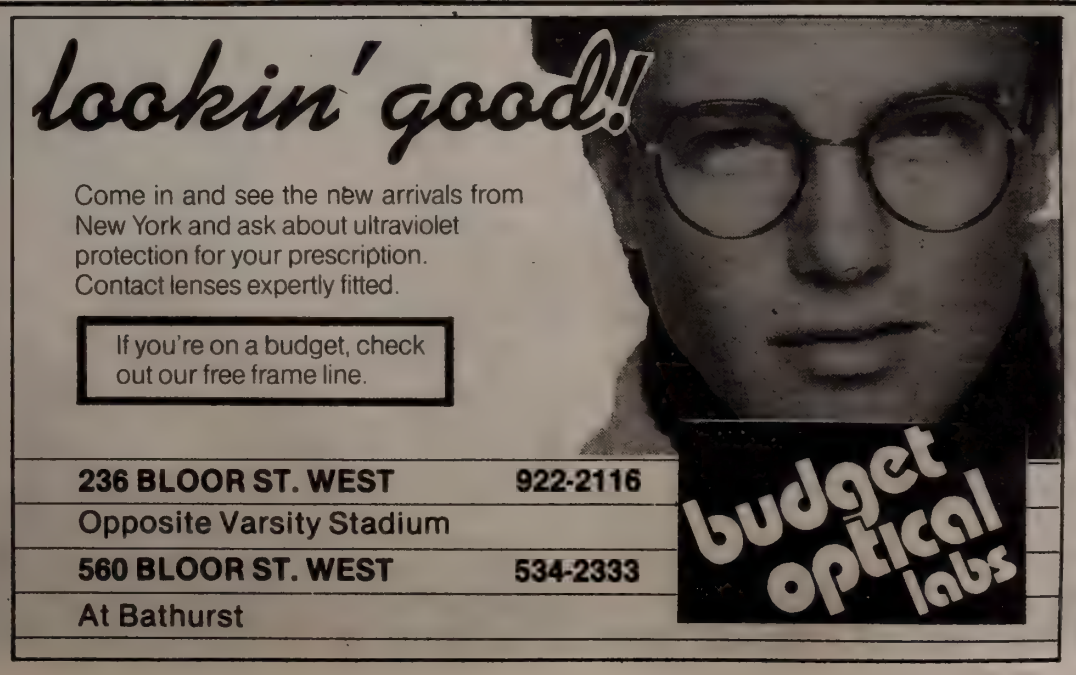
Inex Christian is *Democracy*'s heroine. She is among the descendants of a rich old American family that with a handful of others effected the economic conquest of Hawaii, "a family", writes Didion, "in which the colonial impulse had marked every member." Some members, however, seem less indelibly stamped than others. Inez' mother, born a mainlander and brought to the Island by family black sheep Paul Christian, sails back to San Francisco one balmy day, leaving daughters Inez and Janet behind.

At seventeen, Inez meets Jack Lovett, off-and-on military officer who moves in the world of criminals and privately-owned companies swinging arms deals with the government. His character is vividly presented; if the machinations of his deals and the nature of his business motives are left hazy, this only calls attention to his sharply-focussed view of the world and strong sense of self. Unlike Inez and her family, he operates alone and without loyalties to familial origins. But Lovett is no James Bond. If he lacks personal history and sufficient warmth to arouse the reader's empathy, he nonetheless posesses the only sense of integrity in this collection of glib professors of political faith.

His love for Inez is the one constructive emotional force displayed by any of the book's characters, but it is insufficiently powerful to rescue Inez from her personal torment. Her marriage to the opportunistic politician Harry Victor has placed her in the public eye. His insistence that she "knows the moves" and therefore ought to play the press game combine with her own profound rich-girl inertia to make her feel rootless and yet at the same time totally earth-bound. Much of Inez' life as mother (to a pair of equally stupid, foundering children), wife, daughter and celebrity, is seen by her as a "series of photo-opportunities" for others. Asked by an Associated Press interviewer what she feels the major cost of public life to be, Inez responds, "Memory, mainly....I mean you lose track...During your whole life." She is promptly misquoted. Didion, in examining the character's surrender to the media-created personality cult which surrounds her, emphasizes Inez' spiritual isolation and ability to act a role.

A large part of the narrative circles around two murders: Inez' father's murder of Janet and that of a respectable non-white family by a local anti-war politician. Here, Didion shrewdly combines domestic violence with racial motive to create a parallel with the Asian political situation. Moreover, Harry Victor's odious manoeuvrings following the incident are chown to provide the catalyst for Inez' realization that she needs urgently to leave her old and desperate life behind.

It is in the relating of these events that Didion best justifies her use of convoluted narrative technique. The reader is allowed to remember details of plot, snatches of dialogue and other clues scattered earlier throughout the book without explanation. As the central tale unfolds, the circuitous lines become increasingly easier to follow. As she says early in the novel, "This is a hard story to tell." Didion is describing a politically difficult time, and one in which conventional roles that are the legacy of previous generations are shown to be as anachronistic as the behavior and morals of members of those generations.



SPORTS WEEK 8T4

University of Toronto Sports Week is a week long offering of activities hosted by the university and designed to get people out to enjoy the benefits of having Canada's largest university in close proximity.

This summer's week of activities, which ran from June 18th to 24th, featured the High School Football Classic, which serves as a forum for the talents fo future university stars, a top rate tennis instructor's clinic, and a Grand Prix Bike Race that attracted the top cyclists in N orth America.

According to Charlotte Caton, an organizer of the fourth annual Sports Week, the week is "an investment in the community relations of the university — an investment which costs the U of T nothing."

7-Eleven Stores provided the big corporate bucks to pay for the colourful Grand Prix Bike Race and Private Funding pitched in to assist with the other costs of Sports Week.

The tennis instructor's clinic experienced the poorest participation of the Sports Week events. Retired U of T tennis coach Ken Wood, the clinic's organizer, was perplexed at the lack of participants. The clinic featured high profile Australia and North West Champion Gundar Tilmanis. Wood said that tennis instruction is below the level that Ontario demands; the clinic should have attracted many more than the 18 it did, many of whom were Varsity team members.

All-Star Game A classic

BY GLENN MARTIN

Football, of all team sports, is perhaps the least conducive to the all-star format. A collection of unfamiliar players and coaches simply cannot perfect the intricate formations and precise timing required for success in just a few practices. Also, the game's stress on teamwork over individual performance usually renders anonymous the play of all but a handful of athletes.

This considered, the 3rd Annual Metro Toronto High School All-Star Classic held Thursday, June 21 at Varsity Stadium, was a success, Yes, the play was a trifle ragged, but the event accomplished what its organizers intended: college coaches and scouts from across Canada had a long look at the best 240 high school players Metro has

In the opening game the Catholic Schools erased a 15-point deficit in the fourth quarter to tie North York 18-18. The Catholics rallied back with touchdowns from Steve Denelzen and Dennis Power, but it was a safety touch by defensive tackle Frank Trentadue that knotted the score in the dying minutes.

Trentadue and North York quarterback Sandy Gonzales were chosen defensive and offensive MVPs by a panel of Canadian university coaches.

Scarborough defeated Etobicoke 21-0. Scarborough fullback, offensive MVP Mike O'Brien, scored two touchdowns and Stuart Harshaw scored one for the winners. Darron Chambers' aggressive work in the Scarborough secondary earned him defensive MVP honours.

Game #3 featured all-stars culled from the two Metro leagues that will merge next season. The York squad, augmented by players from the Independent Schools, got majors from Chris Enever and also Andrew Thomas who ran a spectacular punt return, to down City of Toronto 20-7. Thomas and halfback Leon Hatziiouannou, who scored Toronto's lone touchdown, were the MVPs.



Photo by Glen Tanaka

Lovell - The Heart of the Pro/Am

BY JIM CARPICK

It was a sight sad enough to have caused J.P. morgan to reach into his pocket as the hat was passed.

There sat Jocelyn Lovell — former dean of Canadian cyclists — no immobile except for his wheelchair.

He watched from the start/finish line as former teammates and adversaries prepared to compete in the fourth annual U of T Sportsweek 7-Eleven Grand Prix Pro/Am Cycle Race on June 27.

The race was used this year to sponsor the inauguration of the Jocelyn Lovell Trust Fund. Lovell, who won the race the first two years it existed, was paralyzed in a cycling accident last fall.

On the track before the men's 60 kilometer race, friends of Lovell rode up to say hello. Some commented light heartedly that he was a jinx since they were never before able to win a race when he was present.

The difference this time was too painful to remark upon.

The eventual winner Eon D'Ornellas said after the race, "It was difficult for me to race, seeing Jocelyn sitting there."

D'Ornellas, a 32 year old native of Guyana, also won last year's race.

Ian Manson, sponsored by Guerciotti/Rivat, was second. Louis Garneau (Shimano/Stowe) was third.

The women's 30 kilometer event that preceded the men's race saw Marie-Claude Audet (Club Cyclists de Montreal) duel kelly-Anne Way (Bloor Cycle) for the lead most of the race. Audet, a Canadian national team cyclist scheduled to compete in the Olympics this year in Los Angeles, pulled ahead on the last lap and won by a comfortable enough margin to raise her arms in victory crossing the finish line.

Laurel Zilke (Canadian Bicycle Specialists) finished third.

Kelley-Anne Way will represent Canada at the women's Tour de France later this summer. 1984 is the first year women cyclists have been allowed to compete in the Olympics or the Tour de France and as Way commented, "It's about time."

An estimated crowd of 10,000 turned out to watch the races which were held on a course shaped like a figure-eight aroudn King's College and Hart House Circles.

$3600 in prize money was handed out, most of it in the men's event. D'Ornellas pocketed $200 first prize money, as well as $250 for winning five $50 "sprints".

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Liberal youth

Continued from page 3

The rest of the candidates could have taken a cue from Mr. Johnston's candour with youth delegates and toned down their own vague references to youth as "reformers" and an "enthusiastic rather than lost generation." Those references were not applicable to some youth delegates at the convention. Many of them were quite happy to choose between personalities rather than policies.

That fact may have been a crushing blow to some members of the youth wing of the Liberal party who still like to view themselves as a reform-minded bunch. But as one disenchanted young Liberal worker asked at the convention "where are all the young Liberals now who raised hell about reform at the 1982 policy convention?"

Still, young Liberals' lack of unity at the leadership convention doesn't necessarily imply that they're all politically weak-kneed. In fact it may be an indication of quite the opposite. One young delegate told me that being a delegate "means you have an incredibly important say in the affairs of the country. You just don't want to throw it away" by voting with everyone else. It's interesting to note that the youth wing of the Federal Liberal party has never even attempted to organize a block vote.

"It's a hell of a lot smarter to have a good contingent of youth in each camp," says Bob Richardson, a youth organizer for John Turner. "The point you have to look at is we're going to have five or six ministers come out of this convention as well as a Prime Minister. If they're used to youth input and if youth have had an impact on their campaigns it will be a lot healthier for youth when discussions come up at the cabinet table."

Conservatory

Continued from page 3

review at the administrative bodies of the Faculty and the Conservatory, the report will be presented to Governing Council for approval late this year.

The proposals will take two to three years to implement, says Professor Roger Wolff. Decisions on long-term financing as well as the fate of the McMaster Building, which may be converted into a hotel, must also be made.

In an optimistic statement, the Committee hopes that "separation will, paradoxically, strengthen music studies by encouraging healthy competition and allowing the two institutions to cooperate as equal but separate partners in the important task of fostering excellence in music training in Toronto and Canada."

However until a final decision is reached, and given the present uncertainty as to the fate of the Conservatory, teacher Pat Morehead is "not sure if it's worth getting all worked up to start new programmes."

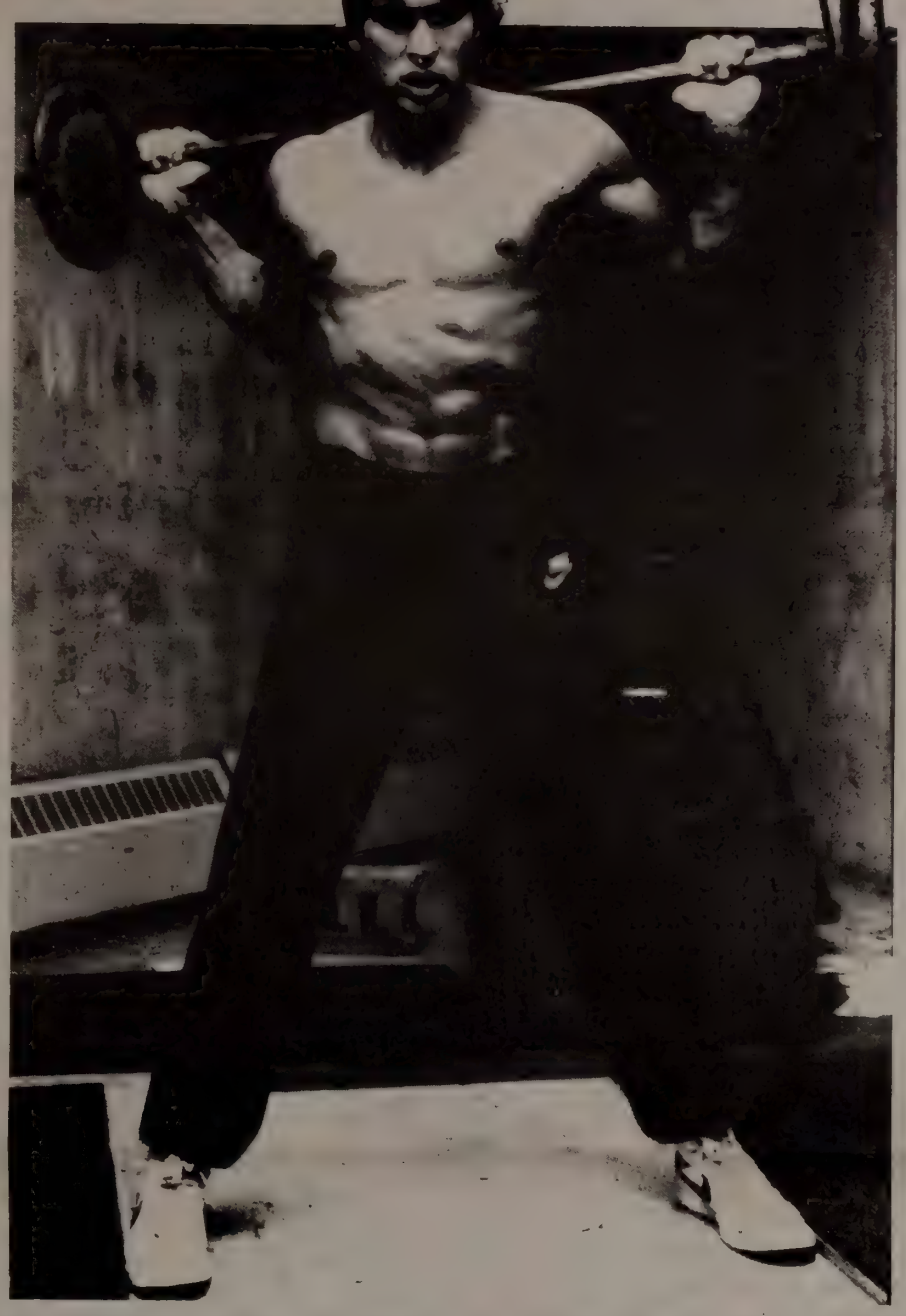
U of T's Olympic Hopefuls

BY STEVE RANOT

All factors indicate that the 1984 Summer Olympics will be the most successful ever for the Canadian team and U of T athletes will play a big part in this performance.

However, according to Andy Higgins, U of T's track and field coach and multiple jump coach at the Olympics, the importance of medal-winning has been greatly overemphasized. The fact that these athletes have reached the top ten or twenty in the world is a tremendous achievement.

Pausing for a moment, we realize this to be all too true. We must also remember that the U of T Athletic Club is



Steen is 10th and moving up...

run on a tight budget and may need a corporate sponsor next year to aid in financing its training. Certainly the chances of finding such a sponsor would be greatly enhanced by an impressive showing at the Olympics. And, it is medal-winning which will attract the eyes and cheque-books of future sponsors.

Track and Field

One of our best possibilities for a top finish in a track and field event lies with Dave Steen in the decathlon. At 24 years of age, Dave has yet to reach his prime and is using these Games to show the world what is to come its way in the 1988 Games.

Steen, the national decathlon champion, has a personal best score of 8200 points: high enough to rank him as the world's tenth best decathlete and as Dave says "a fairly competitive threat". But, he is not ready for a medal . . . not just yet.

The top two decathletes in the world, Jurgen Hengsen of West Germany and Britain's Daley Thompson, have both topped the 8700 point mark and are expected to take the top two spots. Dave says he would be content to maintain his number ten ranking and any improvement on that would be icing on the cake.

When watching the decathlon, viewers should be aware that Dave is a traditional strong finisher and that his best events are the jumps and the 1500m run. Dave has been one of the most consistent top finishers over the past few years and has a flair for coming up big in the important meets.

Another U of T track and field competitor to keep an eye on is Angela Bailey. She was a finalist in both the 100m and 200m sprints at the 1983 Helsinki World Championships. In the 100m, where Angela finished fifth last year, the absence of two East German runners should allow her to move up this year.

In the heptathlon, Jill Ross Giffen is our national record-holder. She is coming back from an injury now but Coach Higgins claims that she is as fit as ever and is technically better in every event.

In the high jump, U of T is sending a strong contingent to the Olympic trials with Greg Joy, Steve Dovaston and Milt Ottey all vying for spots on the national team. Ottey, although not studying at U of T, is training at the university and is coached by U of T's high jump coach Dan Georgevski. Although he is no longer in the top ten of world high jumpers, it was only two years ago that Milt was ranked number one in the world.

Making Waves

Amidst all the predictions of gold for Canadian swimmers Alex Baumann and Victor Davis, two U of T Swim Club members, Blair Hicken and Dave Churchill, have quietly made names for themselves.

Churchill, having finished second in both the 100m freestyle and 100m butterfly at the Olympic trials, will compete in both of these events at the Games. According to coach Byron MacDonald, he stands a better chance to make the finals in the butterfly. Also, because of his strong showing at the trials, he will be part of the 4 x 100m freestyle relay team which is in definite contention for a medal. And if he does very well in the 4 x 100, he could make the medley relay team which, once again, should take a medal.

Blair Hicken, who won the 100m freestyle at the Olympic trials, will compete in that event and is also in contention for the fourth spot on the medley relay team.

Although no U of T swim coaches will be with the Olympic team in an official capacity, Byron MacDonald will be in L.A. as a member of the CBC crew and will have the opportunity to work with the athletes he has been training all year long.

Both Blair Hicken and Dave Churchill are sprint freestylers and U of T is acknowledged as having the best such programme in the country. This is due to specialization on the part of our coaches who do not stress techniques needed for 200m racing, as do most schools, but rather for 100m sprints.

Making Waves II

At the other end of the swimming pool, U of T will also have representatives in men's diving. Randy Saseman and Jeff Hirst are two of our boys who will be competing for spots on the Olympic team.

Our highest finish will probably come in the 3m springboard competition with Randy. Hirst competes in this event too but his best is the tower competition.

Coach Skip Phoenix warns not to expect medals but adds that Randy Sageman has been in the top ten at many international competitions so he is very capable of duplicating this feat in L.A. The coach also added that a top ten finish by either Randy or Jeff would be a major accomplishment since the Canadian team as a whole is still four years away from developing into a top calibre team.

Blues' Ellis is the "one to watch" in field hockey...

Hockey, Not Leaf Style

The Canadian women's field hockey team is in the midst of trimming down its roster to the sixteen who will compete in the Olympics. Five U of T athletes are expected to make the cut. This should come as no surprise since the U of T women's team won the Ontario title this year and finished second in the national tournament.

The five players certain to make the squad are Jean Gourlay (national team captain), Phyllis Ellis (who, according to Blues' coach Liz Hoffman, is the "one to watch"!), Terry Wheatley, Zoe MacKinnon (the goaltender), and Carolyn Merritt who is not likely to be a starter.

Wheatley was not on last year's Canadian Team which finished second to Holland in the world championships. She made the national team based on her strong play this season as captain of the Lady Blues. According to Liz Hoffman she is probably the fittest member of the team and this will be critical in the late stages of individual games.

The Olympic competition is a six-team round-robin tournament. These six teams have been chosen according to their performances in the '83 world championships and their record over the past four years. In this event, the Eastern Bloc boycott has mad no difference and the six best teams in the world will compete.

When you get down to a tournament of the best six, any one team can beat another but coach Hoffman feels that the Canadian team has momentum on its side. They beat the Australians twice this year and after tying the Dutch, have a quiet confidence.

Hoffman, though she claims she is displaying "cautious optimism", still picks Canada, Holland, and the U.S. to finish one-two-three, with Australia, West Germany and New Zealand finishing out of the medal standings.

Mr. Legs

One U of T athlete has already made his mark on these Olympic Games. The picture on the cover of the Olympic CBC media guide is the lower half of a runner's body in the starting blocks. These athletic limbs belong to Frank Bergen, a U of T decathlete who may or may not make the team, but at least he has won the Olympic's unofficial Mr. Legs contest.



SPORTS

BLUES NOTES

Ex Blues Storm CFL

Several ex-Varsity Blues players have found gainful employment in the CFL as the 1984 season kicks off. Bill Mintsulis (wide receiver - Calgary), Mark Bragagnolo (running back - Hamilton), Dean Dorsey (kicker - Ottawa) are already seasoned veterans in the professional leagues. Three players from last year's Blues made the big jump to the pro ranks this year; they include Frank Balkovec who signed with Edmonton, Dave Greenaway and Maurice Martin who signed on as defensive backs with Hamilton and Ottawa respectively.

Balkovec Signs With The Eskies

Success is something Frank Balkovec carries over his shoulder. U of T's Athlete of the Year in 1984, Balkovec recently signed a contract with the Canadian Football League's Edmonton Eskimos that will make him one of the better paid Canadians just starting in the pro ranks. And Balkovec has only been playing the game for a year and a half! Until midway through the 1982-83 season Balkovec concentrated on becoming a Canadian shot put champion with the blues. In just his first year of football, the middle linebacker became an Ontario All-Star, was instrumental in the Blues first Yates Cup triumph in ten years and was selected first overall in the 1984 CFL amateur draft.

British Track Champ Joins U of T Staff

Cherry Vander Zande, the former British champion at the 800 AND 1500 meters, recently joined the U of T as a cross country and middle distance track and field coach. Not only will Vander Zande coach the women's Varsity teams but she will spend much of her time visiting elementry school track meets in Toronto searching out gifted young athletes. In 1981 VANDER Zande was ranked first in Great Britain and Second in the Commonealth at the 800m.

U of T Drops Ticket Prices

In an attempt to fill Varsity's stadium, Arena and Gymnasia for Blues games, the Department of Athletics has dropped admission to all events except football, exhibition and play-off games. The football games will cost $3 a ticket and a season's pass can be had for a mere $5. Special exhibition games (such as the Hockey Blues' exciting matches against visiting American teams) will go for $2. By going this route, the DAR hopes to attract strong fan support for the Blues wich will hopefully turn into strong alumni support years down the line.

Watt Comes Home to U of T

BY ANGUS SMITH

The University of Toronto has its third men's hockey coach in as many years. Tom Watt, a former NHL Coach of the Year, has returned to the school he guided to nine Canadian championships between 1965 and 1979.

Watt replaces Mike Keenan who left the Blues to coach the Philadelphia Flyers of the NHL. Ironically, Keenan played under Watt on the Blues' '72-3 championship team.

Watt says he is happy to be back in the "best amateur hockey programme in Canada." He revealed however that he may change his coaching style from his methods with the Winnipeg Jets. "You have to remember that in college sport, the ratio of practices to games is roughly 3 to 1 whereas in the NHL you're lucky if you get 1 to 1. You have to be more of a teacher and a developer in college hockey."

Keenan, who also made the shift from the pros (Rochester Americans of the AHL) to the Blues, understands some of the problems Watt may face in the transition. "Personally I had a real period of adjustment going from the professional level to the amateur and recognizing that these people are first of all students and secondly, hockey players.

Although Watt, who has 378 career college victories under his belt, has arrived too late to be involved in recruiting players for the '84-85 season, he is happy with Keenan's ground work. Says Watt, "I just have to follow up on the contacts that Mike has made. I look at next year's schedule and I see a very competitive one. Harvard is coming here, Cornell and Clarkson are coming; with the traditional conference rivals, I see the schedule here as being more competitive than when I left."



Coach Tom WATT

As coach, Watt returns to a hockey programme steeped in tradition with superb personnel and success. Past coaches have included Conn Smythe, Lester Pearson, Ace Bailey and Jack Kennedy. U of T has collected ten national championships and one World title.

Watt has been instrumental in this tradition and will no doubt continue the success. U of T Athletic Director Gib Chapman says that "it is rare to find an individual with Tom Watt's coaching experience at all levels.

One wonders whether a coach of Watt's calibre could return to the NHL. Watt does not deny such a possibility. "One thing I've learned in the past twenty-five years is that there are no such words as 'ever' or 'always' or 'never' in hockey and you won't get me to use those words ever again. I gotta tell you that!" says Watt.

Watt's return should make for an interesting year at Varsity Arena.

"Big Four" Motion Just a Notion

BY MARG WEBB

Recently there has been much excitement generated by "The Big Four" - The University of Toronto, Queen's, McGill and Western - which is simply the closest thing Canada has to an Ivy League. "The Big Four" have served a joint Notice of Motion to the Canadian Interuniversity Athletic Union (CIAU) of their intention to revive traditional league play between the four schools. But the Notice of Motion is really nothing more than a thinly disguised ultimatum to force

Ontario Athletic leagues to meet certain grievances the Big Four have.

You see, U of T doesn't really want to limit their athletic program to competition amongst four schools and probably none of the others in the Big Four want to either. What the Big Four do want is for the Ontario Universities Athletic Association (OUAA) and the Ontario Women's Intercollegiate Athletic Association (OWIAA) to meet certain grievances of the Big Four - specifically to realign schedule structures so that the Big Four play fewer but more quality games against closer schools.

Obviously the Notice of Motion puts U of T in a very powerful position to negotiate for long overdue league reforms and it also puts the OUAA and OWIAA on a very strict time schedule to either come up with concrete reforms by November 1st of 1984 or face the possibility of having the 3 biggest schools in their league break away.

York University's Director of Athletics, Stu Robbins, called the Notice of Motion an "unthinking dismemberment proposal" that is both "disruptive and destructive." Robbins says that "the Notice was not the most diplomatic way to go about expressing their grievances."

OUAA President David Copps questioned the integrity of the Big Four's actions. He stressed that the Big Four's concerns about distance travelled to competition, levels of competition and the disparity between the breadth of activities offered from institution to institution are concerns of all 16 schools in the OUAA and that the OUAA is constantly forming committees to address the issue of realignment. According to Copp, the OUAA is willing to accomodate the Big Four's desire to renew their traditional rivalries but the Big Four are proving less than cooperative.

Copp says that the "OUAA offered to extend league competition in the three big men's sports (football, hockey, basketball) by two weeks to allow the Big Four to play each other once but the Big Four held out for home and home games. All the compromising can't come from one side. U of T is holding all the cards and saying to heck with you."

The main issue separating the Big Four from the Ontario leagues at this point is the competition factor. U of T would rather avoid lopsided contests with such schools as Ryerson and play in a small, highly competitive league. For the OUAA and the OWIAA, geography is probably its major concern.

Says OWIAA President Judy McCrae, "the periphery schools (Ottawa, Laurentian, Windsor) can't stand too many decisions that don't have geography as a priority."

There is no doubt reforms will be achieved; these reforms will most likely tier universities in Ontario according to competitiveness and possibly geographic proximity.

There is also little doubt that the reforms will be achieved within the existing structure of the OUAA and OWIAA — the threat of the Big Four pullout will ensure that.

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Bill Graham

Law professor 'dream candidate' in Rosedale race

BY ALLISON G. PIPA

Bill Graham wanders around his campaign office looking a little overwhelmed by the bustle of his own organization.

It is the U of T law professor's first time running for parliament. And the high profile position of federal Liberal candidate for the riding of Rosedale is quite a change of roles for a man who,in his own words,has been a long standing spear carrier for the Liberal party.

Graham will likely have to wage all out war to take the Rosedale riding for the Liberals. In the past two elections Rosedale has given solid support to popular Tory health critic and former Toronto mayor David Crombie. However, Liberals are betting that their dream candidate, Graham, could change all that.

Graham, the gold medal winner at law school, the bilingual lawyer who left a noted international law career to work for former Quebec Liberal leader Claude Ryan during the referendum, is a model combination of public and private experience.

Despite his image as a successful politician, however, Grahan is not a politician's politician. His academic tendencies run deep and seem to be a significant factor in his decision to enter public life. For Graham, the federal Liberal candidacy is more than a switch of careers; it is an important "stage" in his life.

"I needed a change" says Graham of his decision to enter politics. "I was turning 40 and I was doing international legal work at the time. I enjoyed my work, but somehow felt as if I was always flying by the seat of my pants. I realized that I didn't know about the bigger issues of international politics. I was only aware of the specific legal problems I was dealing with."

While Graham says he is "happy with Turner" as Liberal leader because he will focus on economic growth "rather than short-term political solutions", his own conceptual and often philosophical approach to election issues is strongly reminiscent of Trudeau's style of government.

"It's easier to be long on ideas and short on solutions", admits Graham. Still, Graham's solid grounding in international trade law gives him an interesting perpspective on the economy. With respect to FIRA, Graham calls the agency's unpopularity "a perceptual problem".

"Every country has investment controls all over the place," says Graham. "The U.S. admits it has a fabulous control over ownership. The problem is one of openness. People outside Canada looking in perceive FIRA as little more than arbitrary, occult decisions made by a bunch of technocrats. If we adopted the American approach with an open court system" these wouldn't be the same complaints about FIRA.

When it comes to unemployment, Graham becomes more general. "The problem is not going to be easy to solve", he confesses. Graham views retraining and short term job programs as essential but, with an eye to Canada's $30 billion deficit, cautions that only be expending greater efforts to establish stronger markets for our goods will the unemployment problem diminish.

"We definitely have to do

Continued on page 6

U of T rejects 2nd proposal, SAC debates funding

Women's centre stalls

BY MARK MATCHEN

The long, drawn-out fight for a U of T Women's Centre is still on, but knock out blows seem to be coming from all directions.

A few of them may have started with the organizing collective itself.

A Question of Attitude
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For the second time in recent years, a proposal for the establishment of a Women's Centre on campus has been stalled. Once again, the stumbling block is the administration, which has refused to allocate space for the project.

In fact, the administrator who promised to sponsor the application for space could not even find the support necessary to forward it to the Committee on Allocations and Funding. The most she would offer was to search the space-tight university for a temporary location.

Further complicating the issue is SAC, from which Centre organizers hoped to receive a sizeable part of their funds. Some SAC members have become suspicious of the goals and methods of the Centre proponents, and at the moment, there is no money in the SAC budget for the project.

A Women's Centre has long been on the agenda of SAC and other groups, but the right combination of funding, commitment and organization has not, up to now, appeared. Observers felt the difficulty had come to an end with the formation of the Coalition for a Women's Centre (CWC) in the spring.

The coalition, working in cooperation with, but essentially independent of SAC, assembled a comprehensive proposal for a Women's Centre that avoided the pitfalls of SAC's last submission to the administration.

The new suggestion listed as a minimum requirement a single large room, (approximately 6 by 10 metres, according to coalition spokesperson Anne Walsh) although two were preferred. SAC's request was for six rooms, and was flatly denied by the administration

The coalition is also asking for access to a sink and other minor details to make the space liveable. They included a request for a typewriter and inclusion in the university's centrex phone system with their submission, "but we said we would be willing to pay for those things out of our budget, if necessary," said Walsh.

The submission for space was made by the coalition to the office of the Vice President of Personnel and Student Affairs on April 17. Louise Rymer, acting for that office, informed them that she would spend two weeks evaluating the proposal before submitting it to the Committee on Allocations and funding. From there, it would be another four weeks until a decision was made.

According to Walsh, "She had been most optimistic in the spring . . . She used the word 'perfect' for our proposal."

Almost three months later, on July 12, the coalition met with Rymer and was informed that there would be no space as of yet. She was unable to get sufficient support from her colleagues in her own office even to take the proposal to CAF. Walsh believes she tried her best.

"We were satisfied that she did all she could."

Unfortunately for the coalition, events conspired against them. A shake-up in Simcoe Hall will have eliminated Rymer's office by the fall. The turbulence there over the summer contributed to the unlikelihood that the proposal would go through. In September, the request will likely go to the newly created Status of Women office for sponsor ship, but the August 1st date, that the coalition had requested for establishment, in order to be operational by

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Bovey: U of T responds

By SCOT BLYTHE and JOHN BLAKE KNECHTEL

University officials have been busy these past few weeks, hurrying to respond to 52 questions about the social role and responsibility of Ontario Universities.

The questions came from the three-man Commission on the Future Development of the Universities of Ontario, headed by industrialist Edmund Bovey, which issued its interim report last month asking universities where they can cut back.

Each university is expected to tell the Commission what its strengths are and where cuts can be made, in preparation for "role differentiation" among the universities. The question adds fuel to critics' contentions that the Commission is working from a blueprint for the amputation of parts of the university system.

Outgoing U of T President David Strangway rejects such cynical talk, however, and insists the university's submission will be a "positive" one which will emphasize its "international stature and broad research activity."

Bovey also defends the Commission, saying "We retain total objectivity . . .let me categorically state that we are not operating under any government "pressures" or "directives" whatsoever."

The report focuses - on what have been bread and butter issues for the universities in the past decade — quality, accessibility, and adaptability — and it is the latter which Strangway tags as the focus of U of T's report to the Commission.

Strangway feels the Ontario government will be prepared to spend extra money on the Bovey-proposed adjustment fund to encourage early retirement, and Strangway says he

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Students cross picket

BY MARIA CASAS

Students have been crossing picket lines in a search for jobs this summer with the help of Canada Employment Centres for Students.

During a recent strike at First Canadian Place over a hundred students worked as replacements for the striking cleaners, according to the cleaners' union Vice-President Wendy Iler. At Schwarzkopf's, a Scarborough cosmetics manutacturer, the Ontario Federation of Labour says 65 students crossed the picket line for minimum wage.

Spokespersons at the Employment Centres said students were referred, but would not say how many.

The University of Toronto Placement Centre inadvertently sent one student across the lines. But Kathy Graham, Supervisor of the Summer and Temporary Placement section, said the strikebreaking posting was a mistake.

"We *never* post strikebreaking positions," she told the Varsity. "Morally, if the company has a dispute with its employees, we don't think the way to solve it is to hire students."

Graham added that an employer with a strike on its hands will "usually exploit the students" by paying low wages.

Both labour and student groups have condemned the use of students as strikebreakers.

U of T's Students for Democratic Action formed an ad hoc Student Strike Support Committee. The committee drew up statements, sent out press releases, and went to join the picket lines at both locations.

The Guelph Students' Association sent a letter of support and sympathy to the striking cleaners while the Ontario Federation of Students donated $150 and called on all students to respect picket lines.

However, OFS researcher Richard Balnis was sympathetic to the plight of students looking for a summer job, saying they are in a "difficult position". The estimated unemployment rate in July for returning students is 16-18 per cent, said Balnis, and the Ontario government is phasing out summer job creation programmes.

"One can see the compulsion of students to sacrifice personal morals so they can return to school," he said. "A lot of them go through personal turmoil."

Raymond Peterson, a third year Geography student at the University of Windsor, knew when he took his job that it involved crossing a picket line, but accepted

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SAC budget boosts External and Project Aid, Continued from page 1

september, will not be met.

Nor is the administration the only obstacle. SAC, whose money is expected to fund the Centre in a large part, is awash with negative talk.

Two weeks ago, the CWC held a planning meeting, advertised with posters labelled, "Attention All Women".

SAC VP Linda Quirk wanted a SAC person to go as a representative, says SAC Communications Commissioner Bernard Wong, who claims the coalition did not want a rep from SAC, although they encouraged SAC members to come as individuals.

"We went as individuals concerned in the issue and also concerned because they have requested funds from SAC. Before you hand out, we have to go over and find out what it's about."

Wong, Quirk and VP Neill Henderson attended the meeting. Wong claims he and Henderson were denied admission.

The woman who met them at the door "pointed to the sign and said 'I'm sorry, this is for women only,'" he said.

"They were polite about it. They said if we had any concerns we should leave them with (the committee) and they would get back to us."

Last week, at another planning meeting, two male SAC directors were allowed in, before the actual planning got underway.

"They were invited in, to air all of their concerns," says Walsh. "It's not a question of not wanting men. It seems perfectly obvious that women would be planning a women's center, as it has been at other universities. We put a lot of research into this."

Walsh claims the Centre, when it opens, will be entirely accessible to men. She feels, however, that it is the perogative of women to do their own planning, in private.

Says Wong:"There's no way we'll be funding a group when we don't know what's going on."

SAC is also upset about the lack of information it has been provided with by the coalition. Walsh claims a rough budget outline was given to Women's Commissioner Helen Humphrey. She understood that Humphrey presented the information at the first Finance Committee meeting on June 2, but the minutes of that meeting show the question of a Women's Centre was not even brought up.

Wong says the request was for $5,000, to be used to fund the Centre for just three months; January, February and March of 1985. When informed of this, Walsh replied, "This is truly astounding."

Walsh says the request was dependent on such things as the date the Centre received its space, and whether or not it was provided with a typewriter and other facilities, but that it amounted to between $10,000 and $15,000. After speaking with Humphrey, she understood SAC would be considering a figure in the neighbourhood of $5,000.

Further, the Coalition considers SAC only one potential source of funds. The Graduate Students' Union and the Women's caucus of GSU have both allocated funds, and Toronto Star columnist Michelle Landsberg has offered to help with other fund raising initiatives.

"U of T is the only large university in all of Ontario without a Women's Centre," says Walsh.

With both space and financing in question, it is likely to remain that way this year.

Bovey Report

Cont'd from p.1

would like to see the fund expanded into other areas.

"A voluntary early retirement scheme would bring new blood, new excitement, to the University," he says, but adds the fund will have to do more, that it will have to deal with such problems as an aging physical plant and decrepit buildings.

He thinks the possibilities are in the cards.

"If you listen closely (to Colleges and Universities Minister Bette Stephenson's recent speeches) you see she has not been talking about cutting. . . But if the money comes, there is an understanding in the U of T community that there is going to have to be some kind of accountability."

Strangway wants accountability with direction, and thinks the U of T report will recommend the adjustment fund not be wide open — that is, without a clear set of criteria.

"We're going to have to know the rules of the game."

Strangway also suggests that when the draft report is circulated late this week, U of T will come out in favour of tuition fee increases.

He adds that some of the revenue from higher tuition fees will have to be set aside for students who need finacial aid.

Though the questions are comprehensive, Bovey's defence has not mollified opposition. The Canadian Federation of Students-Ontario will present a brief to the Commission, says Executive Officer Peter Hoy, despite its belief that the Commission "is merely a continuation of the Ontario government's policy of underfunding and rationalization."

On campus, the Students' Administrative Council has argued "No amount of restructuring, no one time "adjustment fund", will be able to achieve the objectives stated by the Commission. Attention to "economic realities" should convince anyone that the province cannot expect to maintain the quality, accessibility and adaptibility of the unviersity system while continuing to reduce the funding that the system receives."

Both the University of Toronto Faculty Association and the provincial confederation of faculty associations are less than pleased with the report. Cecil Yip, UTFA President, expressed his disappointment and argued that the commission acts as if nothing were known about the problems of the universities.

Strangway, although wary of sounding smug, thinks "U of T probably stands to gain fundamentally by a hard look from the Bovey Commission," and adds that "things can't get worse, they can only get better."

Bovey is equally philosophical about responses to the report. "We realize that we are not going to please everyone. I have yet to see any commission please all of the people al of the time."



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SAC cuts union jobs to fix deficit

BY MARK MATCHEN

Summer is budget time at SAC, and the living is anything but easy.

'Fiscal responsibility' has struck, and struck hard. The repercussions will be felt for months.

In a cost saving move, the SAC executive has decided to terminate two unionized positions, the internal and external researchers.

Monica Hamilton, the external researcher, has already informed SAC of her intention to resign in any case. Shawn Johnson, the other employee affected, remains to be dealt with.

Johnson, who was to have begun her new period of employment in September, was offered the position in April. She was informed of the cutbacks by SAC president Bob Jones only last week.

When the new executive began to look hard at the budget figures for the coming year, the members decided that expenditures would have to be cut.

"You look at the budget, and you see that too much of it is going toward fixed costs," says Jones.

"Essentially, we feel that the percentage of the budget that goes to salaries, we can't afford. It's in the area of 35 to 40 percent.

"The money that we had to spend on the commissions, on the work that SAC does, the real heart and soul, was just too small."

At the SAC executive meeting on Monday night, a motion was passed allowing SAC to negotiate terms of compensation with the union. No figures were announced.

However, even if an agreement can be reached with the workers involved, the issue will not necessarily die.



Almost everyone at SAC, when questioned about the dismissals, repeats some variant of "If there's one thing students are qualified to do, it's research." Last year's Underfunding Report, produced by volunteers, is usually cited as an example.

But CUPE 1281, to which both workers belong, may grieve if any work previously done by the researchers is taken on by others.

According to SAC, since the positions are contracted on less than a full year basis, and come up for review at the end of each term, the union cannot claim to control the work.

The money SAC stands to save from the two positions is not earmarked for any specific project as of yet. The new budget, though not final, is generally more liberal than last year's, as a result of the influx of new money from last year's successful fee referendum. Still, the legacy of the $10,000 SAC deficit which must come out of this year's budget dampens the effect of the new cash.

SAC will also be saving money on other items. There will be no allocation this year for the Sex Ed Centre. Similarly, no deficit is projected for the perenially troubled SAC stables, which have lost as much as $10,000 a year. A group of businesspeople has offered to help out with the stables, and absorb any losses this year, pending the results of a feasibility study.

The biggest change will be the allocations to Project Aid, which will see its budget doubled, to approximately $20,000. The External Commission budget will nearly triple, to about $9,000. Other commissions will see small increases.

Education Commissioner Carla Cessaroni plans to initiate a speaker's series in the Fall. Already booked is university Chancellor George Ignatieff. The series' limited budget will mean that few big names will be attracted, but Cessaroni believes she can attract a number of interesting speakers nonetheless.

More money will be saved from the cancellation of the poorly-received 'SAC Presents' posters and the deficit-laden SAC Handbook. Instead, a pocket-sized calendar will be printed and distributed to students, and SAC will rely more heavily on advertising in the campus papers.

Also on the books is information from the Education Commission on how to conduct an appeal, an improved Roamaround (budgetted to make a profit) and increased visibility and performance for the SAC pub, which is projected to break even.

Perhaps the most remarkable change of all, though, is a proposal by Finance Commissioner Greg Tugg to have SAC set aside a minimum of $20,000 a year until a cash base of $150,000 is established. In part, this was necessitated by the administration's informing SAC that it would no longer loan the students money interest-free over the summer, as has been the case for the last few years.



Morgentaler's Harbord St. clinic

OCAC to women: make abortion election issue

BY LISE BETTERIDGE

The Ontario Coalition for Abortion Clinics (OCAC) will attempt to make the issue of choice on abortion a major issue in the upcoming election.

The decision was made at a meeting on women's issues last week sponsored by the organization. Various women's groups attended, including the National Action Committee on the Status of Women (NAC) and the Canadian Abortion Rights Action League (CARAL). Discussion was not limited to the choice issue, however: the groups hope to organize women to attend all-candidates meetings in most Metro ridings, and press candidates to make known their positions on a variety of women's issues.

Members of OCAC will ask candidates whether they are in favour of choice, whether they support the removal of abortion from the Criminal Code, and whether they advocate a change to the existing abortion laws.

The group also intends to formulate a question on the Charter of Rights. It feels that the July 20 Ontario Supreme Court ruling that the abortion law does not violate Section 7 of the Charter, dealing with liberty and security of the person, makes the Charter meaningless in terms of protecting women's rights. Without reproductive

Continued on page 6

No solution could mean strike

TA's demand radical change

BY JOHN SYPNOWICH

U of T's Teaching Assistants are demanding radical changes in the way they are hired and work, while the possibility of a strike looms if their requests are not met.

The TAs are negotiating a new contract with the administration and have arrived at the bargaining table with 100 pages of demands that call for everything from automatic recall to wage increases of 15 to 20 per cent.

The TAs current contract expires August 31. Represented by the Canadian Union of Educational Workers (CUEW) Local 2, the TAs have met twice with the administration.

Negotiations are still in the early stages, however, and it is not clear how many of CUEW's demands the University is prepared to meet.

"Negotiations are a slow and extended process," commented Local 2 President Pat Baker, who went on to suggest that if the administration does not budge on several key issues, the TAs may strike this fall.

An issue that tops CUEW's list of demands is the University's hiring procedure. Currently, TAs are hired and fired depending on fluctuations in course enrollment, but CUEW wants all TAs automatically rehired each year. The union also wants the University to offer a job to all graduate students within two years of beginning their graduate study program. Furthermore, they demand that only members of the bargaining unit be offered positions next year in order to stop the University from contracting out TA work.

CUEW's program also asks for a pay rate of $22 per for all TAs. They are now paid different hourly rates depending on their level of education; from $14.67 for undergraduates to $18.77 for PhD candidates.

The union has requested that job descriptions become more specific, and Baker says this will prevent professors from shifting the burden of teaching and grading papers onto their TAs.

They also suggest that a clause accurately defining sexual harassment, and a procedure for dealing with it, be included in their contract.

In addition, CUEW is demanding the limiting of tutorial sizes to 15 or 20 students. They would also like to see the establishment of an occupational health and safety committee, particularly for the safety of science tutors who come into contact with hazardous substances.

CUEW, with 2,300 members, is the largest union on campus. Since its certification in 1975, CUEW Local 2 has twice discussed the possibility of striking.

In 1979, the membership voted to strike but didn't have to, as the University

Furry fellows freed

BY JOHN LORINC

The Animal Liberation Front has struck again, this time releasing test animals and vandalising labs in Sidney Smith Hall.

The group, as yet unidentified except for the initials ALF, broke into the Psychology laboratory July 15 where they freed lab rats, spray painted the corridor walls with slogans, stole surgical equipment, and poured paint thinner around the room and on the microscopes.

The group phoned the *Globe and Mail* and claimed they had "liberated" 50 rats and had done "thousands of dollars of damage."

John Yeomans, an associate professor of psychology who is directly involved with the experiments, said the damage done was less than that claimed by the activists. 21 rats were released and $800 worth of damage was done, he said.

Since the break-in, the U of T Police have stepped up their patrols in the area and in Sid Smith and, Yeomans said, there are plans to install a card key system for the lab to further strengthen security.

The experiments on the liberated rats are concerned with brain stimulation and self stimulation. The mice are exposed to mild electrical impulses to the brain, and the resultant wave patterns are traced and recorded for analysis.

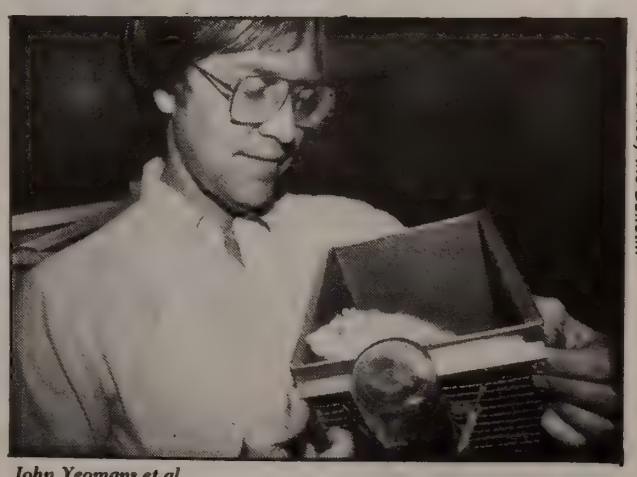


Photo courtesy *the Bulletin*

John Yeomans et al.

A report in the *Globe and Mail* had related the experiments to the use of cocaine and heroin on the rats, but Yeomans denied that the drugs were part of the experiment.

Yeomans speculated that the ALF, which claims to exist in the interest of animal rights, may be misinformed about the experiments.

"Whatever their motives are, they are confused about the reasons. They seem to be interested in making a name for themselves," he commented.

The ALF press release defended the action by stating that the experiments tortured animals such as, monkeys and cats as well as rats. Yeoman responded that the experiments were only on rats and that the shock was so mild that the animals seemed to enjoy it. "If it is torture, they like it and they want it."

The ALF has been active in the past year, vandalising furriers and dog pound vehicles and releasing lab animals in a break in at the Scarborough College laboratories last February.

Yeomans noted that in the past, medical schools were the object of this type of attention, but that the schools defended themselves by claiming the experiments were being conducted in the interests of medical science. Now he thinks the activists want to "choose an easier target" such as psychology, which is not directly related to medicine.

Yeomans feels the best thing to do about groups such as the ALF or Mobilization for Animals, another group planning to demonstrate later in the month, is to simply ignore them.

THE VARSITY

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"Things can't get worse, they can only get better."
—Outgoing U of T President David Strangway

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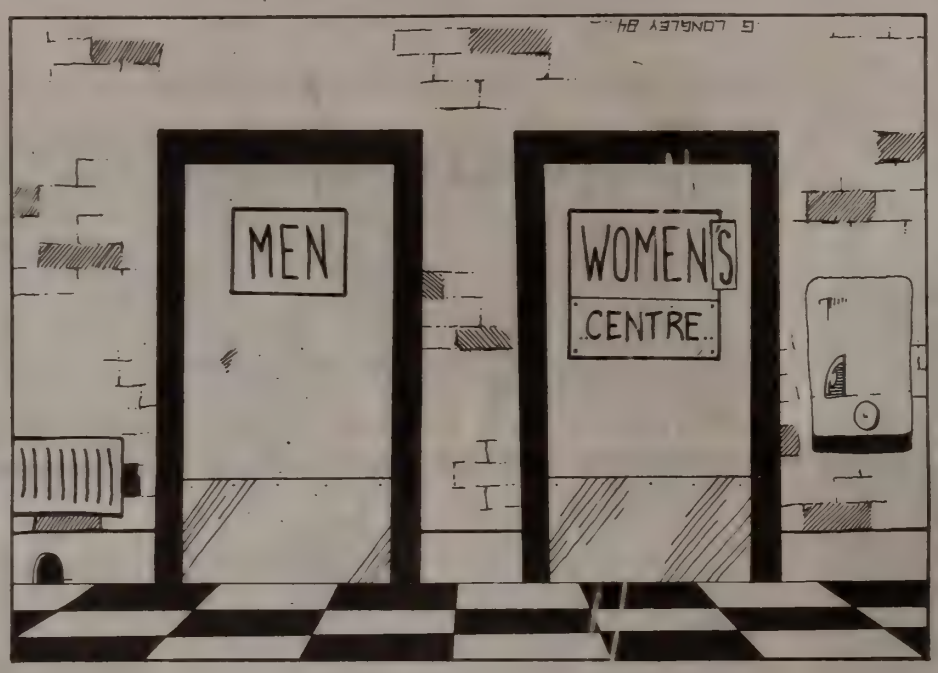
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A Question of Attitude

Those who had hoped to see a U of T Women's Centre in place and operational by September are out of luck. It's likely that Canada's largest university will remain without such a centre for at least another year.

The latest obstacle blocking the approximately 50 year fight for a woman's centre is ostensibly the current shake-up at Simcoe Hall, but in reality the primary hindrance is the inability at both principal administrative levels to accept the idea of a women's centre.



The official university administration, for its part, refused to even consider space allocation for the centre. The latest proposal for a centre began and ended with Louise Rymer, Vice-President of Personnel and Student Affairs. Rymer informed the Coalition for a Women's Centre that she was not even able to obtain the support in her own office necessary to take the proposal to the space allocation committee.

What does this indicate? That the proposal for one single large room with access to a sink was outlandish and irresponsible? Or perhaps that the administration's priorities are not with the needs of students attending the university? While it is generally agreed that the shortage of space on the St. George campus is a genuine problem, the fact that the Centre was not even *considered* for space points to problems administration members must have with the very notion of a women's centre.

Not that the notion of a women's centre is new, or in any way unique to U of T. This university, the largest in all of Canada, is the *only* large university in Ontario without such a centre. Granted, U of T is a highly conservative university, but one could expect at least a little progressiveness to shine through once in a while. Reactionary views might be anticipated from the administration; however, one would hope the boys and girls at SAC were more tolerant of "new" ideas. Alas, no such luck. SAC blames budgeting problems on the part of the coalition for its current reluctance to partially fund a centre, and though it must be admitted that communication problems between the coalition and SAC appear to be rife, it is also common knowledge that budgeting problems were not the cause of recent anti-Women's Centre talk at SAC.

No, it was the perceived (and wholly false) assumption on the part of certain SAC members that a women's centre would not be open to members of the male sex. An initial planning meeting was intended to be for women only (it is, after all, a *women's* centre) and when Communications Commissioner Bernard Wong and Vice President Neill Henderson realized at one point that their presence was somewhat less than welcome, they got defensive and invented a purported policy suitable for those 'radical feminists'. We've all heard of threatened males, but this is ridiculous.

Almost as ridiculous as the lack of widespread and vocal on-campus support for a women's centre. When the proposal for the centre goes to the administration's new "Status of Women" Office (another rubber stamp group? we hope not) in September, it would be nice to see a show of strength at the student level. A Women's Centre has been a long time coming, and one room is not too much to ask. In fact, it's too little.

Save a Human

Two possible responses come to mind regarding the July 15th break-in at Sid Smith by a group calling itself the "Animal Liberation Front."

One is to sympathize with the criminals, with the "liberators" who righteously saved twenty albino rats from being given mild, painless electric shocks.

The other response is to laugh, and laugh loudly. Who do these people think they are — the arbiters of freedom for the poor, defenseless and furry? "Animal Lib" the group spray painted on the walls. Liberation for what? For rats which were probably scared stiff when removed from the testing area, and which would likely be (and likely already have been) eaten by somebody's pet dog or cat?

It's all so incredibly silly, so foolish, so sad. Sad when one thinks of all the wasted energy put into saving lab rats when each minute people die of starvation. Sad when one considers the value of medical research — the value, for instance, of finding a cure for cancer.

Of course we shouldn't torture animals. But we should continue to experiment in as humane a manner as possible so that generations ahead will see fewer companions die from diseases we at present cannot hope to understand, or to eradicate.

Albino rat liberators out there, grow up. You are an embarrassment to liberal-minded thinkers the world over.

Thankyou tonight to Marg, Karen, DJJCCD, George, Gabby, Shelley, Glen, Glenn, Jeff, John L., Joel (twice), Mike, Ron (TropicTan/Plasticine Man) Dunsky, and of course Geoff and John "Don't Bake the Flake" K. for making things go so much more smoothly this time. No space to tip my hat to all you fab writers individually this ish, but hell--thanks anyway.
Hmmm. Still nightfall. If I hurry I'll hit El-Paso by sun-up. Night y'all.

LETTERS

Listen to the Radio

We would like to express our concern regarding the article on CJUT in your June 6th issue. We are troubled that you chose to publish an article on the station directly adjacent to the item to be used in an upcoming film for Walt Disney. Much confusion seems to have been created by the fake article and we feel that the serious articles on the same page, including the piece on CJUT, were thrown into question by the lack of clear labelling on the Walt Disney ad. (Most people we talked to did not notice the disclaimer on the opposite page.) We do not wish to add to the controversy this matter appears to have caused within the Varsity. Suffice it to say we are always appreciative when the Varsity provides coverage of events concerning the radio station. Nonetheless, it is our hope that future articles on us will be presented in a context in which the distinction between legitimate news stories and paid commerical advertisements is more clearly defined.

We would also like to draw the attention of Varsity readers to a factual error contained in your article. You reported that CKLN will also be applying for the 89.5 frequency. This is not the case. CKLN now broadcasts at 88.1 mhz. with a power of 14 watts. They are discussing the possibility of having their power boosted to allow them greater distribution. This would not, however, involve a change in their frequency and they will in no way be competing with us for a license.

Sincerely yours,
Ben Rose,
News Director
CJUT

An Archpapist Responds

I have several comments to make on the article "Radical Catholics take a dare" in the July 4 edition of *the Varsity*. My first comment concerns the photograph above the article with the caption "St. Michael's College: bastion of Catholicism, breeding ground for radical prof. Gregory Baum." I refuse to allow myself, and anyone else who knows SMC well, to be fooled by a combination of a *Varsity* photographer and a misleading caption. True, the crest of the Congregation of St. Basil is closely associated with SMC, but the one pictured in *the Varsity* is situated at hart House, not at SMC. Let us have more accuracy and authenticity and less speciousness in *the Varsity!!*

Furthermore, I would like to make some remarks about the article itself. Although Ingrid MacDonald seems to be very concerned about the future of the Catholic Church, I cannot but criticize her article. What distresses me most is its almost brutal and impudent revolutionary tone. The Catholic Church, according to mac-Donald, is an "archaic male superstructure", still guilty of "shameless opulence" and lorded over by "a property laden monarchy." This last remark, a rather haughty and unjustified swipe at the modern papacy makes evident MacDonald's dislike of the Pope, a very likeable man, who would come out of her article looking more like a nose-in-the-air King John than a pleasantly pastoral Karol Wojtyla, the real McCoy. Not only is MacDonald's article inacurate, vindictive, somewhat Marxist, and anti-

Cont. P.6

A structure that does not change

Bovey won't live up to the forebodings of his enemies

BY SCOT BLYTHE

Mr. Blythe is a former Varsity *City Editor and a graduate student at York University.*

The "winds of change" are upon us. The federal election, for instance, is a contest over who will change the structure of government the most. *Time* magazine tells us that sexual mores have changed markedly in the span of a decade. Economists enjoin us to forswear our old habits and become more competitive. And the provincial government intends to change the universities.

Change for the sake of change is the universal bromide of the "new era" to borrow a catchphrase from the Bovey

COMMENTARY

Commission, charged with reshaping the universities and already in its twilight. When its final report comes due in November, academics, for one, fear it may irrevocably alter the face of the universities. Others, notably the provincial government that appointed it, are hopeful it will tell the universities at last what they ought to be doing. It will do neither.

One has only to look at the history of the university in Ontario to realize the enormity of the task the Commission faces, and the futility of change by fiat. The Bovey Commission is not the first body to which has been entrusted radical change, but the latest installment of a series of well-meaning, thoughtful and ultimately ineffectual government inquiries. It ignores not just the particular history of university education, but the fundamental nature which that history fulfilled.

Universities in this province were never planned. The government of Upper Canada decided over 150 years ago that Toronto ought to have a university, in reality a finishing school for the family compact, if one recalls that a university at that time taught classics and theology, some history and a smattering of science. Professional faculties were private schools and engineering schools did not appear until well after Confederation; no-one became bodies until the turn of the century.

Ontario's universities are not creatures of reason; they were never planned out, but came to be almost by caprice. The older, church-based universities of the first half of this century became public, not so much to serve the needs of the people, but to avail themselves of government funding in a secular society. The great expansion of the sixties was a patchwork job, more or less designed to accomodate baby-boomers, satisfy the captains of industry and redistribute some of the intellectual largesse to quell vocal regional interests. The universities took the money and ran, and the government will not get recompense.

Notr that legislators have not tried to fit this congeries of institutions, into a semblance of a rational grid. Various commissions: the Sphinks Commission, The Commission on Post-Secondary Education in Ontario, and the Fisher Commission have all attempted in less than two decades, to Impart a sense of order to the universities whether through a centralized University of Ontario or through wholescale amputation

The Bovey Commission emerges from a distinguished lineage of well-intentioned failures; it will most assuredly have the sins of the fathers visited upon it, because, as it grapples with the burdensome legacy of a history it cannot rewrite, it assumes the univerisities are united around one noble purpose: the pursuit of knowledge. Yet universities developed for the most disparate of reasons, having to do more with self-advancement than eternal truths. In short, it cannot impose a plan where none existed before.

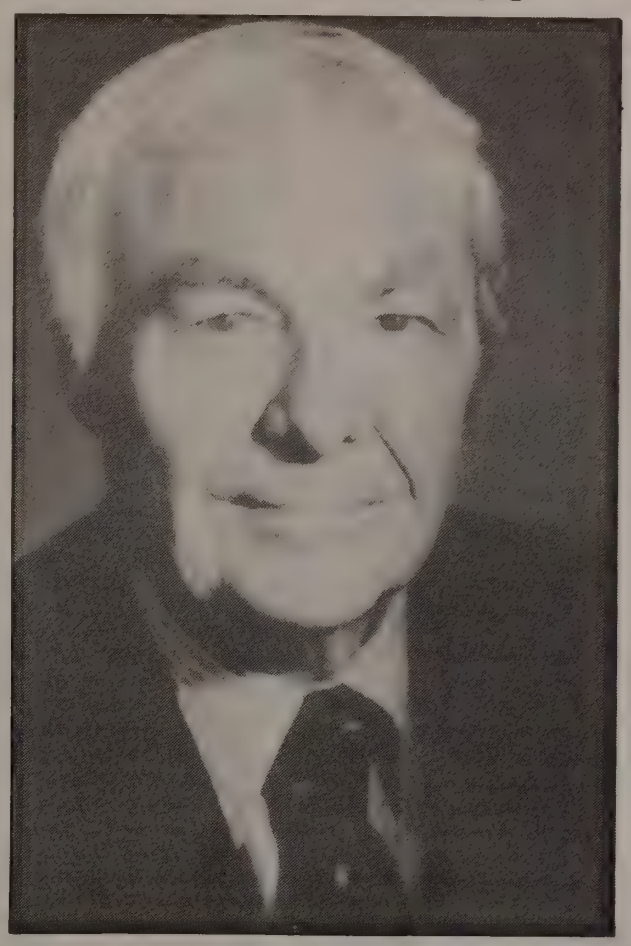
More to the point, the Bovey Commission is doomed to fail because it does not understand the fundamental nature of the universities. Their chaotic development was not a chance occurence, but arose out of the actualized idea of the of the university.

Harold Innis, whom U of T regards as one of its illuminati, remarked a long time ago that universities are the most conservative of beasts. They do not change, nor innovate, but carry on the tradition.

If one looks at Umberto Eco's recent novel, which concerns mysterious murders and a zealously guarded monastary library, Innis' meaning is not hard to grasp. For a university, two things are essential: the protection of the citadel of learning, at any cost, and the veiled advancement of personal interests within it. This is perhaps the most instructive explanation about why the universities, which surely command the vastest of resources, have been loathe to defend themselves against repeated underfunding in a good old-fashioned intellectual brawl.

Universities are worlds unto themselves, isolated as much now as they were in the sixties from the world outside. Funding is really a side issue; autonomy is all important, and the Bovey Commission's naive trust in the universities to detail what they might cut bespeaks a woeful ignorance.

Academics seek prestige, and prestige is a function of academic rank, accruing from the institution, not conferred by the world outside. Hence, academics wage power struggles, in the boardrooms *and* the classrooms, sometimes referred to charitably as the quest for knowledge. That's why the ethics of knowledge is never questioned. But prestige depends on a system of rank, grounded in the reputation of the university—its possessions of books and instruments. Consequently, what validates rank—libraries



Edmund Bovey: "We never expected to please everyone."

and laboratories— must be protected at all costs from the marauding hordes of unbelievers, which sometimes occasions reflection on the social role of the university. But only so long as a privileged autonomy is maintained.

Thus, the university preserves the status quo, the hierarchy of knowledge. New trends are not adopted, but assimilated and swallowed up. Good work is certainly produced, but all too frequently within the narrow space circumscribed by institutional practice. The dsicontented do not accede to power, but set up another academic journal.

So long as the bovey Commission ignores the singular nature of the university, a separation of life and learning that breeds an arrogance of knowledge, it cannot change it. To be sure, departments can be cut, fees rise, and government assume a place in the classrooms of the nation. But hasn't this happened already? Cuts have been made during the decade and the university survives, because, like the three men in the boat, one of whom is eaten so that the others may survive, strategic sacrifices keep the whole intact. Universities remain, despite student aid, higher enrollments and dollops of rhetoric, preserves of the moneyed. Increasing government control is not a threat, but a reality, because, in order to save its vaunted autonomy, the university accepts de facto government control by maintaining balanced budgets, and refusing to confront the government.

Fundamental change, if that's what the Commission really wants, would have to start with the problem of the arrogance of knowledge. So long as knowledge is not generalized, those who possess it will always be arrogant. The university must be demystified.

What would that involve? First, the present norm of a four year course of study would have to be modified, to entertain greater numbers of part-time students, and allow for life-long retraining and learning, because technological change necessitates retraining not just once, but many times.

Just as fundamental, teaching and research ought to be separated. Most academics are fitted only to pass on, not develop knowledge. The apostles of the foot-note should be encouraged to broaden their teaching capacities and make knowledge accessible, not endlessly summarize it for their brethren. Research should instead be carried out primarily in "centres of excellance" resembling the germ of American models, where funding is available and excellence in research the main criteria. To popularize knowledge, universities must be stripped of their pretentions, and the fetish of knowledge destroyed.

That would require curriculum changes to unite teachers and students in the quest not for knowledge, but to learn. While many seek university only as a means to a job, for the most part students are ill-served by faculty who stifle intellectual progress by imposing rigid course structures to repeat only in greater detail introductory courses. The university should encourage the expansion of independent studies, resembling the English don system, to allow students to develop before they go to graduate school, not after they have served the current onerous apprenticeship. That would also encourage professors to keep up with recent developments.

Finally, the curriculum has to be restructured spatially, as well as temporally. Universities ought to develop, as York has tried, a system that brings divergent disciplines together, instead of keeping them apart. The first two years of university ought to revolve around the totality of the social sciences, human sciences, or natural sciences. The current separation of sociology and political science, or mathematics and the rest of the sciences, is absurd.

Perhaps this has been too harsh a review. But universities are about power within and freedom from the outside. They resemble medieval monastaries, or better, the unabashedly feudal Law Society of Upper Canada, without which lawyers would be just another group of over-paid functionnaries.

Only when the boundaries between the ignorant and the arrogant have been broken down, when the overly specialized disciplines are brought together, will the universities enter a "new era" and become relevant, instead of living the heritage of the middle ages, when knowledge was a privilege and not a need.

Court rules extra rent is illegal

By JOHN BLAKE KNECHTEL

An Ontario court ruled Friday that landlords are acting illegally when they require tenants, in this case usually students, to pay for an entire year's rent during the eight month school year.

The system, known as pro-rating, is commonly used by landlords in several Ontario cities to prevent students from leaving their apartments empty and unpaid for during the summer months.



Osgoode Hall: Pro-rated rent kicked out

The Hon. Mr. Justice Potts ruled that the extra rent is a form of security deposit. The Landlord-Tenant Act says security deposits cannot exceed the amount of one month's rent.

"This means that any pro-rated lease is no invalid," commented a delighted Mitch Retterath, Vice President for University Affairs at the University of Waterloo Federation of Students.

"It's now a matter of educating students and landlords, especially in Waterloo, North Bay and Ottawa, where the practice is most commonplace."

The Waterloo Federation led the battle in the courts, fighting and losing a similar case in the Waterloo County Court House in 1980. The Federation spent over $4000 on the most recent trial, with $2000 in donations coming from other student societies around the province.

U of T's Students' Administrative Council did not contribute to court costs, said Retterath, in spite of an original offer to do so.

SAC President Robert Jones told *the Varsity* he felt that since pro-rating isn't common in Toronto's tight housing market, the case was not relevant to U of T students.

Retterath felt the law suit was part of the style of the Waterloo Federation. "We're not hesitant to go to court," he said.

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Pro-choicers battle to be on the hustings

Continued from page 3

rights, OCAC believes, women cannot have true freedom and equality.

The decision by Associate Chief Justice William Parker means that on September 17, Dr. Henry Morgentaler and two other doctors will face charges of procuring an make a commitment to repeal the (abortion) law", and "restore it (abortion) to a private personal decision based on conscience and moral values". Failing this, Bryden would like to see the federal party leaders commit themselves to the immediate referral of the constitutional issue by the government to the Supreme Court of Canada.

"Individuals or groups concerned with the issue should not have to bear the cost of such a reference", she says.

The NDP has also called on the provincial government to "provide funding for increased research on methods of contraception" for both men and women, improve human sexuality education in schools, and establish women's health centres. The centres, funded by OHIP to ensure equal access for all women, would provide health services "to meet women's special needs," and could be operated either in affiliation with hospitals, or as separate clinics. In addition to providing a wide range of gynaecological services including family planning information and counselling", the clinics would perform first-trimester abortions "where indicated", Bryden said.

abortion. The three were charged following a raid on Morgentaler's Harbord Street clinic in July 1983. Morgentaler plans to appeal Parker's judgement.

. Judy Rebick, spokesperson for OCAC, said in an interview that the main focus of the Coalition's election activity will be to raise the profile of the choice issue, rather than to support individual candidates. The candidate's position on choice will thus be a "factor in voting patterns," she says

Rebick went on to say, however, that she believes "very strongly that people shouldn't vote only on the issue of choice."

"...Peter Worthington (Conservative Candidate for Broadview-Greenwood) is pro-choice, and I wouldn't vote for him in a million years."

The group will, however, support individual candidates if they are targetted by the Right to Life, an anti-abortion organization.

Asked whether OCAC would support the NDP because it is the only party with a pro-choice platform, and the only party that advocates a change to existing abortion laws, Rebick said that the organization intends to remain non-partisan.

Nevertheless, she was pleased with Ed Broadbent's "assertive" and "significant" stand in last week's nationally-televised debate, she said. The NDP leader asserted that abortion should be a matter of personal choice.

The NDP has had a pro-choice position for a number of years: conventions this year for both the federal and Ontario parties supported the legalization of free-standing abortion clinics.

Until now, Rebick says, the NDP has not been very vocal on the issue, but "it looks to me like that's changing."

Marion Bryden, NDP-MPP (Beaches-Woodbine) working for federal NDP incumbent Niel Young (Beaches), said in an interview Friday that she would like to "see the candidates make a committment to repeal the abortion law," and "restore it (abortion) to a private personal decision based on conscience and moral values." Failing this, Bryden wants the federal party leaders commit themselves to the immediate referral of the constitutional issue to the Supreme Court of Canada.

"Individuals or groups concerned with the issue should not have to bear the cost of such a reference," she said.

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LETTERS

con't

monarchical (let us not forget that Canada is a constitutional monarchy) in composition, but, most alarmingly, it also seems to be written without regard for the central focus of Christianity. MacDonald, a religion student at a Christian College at the U of T, does not say that the Scarlet Woman of Rome, "an archaic *male* sujperstructure", teaches that the Church is fundamentally the Mystical Body of Christ. She *does* seem to suggest, however, that the cornerstone of the Church should be some social or political and economic theory such as Feminism or Marxism. On this score, I cannot but say *"longe erras"* to MacDonald. The cornerstone of the Church is only Christ, whose message is love, and who, since he is God, is love. Christians are inspired to believe that love is patient and kind; never jealous, boastful, conceited, rude, selfish, taking offence, or resentful (cf. I Cor. 13,5). In view of this definition, MacDonald's article is not *"lovely"*. Finaly, by way of allusion to Scripture again, let me remind the author of "Radical Catholics take a dare" that all her admirable clamouring for social justice and universal respect for a woman's human dignity, as well as her brutal "Church bashing" is futile and without value if it is done without love (cf. I Cor. 13,1-4). *Vivamus, mea Ingrid, atque amenus*, not as Catullus, but as people with religious belief.

Pro caritate,
Hilmar M. Pabel,
Reactionary Archpapist, SMC.

CUEW

Continued from page 3

reopened negotiations a half-hour after the strike deadline passed. In 1981, a strike was discussed by CUEW's membership, but it was defeated in a vote.

CUEW was unable to negotiate on their current contract because the University claimed the provincial government's wage restraint program kept the U of T from bargaining. Baker points out, however, that the law did not prevent negotiation on non-monetary issues, and that the University negotiated with several other campus unions at the time.

U of T Labour Relations head, John Parker would not comment, saying he had to respect the collective bargaining process.

Students cross picket

Continued from page 1

because he "really needed the job."

Asked how he felt about crossing the picket lines, Peterson said, "They mostly don't notice me."

The Ontario Federation of Labour pledged support for the strikers at Schwarzkopf's and called for legislation against strikebreaking.

"the company is being allowed to circumvent the collective bargaining process which provides for strikers to pressure employers into paying fair wages," said OFL president Cliff Pilkey.

Much of the controversy has gathered around the department of Employment and Immigration's role in supplying the strikebreakers.

Food and Service Workers of Canada, the striking cleaners' union, sent a telegram to Minister of Employment and Immigration John Roberts condemning the department's actions.

But John Henderson, provincial coordinator for the Employment Centres, said the department policy is to "take a neutral stand. We must recognize the employer as well as the union." In accordance with the Unemployment Insurance Act, the referred students were told by the placement officers that the employer was involved in the labour dispute. The U of T students Administrative Council External Commissioner Nye Thomas attacked the government's policy.

"I think it's pretty unethical for the ministry to go around breaking strikes." Thomas said the companies are really playing on how badly students need jobs. It's really disgraceful."

Rosedale race

Continued from page 1

something about the deficit", he asserts. Pointing to the U.S. example he becomes a little more partisan.

"The Progressive Conservatives talk about doing something about the deficit just like U.S. President Ronald Reagan did. People loved to hear Reagan talk about it. But look what happened. He actually increased it. We have to grab the bull by the horns and raise taxes a bit. That's what (Liberal leader) John Turner is talking about doing."

For a man with an insider's view of underfunding and education problems, Graham is unusually impartial.

"I suspect the problem is a combination of underfunding and the way available funds are used," he says. "Academics are not by nature efficient producers. However, I'm not sure we should be running the university process as a business with a view only to the bottom line."

"We need to look at how our education policies can best serve our need in the context of international trade and high technology."

"If I were running the university, I would be trying to get the French department, the law school and the engineering and business departments to co-ordinate their efforts. We need to encourage businessmen, lawyers and engineers to learn foreign languages to help them compete on a global level."

"It would also be a hell of a good thing if Ontario became officially bilingual," he says.

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the review

CAR DOORS AND OBELISKS

DAVID CHARLES JOHNSTON

Strolling through campus recently perhaps you may have noticed things are somewhat amiss. Maybe you caught a glance of something in the corner of your eye that haunted you for the rest of the day with thoughts like: "Was that always there? And if not, What is it doing there now?" The more alert among you may actually have stopped dead in your tracks midway through Philosophers Walk and stared with uncomprehending wonder at all the odd machinery that has popped up seemingly overnight. Have the Enginners finally loosened all their screws and gone mad? Are there Druids performing dark, sacred rites involving obelisks and pyramids out in front of Hart House?

ART

By way of explanation: the artifacts cropping up all over campus are all part of ART WALK '84, a university sponsored exhibition of contemporary Canadian sculpture. The 12 sculptures on display throughout the U of T campus were chosen from 68 proposals by 54 Ontario and Quebec artists by a three person jury which included Dr. David Burnett, Curator of Contemporary Canadian Art of The Art Gallery of Ontario, Prof. Lora Carney of the Fine Arts Dept., at the Scarborough Campus; Ian Carr-harris, an artist and instructor at OCA. The exhibit is the University's contribution in honour of Toronto's sesquicentennial and Ontario's questionable bicentennial and is the end result of over a year's planning involving unprecedented cooperation between the U of T Art Committee and several other administrative organs, most notably the Physical Plant.

Overall, the response from both University officals and students has been very positive, and the committee hopes to be able to gather together a similar show for two summers hence. But the whole affair did not come to fruition without its share of controversy and setbacks. The Art Committee had difficulty getting funding from the University but managed through cooperative effort to scrape together enough to get started. This, however, necessitated the artists getting their funding from the Ontario Art Council, which is always far from easy. After the financial problems were all more or less ironed out there was a certain amount of inevitable complaint over the works finally chosen for the exhibit. Some artists felt that certain works were substandard, while other pieces were felt to be too overtly political or insulting to various faculties: the Engineering faculty are somewhat irked that a sculpture by Jennifer Timbrell made out of wrecked auto parts is not appropriate for their lawn and Attila Joseph Kesei's "Iron Curtain," an actual steel curtain that rotates to reveal the slogan 'We Save You From Communism' on one side and a similar slogan in Russian berating capitalism on the other side has upset some members of the University community.

Organizing Committee Chairman Prof. William Rock, while agreeing that some of the works might have offended some people's sensibilities, defends the choices explaining that the Committee was attempting to promote 'experimental' works by emerging artists and that it is felt that the pieces included were all 'interesting', 'provocative' and in the long run temporary (the sculpture will be removed on Sept. 22). he also reminds us that ART WALK '84 is the first such exhibit of sculpture to be put on at the University and is hopeful that it will not last.

The works on display range from the exquisitely crafted and beautiful to one that obviously looked good on paper but once constructed is less than a success. A case in point is Rod Grover's "Floating the Robarts Library", a row of reflective mylar panels angled in an attempt to give the illusion that the Library is hovering off the ground (it doesn't work). A small plaque resembling a grave marker lies close by bearing the inscription "I Never Discovered Anyone"---even after studying the planation provided by artist Ihor Holubizky, this piece remains an enigma.

For the most part, however, the sculpture is inventive, well crafted and witty. Peter Gress has created a surprising 'trompe d'oeil' by placing a metal shadow traced in late afternoon down beside a statue on Queen's Park Circle. The effect will be heightened when the installation is removed leaving the outline emblazoned on a patch of dead grass. Phillip Barker's "Philosopher's Walk Dog" combines both humour and audience participation: the passersby can push a large wooden dog with rotating legs around a tree behind the Edward Johnson Building.

Right beside the philosopher's dog is Alex de Cosson's "Philosophical Wind-Walk," a striking rainbow-coloured windmill, and over in front of Hart House is James Gillespie's "Sightline No. 2" an obelilsh which, when sighted along the tips of three pyramid structures, lines up with the top of the CN tower. The most exquisite work is Ruta Inese Graveleus' "A Monument to the Invisible Gifts," two gracefully elongated sails mounted on tall poles next to the north entrance to philosophers' walk. There is a sad tale surrounding this piece: Ms. Gravleus' brother waas one of the crew members on the tall ship "Marquez" and was drowned just as she was completing her work. The sculpture hs become a suitable memorial for a lost brother with the addition of the Latvian works "Manam Bralis" (In memory of my brother") on a small bronze marker.

ART WALK '84 is a commendable and exciting project and everyone is urged to pick up one of the guide map/pamphlets and take the tour for unless private funding can be found to purchase some of the pieces, they will be gone on Sept. 22.



Phillip Barker
Philosopher's Walk Dog



Alex de Cosson
Philosophical Wind-Walk



James Gillespie
Sightline No. 2

wasp

Fergus Hambleton, Jojo Bennet and the Satallites will be appearing at the Isabella tonight through Saturday the 4th, and at the Bam Boo Aug 6 (Jamaican Independence Day). A former member of the Basics, Hambleton has worked with local reggae-master Leroy Sibbles. Flugelhornist Bennet is a veteran of Jamaican studios and, in Hambleton's words, "a wildman". The Satallites' big band reggae sound promises to be a lot of fun.

Canada's own heavy metal warriors Helix will be appearing at the CNE Stadium August 17th. The Kitchener natives, whose songs include "Heavy Metal Love" and "Don't Get Mad, Get Even" recently opened in Europe for Kiss. This is the group of whom it has been said, "Helix is gonna blow the speakers out of the dashboards of every headbangers car in the USA". Watch this space for news of road accidents involving hopped up Plymouths and fuzzy dice.

Next Monday finds former Talking Heads/Labelle chanteuse **Nona Hendryx** at The Diamond Club. Those of you who follow the New York scene will want to catch former no-wave 'star' and current nihilist **Lydia Lunch** reading from something called the "Intimate Diaries of the sexually Insane" Fri. and Sat. Aug. 10 and 11 at the Hotel Isabella.

Upcoming concerts for the rest of the month include: **INXS** at the Concert Hall Aug. 2, **Billy Idol**, who believes that what happened to Miss America is sad and yet is still willing to use women as drums in his videos; is at the Granstand Concert Bowl Aug.3. Far more interesting that night is blues great **Bo Diddley** who is at Alberts Hall. Meanwhile on Sat. England's **Bad Manners** make a rare appearance in TO.

Of course no true musical connoisseur will miss the Heavy Metal Hurricane Aug 17 at the Grandstand promising such great windbags as Germany's **The Scorpians, Quiet Riot, Kick Axe** (who thinks up these names anyway?) and of course **Helix**. However, if something more on the airy side is what you prefer don't miss **Donovan** at the Danforth Music Hall featureing the amazing Blue Monday's duo of Aaron Davis and Molly Johnson. Also later this month **Echo and the Bunnymen** return to town at the International Centre, backed up by New York's 60s psychedelia throwbacks — **The Fleshtones**, in their first Toronto appearance. Finally look for the return of the newly hip **Tina Turner** to Toronto on Aug. 29. She is opening a new club called the Copa on Scollard St.

Black Theatre Canada is presenting "a new gospel musical" written and directed by Leon Bibb, at the Adelaide Court Theatre. The musical, entitled **One More Stop On The Freedom Train** will run from August 10 to 25. A theatrical blend of music and drama, the work traces the history of Black people in Canada from the traditional musical roots of southern gospel to the present day. Tickets are available through BASS, Black Theatre Canada, or the Adelaide Court.

The Mercury Theatre is back in business at the Bathurst St. Theatre with its production of Brecht's "Three Penny Opera".

This black comedy takes place in the Berlin "pseudo-mythical" underworld of the twenties; and it answers the question "what is a criminal?" with a portrayal of the corruption of the Establishment. Directed by Jon Michaelson, with a cast of twenty-five and an eight-piece orchestra, it promises to be a rousing production.

The show opens August 2nd and will run until September 2nd, Monday through Saturday at 8 pm. Student tickets are 6 and 8; the theatre is one block south of Bloor. 927-9533.

SEVEN GIRLS DANCING

COLIN TAYLOR

THEATRE

TWP's For Coloured Girls Who Have Considered Suicide When The Rainbow is Enuf is a production that deserves the kind of success that the play has enjoyed in New York and elsewhere. Produced by recently formed Gray-Wynd Productions company, this show boasts an inspired cast, competent direction, and a brilliantly poetic script.

Written by New York writer Ntozake Shange, For Coloured Girls is a radiant mixture of words, music and dance that offers an engaging account of the trials and tribulations of black women in America. But it is not only that: Shange's 'choreopoem' addresses also the universal struggle for self-awareness and self-respect, and does so with honesty and a stubborn optimism. The play is actually a series of prose poems recited by each of the seven characters (who are identified only as the Ladies in Blue, Orange, Red, Green, Brown, Yellow and Purple) and held together by a few song and dance sequences.

On a bare stage, with only a picture of a rose as a backdrop, and with the help of Jackie Alter's rhythmic lighting, the seven women tell their sometimes heartbreaking and often hilarious stories in rich and heady language. Although what she has to say is not particularly original, Shange's writing is deeply felt, and the beauty of her language saves the script from its occasional lapses into the cliched. Especially impressive is the piece entitled "Sechita" in which the majestic Charmaine Lord, as the Lady in Blue, narrates the story of Sechita, goddess of immortality, while Lili Franks (Lady in Orange) performs an exquisite dance.



Frank is the brightest light in this very strong cast. She is a lithe and graceful dancer and a clear and precise communicator. In the piece entitled "I used to live in the world" she is very powerful as she tells of the dehumanizing effects of living in Harlem.

Jo Ann Brooks (Lady in Red) also impresses as she tells a terrible tale of "A night with beau Willie Brown" a Vietnam veteran, and the beautiful Taborah Johnson (Lady in Purple) does everything with verve and style. Pat Idlette (lady in Brown) acts as the narrator throughout, with a strong voice and commanding presence. Barbara Barnes Hopkins (Lady in Green) isn't given much to do, but when she is called on to occupy centre stage, she does so with authority. Claudette Roack (Lady in Yellow) started off shakily, but soon settled into her performance as a young and good-natured woman.

Charles Gray's assured direction keeps the show flowing smoothly along, with good use of space and evocative lighting. The play is weakened somewhat, however, by the numerous 'joyful noise' sequences which often seem forced and, as a result, unconvincing. Regardless, For Coloured Girls provides a very satisfying emotional experience. If this show is any indication of what is to come, the next Gray-Wynd production is something to look forward to.

SHAKESPEARE & SUMMER NIGHTS

ROB HUGHES

THEATRE

The theatre in Shakespeare's day was one of vigorous language, but at the same time, was devoted to fast-paced visual entertainment. Toronto Free Theatre's production of "A Midsummer Night's Dream" in High Park is an attempt to blend the two. Director R.H. Thompson specifies in a programme not that he would "like to see the plays of our times embrace both the food of language and the drama of the visual...The story provides a visual landscape of almost endless possibilities." Thompson has many successes in his attempt to unify spectacle and language, but it is a success qualified at times by improper emphases.

To his credit, Thompson has elicited many good performances from his cast. The roles of Oberon and Theseus are strongly carried by Errol Slue, whose dominance was secured by his resonant voice, excellent enunciation, and his confident bearing.

Susan Wright pairs with Slue and plays both Titania and Hippolyta, with grand gestures and haughty character. Alec Willows' energetic Puck was an audience favorite.

The "mechanicals", the Peter Quince gang, were popular as well. This year, the band appear in contemporary work clothes. Quince himself is a postman on a bicycle while Snug and the others are Parks Canada workers. Peter Millard presents Bottom "the weeder" in all his swaggering foolishness while careening about in a three-wheeled mini-van.

This year's production really does convince the viewer of the "endless possibilities" for stage business and visual fun. Just about everything is inserted into the forest scenes of the play: there are breakdancing episodes, fire-breathing and flying bicycles.

The set itself is very good. Banners with crescent moons are unrolled to delineate the borders of court and civil life. These minimal furnishings then disappear until the conclusion and thereby open up the vast, enchanted space of the forest. The action and pace quicken to reach a frenzied level in the bewitching of Bottom, and the confusion of the four lovers in Act III, scene ii, where the cast mills to and fro across the entire floor.

The lighting effects were just as elaborate as the staging. Especially charming were the 'fireflies': these are small pearl-like chains of lights in the ivy which drape the oak-trees on stage. A fallen idol-head at the rear stage was a brilliant addition, serving as backdrop, "tiring house" and forest brake. One of the ovations in a recent performance was for the virtuosity of staging tricks alone.

The sound system was blessed with an absence of hitches, a fortunate occurence in outdoor theatre. John Mills-Cockell's electronic musical score nicely underlined the tones and moods of the play, without overstatement.

In comparison with last year's effort, many crucial elements of the text have this time been underlined. (No doubt the presence of Martha Henry in the textual workshop helped.) In general there seems to be a close attention focused on facets of language, as in the archaisms, or the puns and malapropisms of Bottom. At the same time, thompson is true to his stated plan to present the "Dream" as a play "of the times". Modern behaviour amongst the lovers and mechanicals thus alternates with the aristocratic stance of the human and fairy courts.

The costumes were less of a delight. A clear distinction was made between the earth-tones of Theseus and Oberon and the shimmering, airy gowns of Titania and Hippolyta. As well, the indistinguishable identities of Demetrius and Lysander are underscored by identical costumes. But the dress was, by and large, too vague and too dark for an outdoor show. Contours should have been sharper or larger, and the colours brighter, especially in the case of the fairies.

In contrast to the attention to individual diction, some important elements or moments are rushed through and so blurred. The potential cruelty of Puck is washed over; so is the real contempt the Fairy King and Queen feel for the mechanicals. Another example of this unbearable lightness of tone is

continued on page 11

WEE INTERLUDE

REGINA KULIKOWSKI

In The Wee Hours introduces Toronto to a new brand of dramatic entertainment - diner theatre. The play, written and directed by Daryl Wasyk, is performed at the Elm Flameburger. Theatregoers need no longer be satisfied with just a play, because at the Elm, for the additional sum of 4 dollars, burgers and fries can be had for the asking.

This unusual performance space works in so far as it creates an authentic diner atmosphere, but an authentic diner is not always the best place to see a play, even if it is about someone who works in such a diner; restaurant paraphernalia tends to get in the way. Mr. Wasyk seems to have gone to great lengths to establish a natural and unstagelike setting. Unfortunately, it is his script which undermines the effort. Much of the time, Mr. Wasyk's dialogue is stagey and melodramatic. The two characters, the waitress and the "dreamer", rarely sound believable. Lines such as "I traded dreams like bubblegum cards" 'and "You're so pure. You're like a beacon in the night," are to this reviewer's mind about as natural as Dacron.

The actors are able, occasionally, to rise above the contrived dialogue and direction, but more often than not they work at crosspurposes with the director. Believable characterizations are difficult when the dialogue and direction are unbelievable. The actors, Annie Szamosie and Victor Farkas, are all too frequently set to running around counters and performing other assorted hijinks, which go on far too long and create a serious problem with the pace in the play.

Contrived bits of zaniness tend to alternate with long blank stares into the audience. Dramatic pauses are dramatic if inserted sparingly, but - as in this case - merely frustrate if overused.

The problem with pace seems to stem from a larger problem, which is perhaps the major flaw in the play: the lack of emotional transition and progression. There is little buildup to any of the violent outbreaks experienced by the characters. Dishes are broken and expletives abound, but the process of ascent to these emotional peaks is nowhere in sight. Unless the characters are schizophrenic, there has to be some visible transition from one emotional state to the next.

Wasyk does not furnish the actors with the necessary material to make those transitions. The play meanders for about an hour, during which time the characters recount vague traumatic memories, curse incessantly and then go home.

Both Bootsy (the waitress) and Rick (the quasi-love interest) are trapped in their humdrum lives. Rick is an idealist, Bootsy isn't. Bruce Springsteen seems to figure prominently in the play (we are told before the play starts that it takes place the night of Springsteen's concert). Rick idolizes Bruce as a teenager, and has actually met him in person at the concert. Unfortunately, Rick has an annoying tendency to reminisce a la Springsteen - "I remember ridin' in my truck, the wind blowing through Holly's hair, makin' love on the beach", etc.

The Springsteen music which plays softely in the background manages nonetheless to be both unobtrusive and effective. It quietly echoes the torpor and futility of Rick's and Bootsy's lives. Victor Farkas is energetic and convincing in his role, (unfortunately, Rick himself is not). Annie Szamosie also manages to inject sincerity and believability into some of Bootsy's contrived speeches.

Perhaps some collective work on the script would help even out the kinks in dialogue and pace which bog down the play, and thus provide the actors with a realistic direction to compliment the realistic setting.



YEVTUSHENKO'S FRUITFUL HARVEST

DAVID CHARLES JOHNSTON



BOOKS

Yevgeny Yevtushenko is a unique phenomenon, one that possibly could only have come into being in the Soviet Union. During the sixties Yevtushenko was filling stadiums with tens of thousands of people to hear him recite his poetry. Whether this was due to the patriotic (although not necessarily propaganda filled) nature of his work or to a governmental patronage of a sort not seen in the West is not clear, but it is certainly remarkable to see a writer (and a poet at that) paid the attention we normally reserve for rock stars and evangelists. The publication of his first novel, **Wild Berries**, in 1981 was met with similar enthusiasm selling two and a half million copies.

Wild Berries is a qualified success: while lacking the epic and tragic scope of *Dr. Zhivago* by that other Soviet poet turned novelist Boris Pasternak nor the sweep and passion of Mikhail Sholokov's *And Quiet Flows the Don*, **Wild Berries** does contain strongly realized and moving passages illustrating various aspects of contemporary urban and rural Soviet life.

Wild Berries tells the story of a group of Soviet geologists' expedition to Siberia in search of rare minerals. When it sticks to this main plot **Wild Berries** succeeds admirably, but in its attempt to place this story in an international and broad historical context it becomes badly focused and episodic by including passages set during a rock concert in Hawaii and a portrait sitting in Salvador Allende's office in Chile. Yevtushenko is obviously trying to illustrate the universality of his characters's and country's experience by providing celebrated and foreign parallels, but due to an ill-conceived and somewhat simplistic understanding of these subjects comes up with several badly integrated vignettes that look sadly like attempts at a backhandedly boastful cosmopolitainism (which Yevtushenko is preveledged to have experienced first hand due to the relative freedom of movement he has gained with his unofficial status as pop poet-laureate in his homeland.)

Yevtushenko's background as a poet is evident quite consistantly in **Wild Berries** although at times he appears to be repudiating this heritage. In one passage, where two students are discussing the relative merits of various past and contemporary poets, Yevtushenko's name inevitably comes up to elicit the response: "He's also passé". In another instance an astute leader of a Soviet literary 'salon' worries that:

There's something abnormal about writing in damned columns with rhymes. We should all be put away.

Notwithstanding Yevtushenko's reservations concerning his poetic endeavours **Wild Berries** is for the most part written in a poetic and strongly structured manner. One passage in particular makes one wish for a knowledge of Russian when the villain of the geological expedition, Sitechkin, encounters an aged vagabond and "realizing the old man spoke in rhymed couplets ... grew rather nervous":

'My kolkhoz of old is the Siberian cold ... And I'm a February, a hobo, and a fibber merry,' the old man replied incomprehensibly, pulling his cap even lower onto his nose.

'What does "February" mean' Sitechkin asked. 'It's a siberian word, means 'wanderer', or haven't you heard? In the february revolution they freed all the tramps --- what a solution. They didn't settle anywhere, theyn wandered here, they wandered there. Of the Febs, I may be the last, though my screwing days are not yet passed.

When **Wild Berries** sticks to this folktale material, or at least the Siberian territory that gives rise to it, it succeeds remarkably well. It is when it travels further afield, first to Moscow and Leningrad (which is unavoidable) and then to Hawaii and Santiago (which is unnecessary and irritating) that it tends to lose its footing. Yevtushenko is a native of Siberia and has a feeling for and understanding of this country which is the strength of **Wild Berries**, but, like many of his Siberian characters, he seems to suffer from an inferiority complex that leads him to try to prove himself in the big cities and wide world.

Idealogically **Wild Berries**, like the rest of Yevtushenko's work, is surprisingly and encouragingly naïve (optomistic) considering his exalted status and influence as a popular Soviet writer. Yevtushenko first achieved celebrity during the cultural "thaw" of of Kruschev years and in his subsequent work assumes the stance of apologist for Russian communism attempting to recall his comrades to the initial ideals of socialism with outstanding examples of positive and negative members of the Soviet system. Yevtushenko's 'moderate' stand in **Wild Berries** has given rise to a fair amount of controversy amongst the Soviet literary establishment; an example is his condemnation of careerism in which he places the Western world above the Soviet Union since it holds careerism as a "state religion' while the Soviet Union condemns it while secretly endorsing it behind closed doors. It is with statements such as these that Yevtushenko speaks most clearly to his capitalist audience and not with simplistic stereotyped portrayals of Latin American dictators or American pop stars although this is the one area where these episodes do serve, albeit unintentionally, a purpose: readers might find cause to reconsider his or his country's own biases concerning the communist system when they see their own culture so badly misrepresented by a writer who appears to be writing in good faith. We gain much more insight into the mentality of the average Soviet citizen when we see Yevtushenko's rustic and working class characters discussing their confused political and philosophical views in the Siberian setting in which they, the reader, and Yevtushenko are most at home.

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GLENN TILBROOK ON LIFE AFTER SQUEEZE

KAREN SHOOK

The British band Squeeze often appeared to be nothing more than your average five South Londoners. Their bright, ingenuous and quintessentially English pop evoked pub life, with its assortment of sardonic regulars and the minor dramas of real life. When the band split up in late 1982 it left behind it a string of successful albums and a series of popular singles, including 'Pulling Mussels From A Shell', 'Annie Get Your Gun", and "Tempted".

Beyond its strongly competent members - including Paul Carrack and Jools Holland - the band's driving forces were Chris Difford and Glenn Tilbrook, the songwriting duo responsible for some of the late 70's more intelligent music. After a two year absence from the studios in which the two worked on a musical based on Squeeze's last album, Difford and Tilbrook reemerged with a new band and a new sound.

As both their self-titled album and the band's four sold-out shows last week at the El Mocambo prove, the new sound is richer, melodically more complex. The famous Difford-Tilbrook harmonies have been reworked and improved in a sound which, said Tilbrook in a recent interview, borrows "from black American music, dance music. We wanted...more directly emotional music. This album represents a real change from what we were doing with Squeeze."

The breakup of the band occurred, said Tilbrook, when "it got to the point where we were rewriting things we had done before. In fact, we were in a bit of a rut." Although he was pleased with *East Side Story*, considering it to be one of their best efforts, "there are a few tracks that I couldn't care less if I ever heard again."

The internal makeup of the band itself seems to have contributed to its demise. "People often thought it was Chris' and my band, but in fact Squeeze was an entirely democratic group. Everyone had an equal say in what we did." As its members moved in different directions, "It got to the point where there was less and less that we could all agree upon." Two of the strongest tracks on *Difford and Tilbrook*, 'The Apple Tree' and 'Action Speaks Faster', were written prior to the formation of the new band, but were considered unsuitable for Squeeze. The strain of working in a band which was as popular with audiences as critics (evidence its last American date in a packed Madison Square Gardens) told on both Difford and Tilbrook. "With a band, you're always having to tour, or make records, and it doesn't really give you much time for anything else."

Squeeze's music, particularly such songs as 'Cool for Cats', were often humourous vignettes in the form of third person narratives. Displaying touches of the British music hall tradition of singable stories which depend heavily on witty wordplay and double entendres, much of what Squeeze sang about sounded more flippant than it perhaps was. And, moreover, it appeared to partake of a sort of jovial misogyny, where women were "peaches" and breasts, "cupcakes". Said Tilbrook, "Many of the characters in our songs are the products of Chris' fertile imagination, based on the sort of people we found in pubs in Deptford", the duo's home turf. As one such character expresses it, life consists of "posing down the pub...I fancy this, I fancy that, I wanna be so flash...But all I get is bitter and a nasty little rash."

"It seems that the distinction was not being made between us, singing the songs, and the characters around which the songs were written. It's easy to say - as we did - that's not us, that's not how we think, but that third person narrative structure didn't always make it appear that way" observed Tilbrook.

Speaking of the Squeeze-based musical *Labelled With Love*, which played London's Albany Theatre in early '83, Tilbrook notes that *East Side Story*, "while not entirely thematically consistent, lent itself to a dramatization. It was based on the life in those pubs where everyone could feel welcome." Lately, he notes, "a lot of them have been completely changed into 'modernized' places - more like faceless discos really - and they've lost that sense of tradition. And in a few years there'll be some other new fad that will make them obsolete." *Labelled With Love* came about when "someone approached us with a script he'd written around the album. It was sort of like one of those novelizations of movies, written the other way 'round. I was surprised to see how well it all fit together." Two new tracks were written by Difford and Tilbrook especially for the production, and Tilbrook "supervised the musical arrangement. The band that performed the songs did them somewhat differently from our versions, as we didn't want them to be identical covers of Squeeze." The experience was, he says, quite satisfying, even if "It was much more nervewracking sitting in the audience on opening night that being up onstage ourselves."

As for the new vanture, Glenn Tilbrook radiates enthusiasm as he speaks of the band and, in particular, the album. "Choosing the new band went very quickly...Although the new backing vocalist and keyboardist have only been in the band for two weeks. things seem to be coming together."

British critical reaction thus far, however, has been tepid. "They think it's an attempt to play to a North American audience." Tilbrook observes. "But the point is, there has always been a process of borrowing back and forth between Britain and America. The Americans invented rock and roll, and then the British - the Beatles for example - rearranged it and sold it back to the Americans. Right now, America is where more directly emotional music is being made." There was a time, he says, "where it became trendy to like Squeeze, especially with our work with Elvis costello and so on. Now they think we've sold out somewhat."

The last track on *Difford and Tilbrook*, "The Apple Tree", appears to be the album's most important song to its composers. Oddly enough, it is the song most unlike anything the pair have done previously. It has been compared to Roger Water's work for its heavy use of synthesizers and evocative, almost mystic lyrics which describe the aftermath of a nuclear holocaust. It is, says Tilbrook, deliberately low key but just as deliberately "gruesome. It seems to me that the result of this sort of event suggests both the incredible calm that would occur - but gruesome as well because, in fact, everyone would be dead."

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PRINCE'S ROYAL EXCESSORIES

JOEL DUBIN

The history of rock movies is unfortunately rather spotty. Films have ranged from

FILM

brilliant (the Sex Pistol's *Great Rock 'n' roll Swindle*) to outright Pompous trash (Led Zeps. *The Song Remains The Same*). Prince's **Purple Rain** falls dead centre between these two extremes, with the plot tending overwhelmingly towards pompous trash and the live performance sections solidly heading in the opposite direction.

Aside from the plot (and the script within which it is contained) direction is **Purple Rain**'s other major problem. Director/scriptwriter Albert Magnoli displays that leaden touch most often found in the films by the likes of Irwin Allen. The only non-performance sequence that actually works is the film's opening. Magnoli cuts back and forth from the stage featuring an electrifying Prince and the Revolution, to the other lead characters arriving at the club. Then just as the song reaches its climax a series of rapid edits of club-goers and the lead characters flash across the screen coming to a screaming halt as Prince (boy misogynist) spots Apollonia (willing girl).

The rest of the film follows that standard beach or Elvis movie plot line: boy sees girl, girl sees boy, boy and girl fall in, out, in (etc.) in love and it all works out in the end. The 'twist' here is the urban angst of Prince's broken home, with mom and dad constantly at each other's throats spouting lines like "I'd die for you" and "you never let me have any fun". Mom has the thankless role, given that most of her dialogue consists of various sobs, screams and other pained noises. On the other hand Dad, played by Clarence Williams III is . . . well let's just say that Mr. Williams had better dramatic moments as Link on the Mod Squad.

If all that weren't enough, imagine the film director's nightmare springing to life. Yes, Prince's real-life girlfriend was given the starring role as his fictional love interest. Apollonia Kotero as the 'willing girl' is possessed of all the acting ability of the staples in the navel of a Playboy centrefold. Mind you aside from one not too bad number with her band, Apollonia Six, Ms. Kotero has little else to do but to be ogled, fondled and, in one ridiculous scene, hit; in other words she gets to play THE SEX OBJECT. Prince manages only marginally better to display any kind of emotion; aside from anger and lust.

Purple Rain's one good performance from Morris Day only seems to heighten the realization of just how bad the rest of the cast is. His humourous appearances as a rival band leader are much welcomed comic relief to the crashing boredom of the rest of the story.

Fortunately Mr. Day is not the only saving grace in **Purple Rain**. Once on stage Prince is absolutely fantastic combining all of his bad qualities (sexist pig, egomaniac, etc.) into one heart stopping performance. The exhilaration one gets watching Prince and the Revolution perform live is worth having to sit through the rest of this film, and personally I would pay a large buck to see him perform live.

In 1980 Prince released his debut album "Dirty Mind", the cover of which featured Prince sporting a satin morning coat, bikini briefs and a seductive stare, backgrounded by a wall of bedsprings. **Purple Rain**, his 1984 soundtrack album for the movie of the same name, shows Prince again—same stare, same coat, however, this time he has donned some pants and the photo has been laid over a bed of flowers.

Is this refinement? Sophistication? The advert for a movie?

Dirty Mind lauded such activitities as oral sex, incest, and plain old "doin' it all night", **Purple Rain** documents, with a few orgiastic tangents, an archetypal romantic love story. Compared with some of his earlier material, a few tracks on this album are downright gooey, save for excellent production and Prince's expanded vocal range. On the other hand, tracks such as "Let's Go Crazy"m "Darling Nikki" and "When Doves Cry" are the best tunes he has penned yet.

What is remarkable about Prince, and it's something he doesn't let anyone forget, is his self-reliance. **Dirty Mind** was almost completely composed, produced and performed by Prince. **Purple Rain** has more musicians, but several songs are completely the product of Prince's talents.

Musically, the album incorporates a potpourri of influences and styles ranging from a puchy, bluesy funk to cornball ballad. What is impressive is that the range is completely within his grasp: it never overwhelms the material, which is something few artists can boast of.

Thematically however, Prince has always strained the boundaries of his philosophy. Little Richard, whom Prince most closely resembles, was a spokesman for sexual rebellion, andorgyny, and revelry. Prince sees himself in a messianic vein, and as much as he promises the girl his love ("I would die 4 u") he always assumes a position of superiority ("I'm a messiah and you're the reason why"). At one and the same time, Prince proposes a type of social anarchy ("Let's Go Crazy") combined with a benign despotism ("I am love"). This egocentrism can be at times charming, even witty, but (depending on how seriously he takes himself) it could also be his downfall. The fact that his film is largely autobiographical is positive proof that Prince's major concern is Prince.

But maybe this is nitpicky. For parties and airplay this will be a major record for late summer and fall. Prince promised to be a major artist four years ago, anmd that promise has been fulfilled. This man is talented, tireless and troublesome, believes in God and quite possibly has multiple orgasms. What more could you ask for?

Warren Laws

THE ARCHETYPAL FEMININE

Baker's Dozen: Stories By Women
The Fictive Collective, Editors
The Women's Press, 149 pp.

KRISTINA JONES

When the Fictive Collective culled thirteen short stories by Canadian women writers for **Baker's Dozen** they set as their criteria stories whose subjects were engaged in "creating new worlds both in the imagination and in reality, women who have found new ways of countering various forms of oppression." Upon receiving a plethora of such stories, the collective found that the selection process " ultimately gave way to the story teller's art."

BOOKS

While this second criteria allowed for the inclusion of several stories whose style made them too bland or too pungent for some reader's tastebuds-or else completely inacessible- the first criteria allowed the inclusion of at least a half-dozen superbly wrought, compelling tales which are variously disturbing and humourous, repulsive and exhilarating.

The idea of a collection of stories by Canadian women writers, particularly one which carries the label of "feminist" fiction might seem anathema to that half of the population who are not female. If , by the nature of its authorship, this collection goes unsampled by readers of the male sex, they will miss a tasty snack of fine Canadian prose.

The issues which concern the writers of these stories are fundamentally the same as those which concern their male counterparts: loneliness, the construction and destruction of relationships, death, guilt, political and social opression, playing the "other" or second lover, and the search for identity and meaning in this mad bouillabaise we call the modern world.

If a man and a woman were each separately stranded on a desert island, the stories they produced might not differ radically; however, the sensibilities from which those stories emerged, and possibly the style in which they were told, would be unique to each sex. Inasmuch as women encounter a different environment as a function of their gender, they write about different aspects of life in that world.

Baker's Dozen includes a story about pornography, two which contain rape or violence, and three which explore both the fruits and failures of homosexual and heterosexual relationships.

By the above description *Baker's Dozen* might promise to be a bleak feminist diatribe: it is anything but.

In "Yvonne," Frances Duncan portrays the hilarious plight of a woman who, one morning,"...got out of bed, made her toast and coffee, opened the refrigerator door and climbed in." The story of this woman, who takes up permanent residence inside her refrigerator and con tinues for a time to be a competent wife and mother is witty, but tinged with pathetic irony. The story makes use of metaphor to illustrate the wholly entrapped life of a woman exclusively confined to her domestic role. The story recalls, in both style and intensity Kafka's "Metamorphosis".

Baker's Dozen includes two excellent stories which fulfill the editor's intentions to publish stories about women who are shaping new roles for themselves as they begin to construct new worlds which permit growth in a uniquely feminine way. In "Guilt," perhaps the best piece in the collection, the late Betty Lambert recounts the story of a self-abnegating woman who begins to teach English to the male inmates of a local prison when her husband deserts her. Lambert is skillful in delineating the protagonist's horribly superificial 'liberated' bourgeois mother who incessantly tells Martha that she must 'self actualize' and engage in 'imaginitive entry' into other's lives , all the while maintaining a suitable detachment and selfishness. Martha, inspired by the coarseness and vitality of the prisoners, rebels. A life, spent serving her familiy, both in doing and feeling what was expected of her is changed by her new career. She discovers the power she can wield with language and with her feminine sensibility. Opting out of single motherhood/martyrdom, she discovers the pleasant anaesthesia of gin, cigarettes, selfishness and cheap detective novels. The character rediscovers herself through her work with the prisoners and shocks her family by revealing herself as a person with the same needs and sorrows of those around her.

"Thief," by Katharine Govier poses an alternative to the extreme transformation of character necessary for survival in Lambert's "Guilt":a call for women to seek eachother's emotional support, whether they be young adulteresses, the 'madonna girl' in Govier's words, deceived wives or lonely divorceés . Govier traces the development of Margaret who, after a solitary year following her divorce, reluctantly dates other men.

She finds her new relationships awkward, as with the overly caring man who seeks to posess her as an accoutrement to his materialist lifestyle. She says: "They told eachother stories to make a past for themselves, but she found herself less intrested in him than in herself-through him."

The woman faces a new world in which relationships are no longer the idealized romances of her youth:they seem to serve only to make her isolation more desperate." "She was doubly alone, having been not only the abandoned one but the abandoner."

Govier ends the story with a plea for women to seek eachother's solace and comfort rather than existing in sexual liasons empty of any real communication or love.

As is the case with many anthologies of short stories, some inevitably fall flat. One wonders whether *Baker's Dozen* would have included two such stories if the editors had not attempted to find experiential feminist fiction which was experimental and original in form. "Strike" by Greta Hofman Nemiroff is a series of paragraph-long recollections which meander to an uninteresting conclusion.

"The Virgin's Ball" by Maureen Paxton is a story which presumably details the trial of a witch. Despite the author's intention to explore the darker aspects of the feminine psyche, and the brittle though powerful erotic language: "Moral men crawl between my thighs and into my mouth. I suck and then I spit for there are too many other things I must swallow to swallow this..."the meaning of the story remains elusive. One can only detect a tone of contempt and disgust for the existence of such an element within the feminine psyche from the almost inacessible form, which mixes first and third person, and alternates between subjective and objective narration.

In Lake Sagaris' "Latin American Routines" however, experimental form serves to intensify the presentation of a woman's experience of the horror of political opression. "They used sodium pentathol and asked about my boyfriend They stripped me naked and covered only my eyes They used questions made of wooden boards I heard a man die in the next room My senses reached beyond the darkness Blind and deaf I tasted only blood"

Inasmuch as the stories in *Baker's Dozen* are written by women seeking and creating new ways of being women in the world, and coping with the particular tragedies and ecstasies which constitute their lives, the collection may be termed 'feminist'. However, the collection lacks any stories which concern the realization of the feminine within the traditional role of motherhood or any stories in which the protagonist is satisfied with herself in her newly contstructed role or world. Despite this omission, *Baker's Dozen* is an admirable and innovative collection of short stories which are surprisingly palatable summer reading for connoiseurs of both sexes.

continued from page 8

in the extrafarcical treatment of the lovers' discord in Act III, scene ii.

There's plenty of fun in the tears and pain. But if one over produces either (as here) you can bankrupt both. An example of this miscalculation occurs as Demetrius and Lysander fawn on Helena: they strut and fret like '50s greasers or slaves at her feet. Funny, but also a distortion that can render the scene absurd.

Further annoyances are caused by a Helena (Susan Coyne) whose forced hysterics don't convince, and a Hermia (Jennifer Clement) who sometimes chops down verse to prose.

All this adds up to a loss of the thought of the play. Such extreme tactics threaten to take away stability. But the overall spirit of Toronto Free's effort does redeem these minor flaws. Take for instance the forest scenes: here, fairy control of humans is asserted in amusing but temperate pantomime fashion, just when it is needed, and just as it makes the most dramatic sense.

The total impression is of a well considered and energetic production, based on a careful reading of the perfect summer play, in the near-ideal conditions of High Park.



unclassified

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SPORTS

COA: UNFAIR

BY STEVE RANOT

In the last month, much has been written about the Canadian Olympic Association standards for determining an athlete's berth on our Olympic team. The International Olympic Committee's rules of eligibility state that a country may field one athlete in every event regardless of his personal best performance, but if more than one athlete is entered in an event, each athlete must have achieved the IAAF standard. If such international standards really exist, why should the COA have its own stricter standards.

Many athletes and coaches feel this allows for politicking in amatuer sport. An athlete who has achieved IOC eligibility but has yet to reach the COA standards finds himself at the mercy of this body which maintains the right to allow a few exceptions on the team.

The case of Martino Cattalano, a shotputter, is an interesting one. Two other shotputters, Bruno Palletto and Bishop Dalekowiczs, have both qualified for the Olympic team by achieving the COA standard long ago. But recently, Cattalano, who has yet to reach this standard, has consistently bettered these two in competition. The IOC recognizes his eligibility. Can the COA justify leaving behind an athlete who has a legitimate claim as Canada's best shotputter?

A strong argument against these stricter COA standards is that they may hold back an improving young athlete from gaining experience to make him/her more competitive. U of T track and field coach Carl Georgevski says that it has always been understood that an athlete would gain a spot on the Olympic team if he was a promising young hopeful who had made the IAAF standards. But now we see that this is not so in the case of Paul McCloy, a very young 10,000m runner who has achieved the IAAF standards but is being left at home to watch the games from Newfoundland. McCloy may be Canada's future in this event and Georgevski feels that it is a crime to leave such a person out when he has demonstrated that he is going to be one of our best.

As far as the COA is concerned, many coaches and athletes feel that such decision-making should not be left in its hands. Not all decisions can be made based on numbers and the people most qualified to make these subjective decisions are those who work in the trenches, the coaches, and not some political body which, according to some, has lost touch with the real world of athletes.

LOOK OUT L.A.!

Or the first day of competition at the 23rd Olympiad, Canada captured a gold and two silver medals. This no doubt will be Canada's most impassive showing ever at the world's greatest athletic spectacle. Many students, club members and alumni from U of T are at Los Angeles and represent some of Canada's brightest medal hopes.

Here is a list of U of T athletes to watch for.

Boxing
—Shawn O'Sullivan — Student — light middleweight.

Diving
—Randy Sageman — student — U of T Athlete of the Year in 1982 - 3 metre.

Equestrian
—Liz Aston — alumni

Fencing
—Eli Sukunda — alumni

Field Hockey
—Phyllis Ellis — 1981 U of T Athlete of the Year — alumni
—Karen Hewlett — alumni
—Jean Gourlay Major — 1980 U of T Athlete of the Year — alumni
—Terry Wheatley — 1984 U of T Athlete of the Year — alumni
—Zoe MacKinnon — Alumni

Rowing
—Pat Turner — alumni
—Tim Turner — alumni
—Kay Worthington — alumni

Shooting
—Pat Vampleu — alumni

Swimming
—Dave Churchill — Student
—Blair Hicken — club member

Track and Field
—Angela Bailey — sprints — club member
—Tim Bethune — sprint relay — student
—Geri Fitch — 3000m — alumni
—Jill Ross-GIffen — heptathlon — alumni
— Sue Kameli — hurdles — alumni
—Milt Ottey — high jump — training at U of T track club
—Dave Steen — decathlon — student
—Paul Williams — 5 and 10,000 m, alumni

Yachting
—Witold Gesing — alumni
— Tam Mathews — alumni



Dave Steen one of U of T's Olympic hopefuls

U of T Summer Softball

BY GLENN MARTIN

As an avid Blue Jay fan, one can get mighty depressed lately over the pennant race—if you can still call it that. It's starting to look more and more like the year of the Tiger and there seems little left as consolation for Toronto ball fans, or is there? Perhaps the perfect antidote to the baseball blues is the U of T Summer Softball League.

The great thing about recreational softball is that no one takes it too seriously or at least grounding into a double play doesn't mean being booed by 40,000 fans or a bus ticket to Syracuse. Booting that slow roller of having a lazy fly plunk you on the shoulder will more likely make you feel like a typical player rather than a hopeless failure.

Since the League consists of three divisions, each team can find the level best suited to their own ability and intensity. The only requirement for entry is membership in the Recreation Department. Of course there is the open division for those who fancy themselves the next Dave Stieb or Lolyd Moseby, the amatuer over-achievers, but most teams are looped in the co-ed sections. In these sections, one with play-offs and one without, teams may play with no more than six men and must field at least two women to avoid default. This is one stipulation that causes weekly headaches for our own fearless Varsity Thunderbird manager, Mark Matchen.

The accent is on friendly competition and the rules are simple. It's four-pitch with the batting team hitting off their own pitcher. Stealing and bunting are severely frowned upon. And the team captains run the show. Occasionally disagreements arise over close plays, but the honour system prevails. Just think, no umpires, no pinetar protests, no ejections, no brush-back pitches, no dugout brawls (though some teams have been known to clear the field to go to the Sticky Wicket). Ah, if only Monday Night Baseball was more like this.

The appeal of the game is proven by the growing popularity of the league. This year, the number of teams has swelled to 84, keeping both front and back campuses hopping from 1 to 8 p, daily. Each team plays 7 regular season games and play-offs begin August 20th.



Phi Kappa Sigma of the U of T open division, relax over a beer or five

BLUES NOTES

U of T COACHES IN L.A.

Four U of T coaches have been chosen to fill prominent positions in the 1984 Olympic Games. Swimming coach Byron MacDonald and basketball's Brian Heaney will no doubt get more television exposure than U of T's own participating athletes. Each will be assisting colour commentators in their specialties. Track Coaches Andy Higgins and Zoltan Tinky will assist the Canadian Track team as multiple jump and horizontal jump coaches.

EXHIBITION OPENER

The Varsity Blues football team will hit the field August 25th for 2 grueling practices a day to gear up for their exhibition home opener against Carleton Ravens Sunday, Spetember 2, at 2 p.m. Coach Doug Mitchell assures that the Blues ran a successful recruiting program and are fortunate to have "a lot of promising newcomers to challenge the returning players at training camp." Last year the Blues touted a 9 and 2 record and won their first Yates Cup since 1974. If they build on last year's success, they could play as many as 10 home games this season all the way up to the Vanier Cup, Canada's premier university football classic, scheduled for Saturday, November 17th at Varsity Stadium.

CIAU HITS THE LIMELIGHT

Two networks are promising increased coverage of Canadian university athletics. The local Rogers Cable, which televised Blues games of the week last year, hopes to give university broadcasts more prominent billing. Instead of catching a game at 4 am, students can expect to see coverage of games during the late afternoon. The new Sports Network is planning to get heavily involved in promoting Canadian university games on its all sports broadcasts.

MILT OTTEY AT U of T?

Milt Ottey, ranked number one high jumper in the world in 1982 and Canada's top high jumper on the Olympic team has been training under blues track coach Carl Georgevski. Currently Ottey is a student at the University of Texas, but only has one more year to complete for his degree. Chances are he will come to the U of T track and field club next year to round out an already strong club that can boast of such members as Dave Steen, Angela Bailey and Jill-Ross Giffen. if he is to be in medal contention at the Olympics, Ottey will have much ground to make up in a hurry after coming off a leg injury suffered in 1983. His best leap is 2.32m, achieved in 1982, but he only managed a 2.26m jump in the Olympic trials. Although 3 of the 10 best djumpers in the world are among boycotting nations, Ottey says this about the value of an Olympic medal: "From the beginning, the Olympics have been an invitational event and the gold medalist is the man who can beat everyone else who answered the invitation. I'll be ready for them."

CJUT GETS CANADA CUP

U of T's Radio Station, CJUT, acquired the rights to broadcast 3 games of the Canada Cup hockey series this September. Station manager Phil Cygan says that CJUT has been negotiating to get the rights since they covered the Olympic hockey series last year. Labatts, sponser of the Canada Cup, waved the broadcasting fee for the non-profit CJUT and in turn CJUT will netword their coverage of the games out to other campus radio stations. The U of T radio will send a crew of 3 to each of Team Canada's games: Sept 3 in Montreal, Sept 8 in Calgary and Sept 10 in Edmonton.

FILMFEST 12

BLUES 24
Lose to Carleton

THE VARSITY

ISSUE NO.1 VOL. 105 WEDNESDAY SEPTEMBER 5 1984

INSIDE...



Faculty gets Mediator

BY BRUCE DINSMORE

The University of Toronto Faculty Association (UTFA) and the University Administration have asked for a mediator in their contract dispute, and UTFA is poised for a union certification drive should mediation fail.

In a joint statement issued on Friday afternoon Vice-President and Provost Frank Iacobucci and UTFA President Peter Dyson said the negotiating teams of both sides "have agreed to call on the services of a mediator to assist in reaching an agreement."

UTFA President Dyson said the Association had asked for the appointment of a mediator. Both Iacobucci and Dyson said that the mediator has not been chosen, nor has a start date for talks with the mediator been set.

Iacobucci called the development a positive step, and added that there was " a fair amount of common ground" with the two sides and they were "trying to close the gap that remains."

Dyson also called the mediation request "positive." He said that by the end of the first week of September, the first meeting with the mediator should have taken place.

Dyson said all the faculty members will be on the job while the talks are going on.

The unresolved issue appears to be binging arbitration. The University Administration is opposed to it. UTFA would like to use it to settle contract disputes that can't be settled at the bargaining table.

Two years ago, Governing Council approved the use of binding arbitration for a two year trial period. In the first year of that trial, UTFA was given an 18 per cent increase while funding to the University increased 7.7 per cent.

St. Clair Balfour, Chairperson of Governing Council has said that he does not think that binding arbitration is a "practical solution."



Radical profesors struck for a day in 1976.

At the end of July, the UTFA council told the executive to make some preparations for a certification vote. Those preparations are continuing.

Meetings are on the drawing board for the next week or two to inform UTFA members about the status of contract talks. Dyson is quick to note that these meetings are simply for informing the membership what has been happening with the talks. UTFA has designated some of its members in different units of the University as organisers according to Dyson.

"If the administration will not give us binding arbitration in one form or another, which is satisfactory to us, the message is, in effect go ahead and unionise," Dyson said.

Dyson said that if the negotiation team came to the UTFA and said that talks with the administration are at a total dead end, UTFA would authorize a certification drive. However, Dyson said a number of steps would have to take place before this could be done, including a change in UTFA's constitution.

York, Windsor, Carleton and Lakehead Universities are among those that have a faculty union.

TAs upset over U of T's negative negotiations

By GREG TAYLOR

The bargaining committee of U of T's teaching assistants' union is "outraged" by contract proposals made by the University administration in a meeting last Thursday.

The proposals would make it easier for U of T to hire and fire TAs, and harder for the TAs to grieve. The University's proposals do not provide for salary increases, and do not address the union's sexual harassment and health and safety concerns, said Pat Baker, President of the Canadian Union of Educational Workers in an interview with *The Varsity*.

The union has been meeting with the administration this summer in order to negotiate a new contract. The present contract expired Friday.

Baker also claims the administration's proposal means our concerns at all," said Baker. "Their proposals are virtually all rollbacks in one way or another."

Citing a number of examples, she told *The Varsity* that the administration wants students who teach as a part of their study excluded from the bargaining unit ("an extremely dangerous precedent"), and that the administration would "make very difficult for an individual to grieve." Under the administration proposals the grievor will have to not only give specific and complicated legal arguments in support of his/her case, but also go through the procedure quickly, as the time limit for submitting grievances would be cut from 60 to 15 days.

ability, qualifications and suitability (the present hiring criteria) would become merely "among" the necessary criteria. No preference in hiring would be given to graduate students and the administration would be able to hire from outside the bargaining unit.

"They could hire anyone they want for any reason," said Baker.

Individual departments would be able to limit the number of their TAs' and job descriptions would be made optional. Baker claims the latter demand would make it difficult for TAs to know what their job entailed, and to file an overwork grievance if they felt such action became necessary.

Virtually all the problems we've had as TAs have not been addressed" suggests Baker. She adds that athe union's demands concerning a sexual harassment grievance procedure, hiring guarantees, health and safety, overwork and wages were not addressed by the administration in its response. "Their proposals represent cuts on virtually all the gains we've made. I find the lack of a wage offer appalling."

The union will hold emergency meetings to decide on a strategy before meeting again with the administration today.

John Parker, head of Labour Relations for the University, could not be reached for comment.

SAC promises funds for Women's Centre

BY JOHN BLAKE KNECHTEL

The Students' Administrative Council has taken the first step towards partially funding a University of Toronto Women's Centre. Last week the Council's Finance Commission agreed "in principle" to give money to the project, which earlier in the summer appeared to be in danger of failing.

An attempt to secure a commitment of $5,000 from the Commission failed, however, when several representatives demanded that money be held back until, as Vice-President Linda Quirk put it, "we know the rules by which they are going to operate."

Council President Bob Jones and External Commissioner Nye Thomas spoke in favour of requiring only that the Center be a "recognized and established" campus group, and that their constitution guarantee the Centre would be open to everyone on campus.

Others, however, suggested more complete involvement from the council, and questioned whether the University of Toronto Women's Centre Coalition, the organizing group, could even live up to Jones' criteria.

"We got out of the sex Ed Centre because it was a hot potato, and the Women's Centre could be the same

Continued on page 3

Programs stall but fewer young jobless

BY COLIN GRAY

Despite the fact that unemployment appears to have dropped over the last year, the Ontario Government is still coming under fire over its efforts to create jobs for young people.

Up to date statistics are still not available, but July figures set unemployment in Ontario at 70,000, a substantial drop from the 83,000 of last year.

The lot of young people seems also to have improved. Canada Employment Centres report that fewer students registered at the centres this summer than last, and



David Peterson.

that more employers were calling in with jobs.

Another confirmation that the situation has improved lies in the slight decrease in the number of students applying for OSAP. However, a spokesman for OSAP warned that since application for assistance was a purely voluntary act, it would be very risky at best to read too much into the decrease.

One possible reason for the improvement lies with the programs run by the Davis Government, designed to create jobs and ease unemployment. However, neither the improvement nor the job programs appear to have eased the wrath of Government critics.

Mike Connelly, an information officer for the Canadian Federation of Students (CFS), dismisses the improvement in unemployment by pointing to the fact that last summer unemployment was almost at a record low, and by saying that the situation was bound to improve somewhat.

Connelly is also less than impressed with the Government programs. He claims that programs that do some good, such as the job creating "summer experience" program, are being weeded out, while les effective ones are being kept on.

The Venture Capital program, which encourages young people to start their own businesses, is one of the programs being expanded. Connelly admits that the idea is a good one in some ways, but says that the economy is too troubled for many small businesses to start up in. There is a failure rate of 10 to 15 per cent in these businesses, and students who, as a result of this failure, are unable to pay back their Venture Capital loans, are then faced with the Government's witholding of any further student assistance. Thus, says Connelly, the Venture Capital program occasionally results in students being unable to continue with school.

Connelly's biggest complaint with the Government programs, however, is that he feels its priorities are wrong. He claims that there is too much focus on wage subsidy programs, and too little on direct job creation. Wage subsidies, he says, do not create jobs; at best, they shift the burden from students who were hired just because of the subsidy to those who would normally have been hired but weren't. "All the program really does

Continued on page 3

TIME & PLACE

This column is a new day by day listing of all on-campus events and will appear every Monday. We welcome any and all contributions! Announcements are free of charge and should be submitted by the Wednesday before. All contributions must be typed, double-spaced.

WED. SEPT. 5

12:00 pm — SHINERAMA BED RACE
on University Ave. from College to Elm St.

8:00 pm — VOLLEYBALL GAME
U of T Engineers vs. Metro Police at Harbord Collegiate (286 Harbord St. — 3 blocks west of Bathurst).

THURS. SEPT 6

9:00 am-4:30 pm — VISA RENEWALS
Immigration officers at the International Students Centre

8:00 pm — DANCING UNDER STARS
featuring: *COLOURED EDGES* in the New College Quad (free admission)

FIRST VIC PUB
(non Vic Students $1.00) at Wymilwood.

FRI. SEPT. 7

9:00 am-4:30 pm — VISAL RENEWALS
Immigration officials at International Students Centre

OHIP OFFICIALS
at International Students Center office for OHIP coverage

ORIENTATION FOR NEW VISA STUDENTS
at the international Students Centre

ENGINEERING SKUL STAGE BAND & BBQ
in the Galbraith Building Quad

1:00 pm — TOILET BOWL GAME
Meet in the Galbraith Quad and enjoy a game of touch-football (Engineering Frosh vs. Nursing Frosh) on St. George St.

6:00 pm — WELCOME PARTY FOR NEW VISA STUDENTS
BBQ - $2.00, Dance at 8:00 pm at the Internatinal Students Center

8:00 pm — ROAM AROUND

featuring:	PHASE IV
TENNANTS,	WHITE NOISE,
ALTA MODA,	EYE EYE,
BREEDING GROUND,	CAIRO,
ROCK ANGELS,	ZIP ZIP 4

at:
Whetmore Hall (New College),
UC Refectory,
Arbour Room & Great Hall (Hart H ouse),
The Buttery (Trinity),
Upper Berman Hall (St. Mike's),
Vic Pub,
Sac Pub (videos and cheap beer)
tickets: $8.00 — available at Sac or at your college or faculty office.

SAT. SEPT. 8

12:00 pm — SOCCER TOURNAMENT
(call Engineering Society — 978-2917)

2:00 pm — FOOTBALL GAME
BLUES VS McGILL
tickets: $1.00 with Roam Around
available at the Sac Office

SUN. SEPT. 9

1:00 pm -5:00 pm — TOUR OF TORONTO
leaves from the International Students Center
tickets: $3.50 (get tickets before Sept 7th)
for further information call 978-2564

HartHouse

UPCOMING EVENTS

TUES. SEPT. 4 — **JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION".** View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.

TUES. SEPT. 4 — **FOOD, GLORIOUS FOOD SERVICES** reopen for GREAT HALL luncheons. Introduce yourself to the widest campus selection of daily home-cooked entrees at reasonable prices. Meal ticket plans are available, call 978-2444. Lunch hours: 11:30 a.m. - 2:00 p.m. weekdays throughout academic terms.

TUES. SEPT. 4 — **BRIDGE CLUB** is looking for new student members interested in either duplicate or rubber bridge. Players can be found every Tuesday evening in the Debates Room from 7 p.m. on. P.S. instruction offered.

WED. SEPT.5 — **ORIENTATION DEBATE - TOPIC FOR DISCUSSION "THEY GET WORSE EVERY YEAR".** Hecklers and speakers from the grass are invited to join the fun; of course all observers are welcome too. 8 p.m. Hart House Quadrangle.

THURS. SEPT. 6 — **NEW HART HOUSE ORCHESTRA** holds an OPEN REHEARSAL for aspiring and inspired musicians. All U of T students welcome — remember to bring along your student card. 7:30 p.m. in the Great Hall.

MON. SEPT. 10 — **GREAT HALL DINNER SERVICE RESUMES.** If you haven't eaten at the Great Hall this term, do drop in this evening anytime between 4:30 - 6:30 p.m.

MON. SEPT. 10 — **YOGA CLUB CLASSES** - instruction in Hatha Yoga is provided by Axel Molema. Monday evening sessions for Beginners at 7 p.m. and Advanced Beginners at 8 p.m. until April 29. Class fee: $23 plus membership fee of $4. Pre-register early in the Programme Office weekdays, 10 a.m. - 5 p.m. as class size is limited. (Note: additional classes on Wednesday evenings.)

MON. SEPT. 10 — **HART HOUSE SINGERS** - a choral music group invites one and all to sing and endjoy, auditions never required. Rehearsals carry on Monday evenings from 7:15 - 9:30 p.m. under the direction of James Wells. Meet in the Debates Room.

MON. & TUES. SEPT. 10 & 11 — **HART HOUSE CHORUS NEEDS YOU, BASS, SOPRANO, ALTO, TENOR** voices wanted. Drop by the Map Room for auditions either evening or Sept. 17. Auditions run from 6:30 - 9:30 p.m. First Chorus rehearsal Wednesday September 19 in the Great Hall at 7:15 - 9:30 p.m. under the baton of John H. Tuttle. Please remember to bring your student card for presentation.

TUES. SEPT. 11 — **BRIDGE CLUB** still needs more duplicate or rubber players. Drop into the Debates Room and speak to interested committee members on any Tuesday night.

WED. SEPT. 12 — **YOGA CLUB CLASSES** - instruction in Hatha Yoga is provided by Axel Molema. Wednesday evening sessions for Beginners at 7 p.m. and Advanced Beginners at 8 p.m. until April 29. Class Fee: $23- plus membership fee of $4. Pre-register early in the Programme Office weekdays, 10 a.m. -5 p.m. as class size is limited.

THURS. SEPT. 13 — **ARCHERY CLUB -OPEN MEETING** for those interested in top notch or novice bow and arrow competition. Find out all the facts at 5 p.m. in the Hart House Range. It's hidden away in the North Wing sub-basement — descend the stairs opposite the Locker Office.

THURS. SEPT. 13 — **NEW HART HOUSE ORCHESTRA** - holds an OPEN REHEARSAL for aspiring and inspired musicians. All U of T students welcome - remember to bring along your student card. 7:30 p.m. in the Great Hall.

THURS. SEPT. 13 — **TABLE TENNIS OPENING SOCIAL MEETING** to hear about the club's planned activities. 7 - 9 p.m. in the 3rd floor South Sitting Room. Table Tennis play takes place on Friday evenings, 7 - 9 p.m., Lower Gym, North Wing.

FRI. SEPT. 14 — **"HARTBEAT" PUB OFFICIAL OPENING** for PUB NIGHTS IN THE ARBOR ROOM. LISTEN/DANCE TO THE HOTTEST MUSIC AND D.J'S ON CAMPUS. FEATURED AS WELL ARE HAPPY HOUR SPECIALS, POPCORN, DRAUGHT BEER AND WINE. "HARTBEAT" INTENDS TO OPERATE ON THURSDAY EVENINGS AS WELL AS FRIDAYS FROM 8 p.m. to past midnight. ARRIVE EARLY TO AVOID LINEUPS.

FRI. SEPT. 14 — **REMINDER, THIS IS A "PRESIDENTAL HOLIDAY" AT THE UNIVERSITY. HART HOUSE WILL REMAIN OPEN AND WILL OPERATE ON OUR "WEEKEND" SCHEDULE. THIS MEANS THAT THE RECREATIONAL ATHLETICS FACILITIES WILL BE OPEN AND SO WILL THE ARBOR ROOM, BUT OFFICES WILL BE CLOSED.**

MON. SEPT. 17 — **RECREATIONAL ATHLETICS REGISTRATION BEGINS FOR ALL CLASSES** - DOORS OPEN AT 10:00 a.m. but arrive early and expect a lineup — we promise it will move quickly. REMEMBER to bring your brand new 1984-85 student card with you, it is required for registration. Clip 'n Save this issue's large ad listings schedules for *fitness, dance, swim, squash, strength training,* as well as *aikido, table tennis, t'ai chai* and *deep stretch* information or drop into Room 101 for printed programmes (while they last).
N.B. EXTENDED REGISTRATION HOURS UNTIL 6:00 P.M. FOR THREE DAYS -SEPTEMBER 17, 18, 19.

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*N.B. Wednesday nights pool closes at 9:00 p.m. for Underwater Club.

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IMPORTANT PHONE NUMBERS: Hall Porter's Desk 978-2452, Programme Office 978-2448, Recreational Athletics 978-4732 and Food Services 978-2444.

Minister polite, sharp

BY MARIA CASAS

In spite of contentious issues raised at the biannual meeting of the Ontario Federation of Students (OFS) with Minister of Colleges and Universities Bette Stephenson last week, the two remained superficially polite to each other through most of the 90 minutes.

Earlier this year, Stephenson's announcement that the Bovey Commission on Ontario Universities would not hold public hearings led the Federation to call for her resignation. The decision on public hearings was later reversed.

"I would like to slit his throat"

This fall Stephenson may be in a tight political squeeze , with the Commission conducting its hearings at the same time as the rumoured provincial election this fall or winter.

"Madame President, I'm delighted to see you here this afternoon," Stephenson said, opening the meeting after an exchange of jokes with OFS Chair Monica Turner.

The casual tone did not last long and when confronted with rumours that the Bovey Commission has already written its final report and the public hearings are only window dressing, she sputtered "That's absolute crap. I would like to know who's circulating the rumours, because I would like to slit his throat."

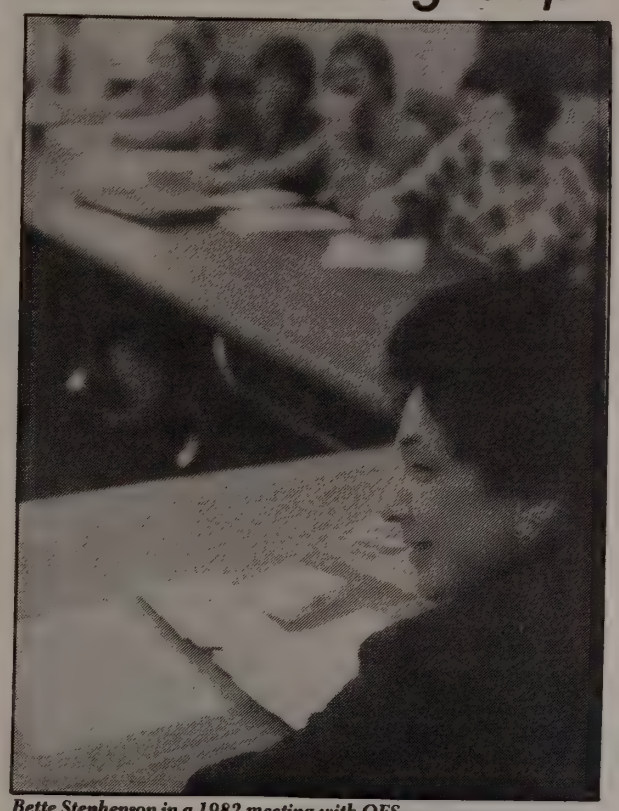
The OFS executive sat opposite Stephenson and her assistants with delegates from eleven universities down either side.

For the most part, the Minister was pleasant, smiling through many of the delegate's scripted preambles, pursing her mouth and squinting at the more demanding questions.

But on the decrease in OSAP grants over the last few years, Stephenson pulled out all the stops again.

"Monica, for the last six years you've been coming in here, asking that there not be an erosion (in grants). There has never been an erosion... now will you *please* look at the record; and stop being so damned suspicious."

Stephenson meets with student group



Bette Stephenson in a 1982 meeting with OFS.

However, things quickly got back to normal on other aspects of student aid. The plight of students who are over-assessed on their OSAP loans and must repay the loan right away "is no problem", according to Stephenson, "because the student may appeal...but it is the student's responsibility to make sure that the facts on that application form are verifiable — because if they're not verified, then the student will suffer."

On differential fees for graduate visa students, Stephenson said that, because of university administrators' outcry at the 41% drop in international graduate student enrolment last year, the second phase of tuition fee increases would "be held in abeyance".

Undergraduate visa students, however, from whom applications have also decreased by 40%, will not see a change in their fees until at least 1987, when a full review of the situation will have been carried out.

Stephenson seemed to look unfavourably on an income contingent repayment plan for student loans, recommended by U of T economics professor David Stager to the Bovey Commission , affirming that a "grants first" policy will remain. As for program differential fees, "it has never been" government policy and "that's not one of the things we'll be looking at."

"...and stop being so damned suspicious"

Nods of approval came from everyone in the room when the Minister reaffirmed her position on the role of universities in general, saying that they will be turned into job training centers "over my dead body."

Stephenson had also met the week before with representatives from U of T's Students' Administrative Council (which is not an OFS member) in response to last spring's Underfunding Report. According to SAC External Commissioner Nye Thomas, Stephenson was "very, very evasive — she kept repeating over and over again that there's not an infinite supply of money."

Women's Centre debated

Continued from page 1

situation," commented Quirk.

The U of T Sexual Education centre was dropped from the Council's budget last year because of objections (mainly from St. Michael's College) to its abortion referral service. Several members at SAC expect the Women's Centre will offer abortion counselling.

Quirk also doubted the Women's Coalition would be open to views outside its own ideology. "I'm a woman on this campus," said Quirk, "and I go to their (the coalition's) meetings, but my point of view is not listened to. They don't want to hear it."

Quirk added that she had heard repeatedly from the Coalition that the were trying to get recognition as a campus group, a relatively simple procedure, but they "hadn't come through."

Council Vice-President Neil Henderson had reservations about the proposal to fund the Centre.

"Women are hard done by in a few places in the University," said Henderson, "but I've talked to a few women, and they're doing well, and they don't see why we need a Women's Centre. You know, women are on the upswing, while men are having to learn to deal with their reduced roll...men are on the downswing."

Student work programs

Continued from page 1

is increase the profit margin of the employers".

Nor surprisingly, the Ontario Liberals are also fairly critical of the Government. Last Wednesday, Liberal leader David Peterson rose in the legislature to question Treasurer Larry Grossman about 10 job programs introduced in the budget last May. He claimed that only 3 had been started, and demanded to know the cause of the delay. Any serious reply that Grossman might have made was lost in a subsequent squabble between the two men, but the incident was an indication of genuine Liberal concerns.

Phillip Dewan, a researcher for Peterson, says that there are two main areas of Liberal unhappiness. He claims that the Government has been much too slow in implementing its ten newly introduced programs. He cites as an example the 'Ontario Youth Tourism program, which will train young people for two weeks and then provide them with a job in the tourist industry. The program was promised for the summer, but has not yet begun.

Ken Dryden, Youth Commissioner for Ontario, defends the Government: "All budgets", he says, "are names and numbers; you then need to apply a structure." Furthermore, he adds, there is only a certain amount of money. "Everybody thinks they need it, but some need it more than others. Juggling all these things takes time."

Dewan's other complaint is with the way that the Government runs its programs. Instead of there being just one or two ministries running the job programs, responsibilities are divided between numerous ministries, such as the Youth Secretariat, Community and Social services, Colleges and Universities, and Municipal affairs and housing.

Two and one half years ago, Harriet Wolman released a report in which she criticized the Government for precisely this. The Wolman Report recommended that job creation programs be grouped together and run by the same ministry. This has not been done, and Dewan claims that there is a resulting inefficiency, which he says was clearly demonstrated this summer.

Here again, Dryden defends the Government. He concedes the point made by the report, but counters that it would be very difficult to take responsibility away from the different ministries. He adds that the programs are all funded from the same place, and points out that the Youth Commission acts as a centralizing agent.

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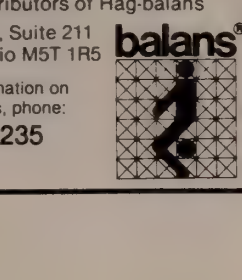
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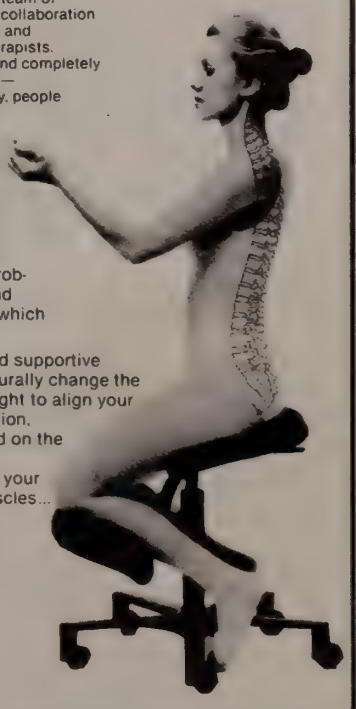
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"Now that girl in the front may be attractive, but she can't do me like Jesus can."

-the Rev. Al Green reveals the true nature of his spirituality.

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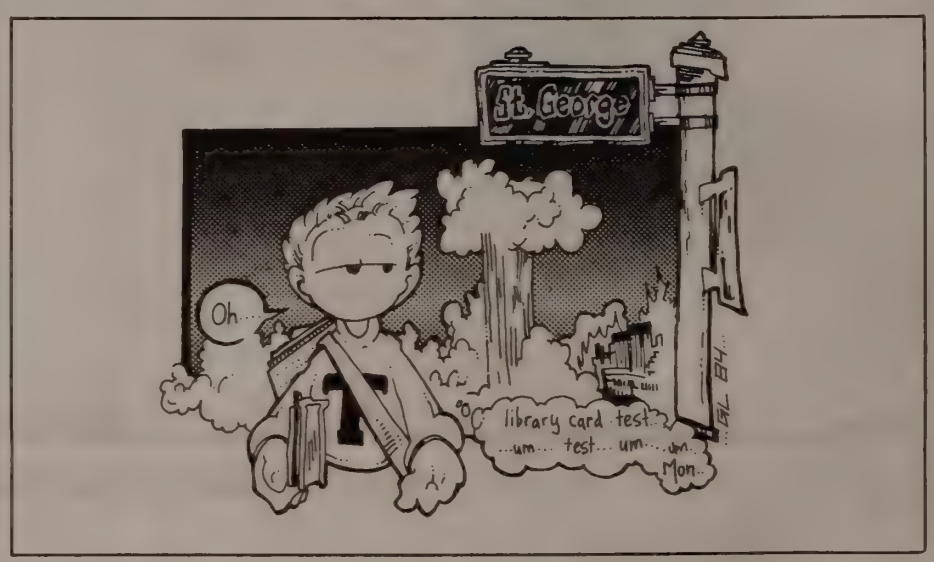
Apathy Can Be Beaten

For a great many of you this will be your first week at University. Welcome.

Before you buy books, start classes, make friends and get involved in college events, it might be a good idea for you to ponder something you wouldn't otherwise think about.

You're a student.

Pretty basic, no? Well, maybe not. Granted, being a student these days tends to signify little more than being enrolled in a course in a recognized post-secondary institution. But it can mean much more than that.



It can mean *caring*. Caring about the lot of other students the world over. Caring about the state of education here in Ontario. And caring about the social and political factors that put the future of the planet in jeopardy.

It's a fair bet that most of your fellow high school students are not enrolling at university this fall. Most students don't make it here. Whether you believe it or not, you are a privileged bunch. You will have the opportunity here to expand your horizons enormously, to gain an awareness of the world that the majority of citizens never acquire. And when you graduate, you will go back to the big, bad world armed with the intellectual tools capable not only of earning you a fair wage, but also of enabling you to see where change is needed, change that might make Earth that much more habitable.

In South Africa recently thousands of anti-apartheid mixed-race and black students actually boycotted classes in protest of that country's election designed to give token political representation to "coloureds" (those of mixed race) and none at all to the nation's 22 million blacks. Pretty revolutionary stuff by our standards, isn't it?

True, we haven't anything so immediate as a repressive, racist government hanging over our heads. But we do have cruise missiles, an arms race, human rights violations the world over, sexism, racism and everything in between.

What's more, the government of our own province doesn't care much about education. How could they, when they continue to reduce funding to elementary, secondary, and post-secondary institutions? When they force elementary school children to participate in fund-raising drives so that chairs can be purchased. Or force our own U of T libraries to reduce hours of operation, and our own classes to continue to be overcrowded and understaffed (you'll know what we mean in a week or two).

There is a lot that's worth caring about. It's up to you to do the caring. To start thinking of yourself as a *student*, and to realize that as one of the few entitled to a "higher" education, you have a responsibility to submit your own ideas for consideration by the rest of society. Not to mention a responsibility to make sure this "higher" education you've just embarked on will continue to be of a high quality, and available to others just as privileged (and also, one hopes, to those not quite as privileged) as you.

Look at it this way: if in the past nobody had cared, you probably wouldn't be here today.

Boffo Staff Meeting

Thurs, 3:00 PM

See how cheese is made.

News Dept. Meeting

Thurs, 1:30 PM

Nominations are now being accepted for the following positions

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LETTERS

Varsity Inaccurate

Re: Article "TAs demand radical change", Summer issue No. 3.

We are very concerned that misunderstandings may arise from several comments made in your article. It implies that I believe a strike to be imminent. This is inaccurate. It is up to our membership to decide what course of action CUEW will take in the negotiating process. Those decisions will be made at membership meetings, the first of which will be held on September 19 at 4:00 P.M. in the Galbraith Building.

An equally serious inaccuracy is the reference to our hiring proposals. The article states: 'Currently, TAs are hired and fired depending on fluctuations in course enrollment". In fact, TA hirings have had little to do with fluctuations in enrolment. Undergraduate course enrollments have been *increasing* over the past few years, but the number of paid TA hours has been *declining*. Since 1977, the amount of paid TA work, measured in hours/week, has fallen about 12%. A few specific examples: between 1979-80 and 1983-84, in Anthropology, the number of TA hours/week declined 11%, while undergraduate enrollment increased 12%; in English, TA hours/week declined 15%, while undergraduate enrollment increased 12%; in Mechanical Engineering, the TA hours declined 21%, enrollment increased 24%; in Geology, TA hours dropped 6%, while undergraduate enrollment went up 14%.

All this has meant an increased workload for those TAs who *are* hired, and a decline in the quality of education which they are able to offer to undergraduates. Anyone who has read course evaluations knows how often undergraduates have asked for more tutorials, more office hours, more individual attention — in general, more time from TAs. Clearly, there is plenty of work to be done; what we want is the opportunity to do it.

We feel that the *Varsity* article did not accurately convey the realities of TAs' working lives. Our proposals on hiring, job security, duties standards and class size limits, among others, *do* address those realities.

We appreciate the *Varsity's* interest in our negotiations, and we hope that the University will be able to rely on your continuing coverage of our bargaining.

Sincerely,
Pat Baker
President, Local 2
Canadian Union of
Educational Workers

Wong Responds

Regarding the editorial in last month's issue of *The Varsity*, I must express my profound disappointment with being labelled both reactionary and intolerant of "new ideas." Surely, Mr. Taylor is adequately familiar with me to realize that such descriptions are entirely inappropriate to my own personal philosophy. I, at least, do not consider myself to be a neanderthal although I have subsequently noted that my fellow accused, S.A.C. V-P Neil Henderson, has a rather pronounced stoop in his gait and an exceedingly sloped forehead.

The entire controversy has arisen out of the simple misunderstandings that occur when a forum for discussion or communication is not made available. Perhaps this should stand as a lesson to all involved parties that mistrust often breeds mistrust and in the end does none of the groups any good.

I sincerely hope this letter will not be misunderstood as (yet another?) defensive act of a threatened person; far be it from me, a member of your staff, to criticize the liberties of the press. On the contrary, I welcome *The Varsity* to meticulously scrutinize and freely impugn all happenings at S.A.C. over the coming year. A word of caution however to all self-appointed watch-dogs: beware of pompous self-righteousness. Surely, *The Varsity* would have raised a greater furor had we irresponsibly grafted large sums of student funds groups without first even attempting to question their intentions.

Your humble staffer,
Bernard Wong
SAC d.j.

Woah boy, woah, we ain't leavin the white shack just yet...First we got that thar skeefer' te fill. An' my, my, looks like thar's a mile's worth o' yappin in tonite's scrawlin' space, so guess ah better waste no time puttin' the trap in gear...Before ah go on an' say anythin' else (an' the good Lord knows ah always got plently te say) lemme take this much valued opportunity te shake my gratitudes in front of this cool eve's staff n' ahalf—to be particular, it's Geoff, John (ol' Bristly-Whiskers his self), Karen, Joel (seen any good movies lately?), Marg, D.D. (or was that J.J.), Maria an Dave whom I'm a talkin' about. To Bernardo an' the bunch: it's a sad, sad thing when ah see you have to REMEMBER the funk. My God by now you should KNOW the funk, you should. And Angus, Angus, Angus...listen kid you bettah come to us FIRST next time yer thinkin' of puttin' together a mess o' flatwood cause there ain't NOBODY round these here parts who can scratch magic like us truly. Boy you betta believe it.

If any o' you out there thinkin' o' messin' with me, well DON'T. Ah got me a badge.

Resisting oppression...

The following articles are reprinted from The Varsity *student newspaper, Capetown, South Africa.*

The UDF's national campaign to boycott the "coloured" and Indian elections has been growing steadily over the past few months.

The call to unite in resistance against the government's "new deal" apartheid scheme has spread across the country, even into remote areas with little history of mobilisation.

One such example is the rally held in the remote rural town of Pietersburg in the Transvaal two weeks ago. Over 3000 people attended to make clear their outright rejection of P W Botha's new reform deal.

The rally was organised by the Transvaal UDF and speakers included UDF national president, Albertina Sisulu, UDF national secretary, Popo Molefe as well as several community leaders from Pietersburg and surrounding areas.

Albertina Sisulu strongly condemned the recent rise in GST, saying: "'We are being pick-pocketed by the government to buy guns to kill us. P W knows that in the end South Africa will be ruled by the majority. He is buying time by trying to co-opt Indians and coloureds to help in maintaining apartheid."

Dividing line

The meeting, attended mainly by African women, ended with a strong call to "our Indian and "coloured" brothers and sisters not to vote in the elections."

At a Transvaal Indian Congress meeting on Sunday the 5th, UDF vice-president, Frank Chikane, asserted that there was one dividing line in South Africa, that between oppressor and oppressed. "The coloured and Indian communities must be careful of attempts to draw them in with the oppressors, he said.



Protesting S.A.'s new parliament.

Assault

Amanda Kwadi, of the Federation of South African Women, said the new constitution was a direct assault on the majority of South Africans. "It will intensify influx control, the Group Areas Act and lead to higher taxes and GST without even denting the real apartheid fortress," she said.

Billy Nair, a member of the Natal Indian Congress, commented that the Freedom Charter had been drawn up and accepted by a majority of all South Africans, including whites. He said it ws the Charter that was the answer to the country's problems, not Botha's "new deal".

Boesak

At a meeting in Coronationville the same day, Allan Boesak, president of the World Alliance of Reformed Churches, said: "The government has the money, the military power and the ability to manipulate the media to put the constitution into effect, but one thing it does not have is our cooperation."

2,000 people attended a youth rally in Lenasia in the Transvaal, called by the UDF and the Transvaal Youth Co-ordinating Committee.

Brendan Barry, president of the Wits SRC, said about the new deal: "It solves none of the problems of our country and fulfills not of the demands of our people. The "new deal" offers only an opportunity for individuals to improve their own position at the cost of the majority of South Africans."

The meeting focussed on the education crisis facing the country, with over 20,000 students out on boycott nationwide; on Azaso's campaign to draw up an Education Charter and on the extension of conscription to "coloureds" and Indians.

The meeting concluded that "instead of these elections, youth should work for a free, non-racial and democratic South Africa where the people shall govern."

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...notes from South Africa

With the imminent "coloured" dand Indian elections the government is finally putting into practice it's so-called reform initiatives. But where have these reforms come from and what do they mean for the majority of South Africans?

The government is faced with:

*increasing unemployment
*escalating inflation
*shortages of skilled workers
*the comoplete absence of political representation for the majority.

These conditions are not new. In the past, the government has been able to weather them. But the past decade has seen a growth of resistance in the form of:

*growing militant, independent trade unions since the 1973 Durban strikes;
*the 1976 uprisings;
*the growth of community, students , women and youth organisations since 1980;
*the uniting of many of these under the banner of the UDF;

Botha has no intention of losing the power whites have held for so many years over the country. The new consititution is merely the old system of racial domination adapted to suit present needs.



Boycotting students in Welkom, S.A.

Meaningless

Giving the "coloureds" and Indians the vote is almost meaningless. Not only will these two groups have minority representation within parliament, but real power is moving out of parliament and into the State Security Council on the one hand, and the President's Council on the other.

Botha can no longer trust his white support-base to further his aims. Executive and even legislative power is being concentrated in bodies which have no resonsibility to parliament. This also ensures that the white opposition, and the "coloured" and Indian parties will have little or no say in the running of this country.

But what does this mean for Africans, who form the majority of South Africa's population? Andrew Boraine, UDF executive member, said recently at a meeting on campus: "The new constitution is primarily anti-worker and anti-African."

The 71-year old homeland policy will remain. The hated policies of influx control and the Western Cape Coloured Labour Preference Area will not be dropped. These are not unfortunate hang-overs from the era of "wit baaskap", they re essential parts of the government's plan for maintaining control over this country.

The Aliens and Immigration Amendment Act has stripped millions of South Africans of citizenship in the land of their birth. The government is committed to a policy of ridding Soth Africa of the majority of its population and dumping them on 13 per cent of the most barren land in this country.

The new deal is no improvement. The new deal is no step forward. It is nothing but a continuation of the system of racial oppression that plagues this country.

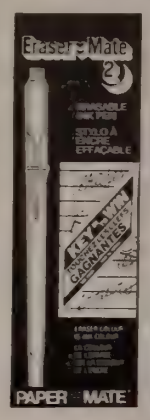
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Status of Women

A new part-time administrator must deal with all aspects of women's rights at U of T

BY LISE BETTERIDGE



Campus women's groups lobbied extensively for the Status of Women position.

Although the terms of reference for the University's first status of women officer are vague, a campus pressure group is pleased with the appointment of Lois Reimer.

The part-time appointment was made this summer by U of T President David Strangway, at least partially in response to pressure from the faculty, administrative staff, and students who make up the Ad Hoc Committee on the Status of Women.

That group began a comprehensive organizing campaign last January, and drafted a letter to President Strangway in March requesting a full-time status of women officer and a presidential committee on the status of women. The letter described 1984, the 100th anniversary of the admission of women to the University of Toronto, as "a timely moment to take a step towards rectifying the many inequities still experienced by women" at the university.

Members of the ad hoc committe met with Strangway in May, and presented separate submissions from faculty, students and administrative staff on the committee which described the "systematic character of women's inequality". Chief among the concerns were childcare, sexual harassment, salary, and hiring, promotion, and tenure procedures. Each submission detailed the problems unique to that constituency.

Lois Reimer was one of the candidates recommended by the committee last June.

Reimer, who will report to President Connell, has a broad mandate as described in the June report of the Governing Council's Committee on Campus and Community Affairs.

In her new office, Reimer must work with a somewhat vague definition of her duties.

She will "advise" the President on women's issues, act as a 'focal point" for women's concerns, "initiate, encourage, and assist research," sponsor events, develop a resource file and serve as a spokesperson on campus.

Committee members are concerned that the part-time position is inadequate, given the scope of the problems facing women at U of T.

However, Elizabeth Wilson, executive officer for student affairs and a member of the committee has a positive attitude.

"We mustn't lose sight of what has been accomplished. We would certainly have preferred to see a full-time appointment, but the fact that it is of this calibre ... compensates for that disappointment."

Reimer, who has worked as a senior administrator for U of T for over 20 years, was named executive assistant to the vice-president, personnel and student affairs in 1981, and recently became acting vice-president.

Nanci Wintrob, a committee member from the office of the Dean of Arts & Science, says Reimer has "made it her business to know what's going on, even if the issues do not directly relate to her."

Medical student Pamela Stewart describes Reimer as a "strong administrator" with a "strong record in women's issues".

Reimer hopes to have an eight to twelve member presidential committee in place by the end of September, but plans to first meet with "a fair number of groups and individuals on campus to determine what perceptions of the problems there are, and where people see priorities and interests."

Her first intention is to "gather a lot of information".

"There has been a lot of rhetoric, and I'll have to feel my way for the first while."

In terms of research into the status of women, Reimer plans to "develop further what has been done already". Contributions from the presidential committee are expected, and graduate student research is a "distinct possibility", she says.

Judith Gilliland, coordinator of student records in the faculty of arts and science, feels that "a lot of women on campus are willing to give time" to help Reimer.

At present, Reimer's sole administrative support is one full-time secretary. Once George Connell is established as the new U of T president, however, Reimer may share some staff with him.

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Connell appointed president

(from July 4)

After seven months of searching, the U of T has found itself a new President.

Governing Council appointed George E. Connell, the current President of the University of Western Ontario (UWO) and a past U of T Vice President, to the University's top post on June 16.

The appointment ends the bid of incumbent President David Strangway to turn his temporary appointment into a full five year term.

Strangway was appointed President at the end of last summer after President-designate Donald Forster died of a heart attack a few weeks before taking office.

Connell's appointment has generally been well received in most of the estates of the University, with few exceptions. Reaction has ranged from the cautious 'wait and see' response of the U of T Faculty Association to plaudits from administrators who have worked with Connell before.

The choice of Connell came as a surprise to many Governing Council (GC) watchers. It was thought that Strangway was virtually assured of the appointment.

Speculation about the twelve-person Search Committee's choice was heightened when that committee missed their May deadline to report to Council.

News of the Connell recommendation leaked out of Simcoe Hall on June 14 when GC Chairman John Whitten called for a special session of Council for June 16.

At 9:15 a.m. on June 16, the Board of Governors of UWO met and released Connell from his contract and at 10:30, GC went into closed session to make their decision.

According to various sources, the 25 minute long Council session started with Academic Affairs Chairman Jean Edward Smith urging Council to reject the Connell nomination.

Other Council members voiced the fear that appointing Connell would be seen as a 'slap in the face' to Strangway. Chancellor



George Ignatieff urged GC to unanimously express gratitude to Strangway for his "distinguished service to the University".

Strangway also received a standing ovation from Council at their regualr meeting five days later.

Although Strangway had made it known he would like the job, and had made no contingency plans in case he didn't get it, he has reacted well to the results.

"He was obviously disappointed", commented Strangway's Executive Assistant David Cook, "but he's not one who dwells on the past." Cook said that Strangway is spending his time preparing for the transition and contemplating a return to his career as a geophysicist.

the focus of power is quickly shifting from Strangway to Connell, who will take office by October 1 for a six-year term.

the 54-year-old Connell will be tackling one of the most complex administrative posts in the country. U of T has an academic population of over 50,000 people, extensive land holdings and investments, and an annual budget of $480 million. It is also faced with an operating deficit of over $1 million, crowded classrooms and dwindling financial resources.

Despite the difficulty of the position, there are a few perquisites for the President — most notably a $70,000 salary and a rent-free mansion in Rosedale.

Connell received a PhD in Biochemistry at the U of T in 1955, and did biochemical research between 1955 and 1957 at the National Research Council and at New York University.

He returned to U of T in 1957 as an Assistant Professor of Biochemistry and by 1965 he was the Chairman of the Biochemistry at U of T. From there he became the Associate Dean in the Faculty of Medicine and from 1974 to 1977, the Vice President of Research and Planning in the Central Administration.

In 1977 to the present, he has been the President and Vice-Chancellor of the University of Western Ontario. At UWO, he is credited with a successful fundraising campaign which was $3.5 million over the original $11.5 million target.

Connell also has a number of ties with the provincial government from his term as President of the Ontario Council of Universities from 1981-83. COU is a voluntary association of universities that lobbies the government on educational issues.

Court rules out rents

(from August 1st)

An Ontario court ruled Friday that landlords are acting illegally when they require tenants, in this case usually students, to pay for an entire year's rent during the eight month school year.

The system, known as pro-rating, is commonly used by landlords in several Ontario cities to prevent students from leaving their apartments empty and unpaid for during the summer months.

The Hon. Mr. Justice Potts ruled that the extra rent is a form of security deposit. The Landlord-Tenant Act says security deposits cannot exceed the amount of one month's rent.

"This means that any pro-rated lease is no invalid," commented a delighted Mitch Retterath, Vice President for University Affairs at the University of Waterloo Federation of Students.

"It's now a matter of educating students and landlords, especially in Waterloo, North Bay and Ottawa, where the practice is most commonplace."

The Waterloo Federation led the battle in the courts, fighting and losing a similar case in the Waterloo County Court House in 1980. The Federation spent over $4000 on the most recent trial, with $2000 in donations coming from other student societies around the province.

U of T's Students' Administrative Council did not contribute to court costs, said Retterath, in spite of an original offer to do so.

SAC President Robert Jones told *the Varsity* he felt that since pro-rating isn't common in Toronto's tight housing market, the case was not relevant to U of T students.

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Demonstrators win case

(from June 6th)

The Ontario Court of Appeal has refused the university administration leave to appeal a lower court's decision, which ruled in favour of the Canadian Union of Educational Workers (CUEW) over the status of student laboratory demonstrators in the Faculty of Medicine.

The May 7 decision means second year medical students who, as part of their elective course-work, assisted in teaching anatomy to non-medical students will now be paid union-rates.

The Court of Appeal's act put an end to a lengthy saga which stirred up considerable anti-union sentiment among some members of the Faculty of Medicine. Anatomy Chairperson Keith Moore has indicated that the teaching positions may be withdrawn. Medical students, not surprisingly, have reacted with anger. Some have lashed out at the union.

The union says it responded to a plea for help by students doing the demonstrator work three years ago. At the hearing before labour arbitrator D.D. Carter it became apparent that the Department of Anatomy was taking advantage of some of the demonstrators. One of the students testified that she spent a total of 85 hours preparing for and conducting the demonstration sessions as well as supervising examinations. The university did not contradict her testimony.

The university administration's concerns do not focus on the working conditions of the student demonstrators. Administration is more upset at the decision itself, and its possible implications. The university lost a court case which it sincerely believed it should have won on the merits of the competing arguments. Secondly, it lost a labour skirmish to a union it has never liked much, CUEW. But most importantly it fears that CUEW will use its recent victory as a legal precedent to strengthen future organizing efforts among students who work for the university at the same time as they take elective courses.

The union says the university is seeing monsters under the bed.

In the end, only time will tell.

THE NEWS OF SUMMER THE N

Students cross pickets

(from August 1st)

Students have been crossing picket lines in a search for jobs this summer with the help of Canada Employment Centres for Students.

During a recent strike at First Canadian Place over a hundred students worked as replacements for the striking cleaners, according to the cleaners' union Vice-President Wendy Iler. At Schwarzkopf's, a Scarborough cosmetics manutacturer, the Ontario Federation of Labour says 65 students crossed the picket line for minimum wage.

Spokespersons at the Employment Centres said students were referred, but would not say how many.

The University of Toronto Placement Centre inadvertently sent one student across the lines. But Kathy Graham, Supervisor of the Summer and Temporary Placement section, said the strikebreaking posting was a mistake.

"We *never* post strikebreaking positions," she told the Varsity. "Morally, if the company has a dispute with its employees, we don't think the way to solve it is to hire students."

Graham added that an employer with a strike on its hands will "usually exploit the students" by paying low wages.

Both labour and student groups have condemned the use of students as strikebreakers.

U of T's Students for Democratic Action formed an ad hoc Student Strike Support Committee. The committee drew up statements, sent out press releases, and went to join the picket lines at both locations.

The Guelph Students' Association sent a letter of support and sympathy to the striking cleaners while the Ontario Federation of Students donated $150 and called on all students to respect picket lines.

However, OFS researcher Richard Balnis was sympathetic to the plight of students looking for a summer job, saying they are in a "difficult position". The estimated unemployment rate in July for returning students is 16-18 per cent, said Balnis, and the Ontario government is phasing out summer job creation programmes.

"One can see the compulsion of students to sacrifice personal morals so they can return to school," he said. "A lot of them go through personal turmoil."

Raymond Peterson, a third year Geography student at the University of Windsor, knew when he took his job that it involved crossing a picket line, but accepted because he "really needed the job."

Asked how he felt about crossing the picket lines, Peterson said, "They mostly don't notice me."

The Ontario Federation of Labour pledged support for the strikers at Schwarzkopf's and called for legislation against strikebreaking.

"the company is being allowed to circumvent the collective bargaining process which provides for strikers to pressure employers into paying fair wages," said OFL president Cliff Pilkey.

Much of the controversy has gathered around the department of Employment and Immigration's role in supplying the strikebreakers.

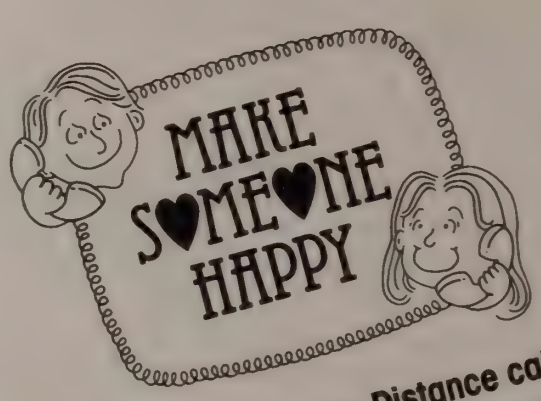
Food and Service Workers of Canada, the striking cleaners' union, sent a telegram to Minister of Employment and Immigration John Roberts condemning the department's actions.

But John Henderson, provincial coordinator for the Employment Centres, said the department policy is to "take a neutral stand. We must recognize the employer as well as the union." In accordance with the Unemployment Insurance Act, the referred students were told by the placement officers that the employer was involved in the labour dispute.

The U of T students Administrative Council External Commissioner Nye Thomas attacked the government's policy.

"I think it's pretty unethical for the ministry to go around breaking strikes."

Thomas said the companies "are really playing on how badly students need jobs. It's really disgraceful."



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THIS WEEK ONLY THE ARBOR ROOM CLOSES AT 7:00 p.m.
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NOTICE: HART BEAT PUB OPERATES IN THE ARBOR ROOM ON THURSDAY and FRIDAY EVENINGS 8 p.m. - 12:30 a.m.

HartHouse

COME JOIN US!
at the
HART HOUSE BRIDGE CLUB
7:00 P.M

Duplicate/Rubber Bridge

Debates Room
ALL U OF T students welcome
Newcomers offered instruction

HartHouse

NEW HART HOUSE ORCHESTRA

OPEN REHEARSAL
FOR
STUDENT MUSICIANS

Thursday, September 6 and
Thursday, September 13
ALL WELCOME 7:30 p.m., Great Hall

HartHouse

JOIN THE HART HOUSE SINGERS

Sing, enjoy and learn choral selections from Brahms and Bach to "Drunken Sailors"

First Rehearsal: September 10, 7:15 p.m.
Debates Room
Rehearsals each Monday evening
NEW VOICE WELCOME NO AUDITIONS

HartHouse

The Hart House Yoga Club sponsors
Fall and Winter
Yoga Classes
Instructor
Axel Molema

Mondays, Sept. 10 -- April 29
Beginners - 7pm
Advanced Beginners - 8pm
Wednesdays, Sept. 12 -- May 1
Beginners - 7pm
Intermediates - 8pm

Class Fee $23
New Members $4 additional

Preregister at the
Hart House Programme Office
Membership Limited. Late applicants accepted at The Programme Office or call 978-2446

HartHouse

Traditions in Canadian Art:

A Selection of Landscapes and Portraits from the Hart House Permanent Collection.

September 4
to October 4, 1984

Gallery Hours:
Tues. - Sat.
11:00 a.m. - 6:00 p.m.

The Justina M. Barnicke Gallery
Hart House, University of Toronto, Toronto M5S 1A1

HartHouse

HART HOUSE CHORUS
NEEDS VOICES — BE THEY

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AUDITIONS AT THE MAP ROOM
SEPTEMBER 10, 11 and 17, 6:30 -9:30 P.M.
Drop by and sing a tune.

FIRST REHEARSAL
WEDNESDAY, SEPTEMBER 19
7:15 - 9:30 P.M., Great Hall
Conductor: JOHN TUTTLE

HartHouse recreational athletics

BUILDING HOURS	7A.M. - midnight 7 days a week
POOL HOURS Monday - Friday	7 a.m. - 9 a.m.
Saturday & Sunday	11 a.m. - 2 p.m 4 p.m - 11 p.m
	NOTE:Closes Wednesdays at 9 p.m.
ROOM 101, OFFICE HOURS (978-4732)	10 a.m. - 6 p.m Monday -Friday 10 a.m. - 5 p.m. *September 17, 18 & 19 open until 6 p.m. for registration
FITNESS	22 classes per week. Schedules now available in Room 101. See bulletin boards throughout Hart House. Classes begin Sunday, September 9 - Friday, December 21. **NEW:** 4 registered Fitness Classes (limited registration) Fee: $10 per class per term
INSTRUCTION CLASSES	Registration opens Monday, September 17 at 10 a.m. in Room 101. Office open for registration until 6 p.m. September 17, 18 & 19. **N.B. 84/85 student membership card required to register.**
DANCE	Ballet, Commercial Jazz, Performance Jazz, Creative Modern, Ballroom Dancing - 10 week week sessions, 1 hour per week. Fee: $15-23. Classes begin October 1.
SQUASH	Beginners & Intermediate - 4-week sessions, 1 hour per week. Fee: $12. First session: October. Second session: November. Private and small-group classes also available.
SWIMMING	Learn to Swim & Stroke Improvement - 10-week sessions, 1 hour per week. Fee: $10. Classes begin October 1. Masters Swim - Fee: $30 per term.
STRENGTH TRAINING	Emphasis on knowledge and theory behind various aspects of weight training - 7-week sessions, 1 hour per week. Fee: $13. Classes begin October 1.
STRETCH CLASSES	A. Biosomatic Method. B. Nickolaus method Fee: $10. Classes begin the week of September 17.
SUPER ENERGY SERIES	A guide to managing your life. First series October 25 - December 6, 7-10 p.m. For more information, enquire Room 101.
CPR	Wednesdays, October 10, 17 & 24, 7-10 p.m. Basic Rescuer: $25 Recertification: $20
CLUBS AND ACTIVITIES — PRE-REGISTER IN ROOM 101	
AIKIDO	Demonstration on Monday, September 17, 4:30-5:30 p.m., Activities Room. Fee: $45. Classes Monday, Wednesday & Friday, 4:30-5:30 p.m. September 19 - November 30.
TABLE TENNIS	Come for film and refreshments September 13, 7 p.m. in South Sitting Room Fee: $4. Begins Friday, September 14, 7 p.m.
T'AI CHI CHUAN	Demonstration on Wednesday, September 19, Exercise Room. Classes - 3 levels, beginning Wednesday, September 26. Fee: $45, September - April.
UNDERWATER CLUB	For NAUI certification. Opening meeting September 11, 6 p.m., Music Room.
UNDERWATER HOCKEY	Wednesdays, 9-11 p.m.

GENERAL INFORMATION — Hart House Recreational Athletics provides:

Individual Fitness Consultation, Fitness Assessments, Sports Therapy Massage, Squash Ladder, Indoor Track, Circuit Training Stations, Two Gymnasia, Three Squash Courts (Reserve courts at 978-4747), 4 Exercise Bicycles, Pick-up Basketball and Volleyball, 100 & 500 mile Swim, 500 & 1000 mile Run, Fit-Test and Nutrition Questions-of-the-week.

ATTENTION STUDENTS:

Membership in Hart House is included in your 1984-85 incidental fees. Membership expires August 31, 1985. PLEASE NOTE: Locker, lockerette and towel service expire April 30, 1985. If you do not renew service by April 30, locker/lockerette contents will be cleared and disposed of without liability to account

HartHouse

ORIENTATION DEBATE

WEDNESDAY, SEPTEMBER 5
8:00 p.m.
Hart House Quadrangle

Question for Debate:
"THEY GET WORSE EVERY YEAR"

Hecklers and speakers from the grass invited to participate; observers welcome also

HartHouse

RECREATIONAL ATHLETICS

UNDERWATER CLUB ORIENTATION NIGHT

Meet in the Music Room
Tuesday, September 11, 6 P.M.
For Anyone Interested in Scuba Diving

Uncertified Beginners are offered one of the best basic scuba courses with NAUI certification
Advanced courses and summer dives for Certified Divers
(Flyers available in Recreational Athletics Office, Rm. 101)

16: ROAMAROUND

16: PRIVATES ON PARADE

17: MILES DAVIS

17: TORCH SONG TRILOGY

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FESTIVAL O

COURAGE OF OTHERS

Interesting as a cultural expose but not quite passing muster as a feature film, Christian Richard's **The Courage of Others** is an example of Upper Voltan cinema at its - er - finest. Perhaps the film would be more aptly titled the Courage of David Overbey, as this particular festival programmer has displayed a commendable lack of trepidation in shepherding this oddly-paced work - courtesy Africa's oldest film industry - into Canadian theatres. The wonderfully intercontinental aspect of the Contemporary World Cinema program is almost reason enough to overlook the strange quality of some of the films it features. **The Courage of Others**, for example, has to be deemed a poor movie for its incredible staginess, uncomfortable camerawork and, most of all, for its director's ineffective use of silence.

The story, which concerns a mystical horseman who falls in with a group of villagers destined for the slave trade, is conveyed entirely via images, sound and music. The images tend to be static "See Upper Volta" shots in flat, home-movie colour; the sounds are mainly irritating grunts, broken intermittently by some interesting spurts of tribal language; the music is ill-recorded and cacaphonous and only adds to the film's overall dreariness and repetitiveness. Further, expressionless actors do not a good silent film make, and this one has plenty of them. The horseman's tender visage loses its saintly appeal after the first five minutes, and the actor who plays his counterpoint, the leader of the enslaved villagers, spends the film looking a bit like George Foreman after the fifteenth round. Still, **The Courage of Others** has to be recommended to those with an interest in turn-of-the-century Upper Voltan culture, and on a more serious note, to those who are curious about the present state of African cinema. For sheer entertainment value, however, this one misses badly.

Cynthia MacDonald

THE HIT

Should one wish to see silence put to good use, one would be well advised to take in **The Hit**, a near-perfect (marred slightly by a vacillatory style) man vs. man yarn directed with great care by Britain's Stephen Frears. To venture any sort of comparison between it and the Upper Voltan business is naturally unjust, given (for example) the budgetary discrepancy between the two; yet both aim for a certain mood which money simply cannot buy.

Frears' blackly comic gangster film is coloured thoroughly with shocking oranges and blues - not surprising, since it is set in passionate old Spain. Into this electric environment, the main characters come bashing: Braddock (John Hurt), a fragile old frog of a hit-man who's been sent to dispatch Willie Parker (Terence Stamp), a mobster-turned-stoolie who betrayed Braddock's boss ten years previous; Myron (Tim Roth), Braddock's eager young sidekick, and Maggie (Laura del Sol), an unexpected hostage scooped up by the would-be killers in a moment of desperation. The movie's best feature is the powerful interaction set up between these four very different characters. Often the audience becomes too intensely involved in the character clash, as they are required to endure Frears' loaded-on sunsets and flamenco guitar flourishes while forgetting his comic intentions. These last, however, are well carried out by Hurt, an efficiency nut who will not kill unless the moment is right, and by Roth, an explosive little dervish who keeps things moving nicely. But it is in silence, in pure facial expression, that all the performances work best; and anyone who remembers Carlos Saura's *Carmen* - and thus Laura del Sol's eyes - will not be surprised by that.

Cynthia MacDonald

WILD ROSE

Many try, but few are successful - and that's why movies about small-town America and the proverbial little people should be made the exclusive province of people like John Hanson. With **Wild Rose** he, along with a cast and crew of unknowns, has put together what might be (gross anticipation notwithstanding) the most unpretentious, simple and human movie of the entire festival. He tempers this powerful social treatise with soft photography, pretty music and one heck of a nice love affair. The environment (a Minnesota iron range) provides a hard background in contrast, and the whole thing is directed with a punchy, documentary sort of feel.

Wild Rose is the story of June (played especially well by Lisa Eichorn), a truck driver on the iron range who has been recently separated from her violent, alcoholic husband. "Bumped down" to working in the pits with an all-male crew, she is subjected to a series of sexist pranks and remarks, as well as becoming romantically involved with one of the men in the crew. A simple recounting of its plot line does not do the film justice, since it's an admittedly shopworn story (a woman doing a man's job - and finding romance at the same time). Yet the script - by director Hanson and Eugene Corr - is so straightforward and unadorned that it's as if nobody had ever made this sort of movie before.

In Eichorn, Hanson has an actress with enough experience and talent to meet the exhaustive demands of the gentle-but-tough lead role; in Tom Bower (as the love interest) he has a natural man with a great Minnesota draw. Since small-town inhabitants were recruited for most of the supporting roles, some of the delivery comes off as stilted - but even this only adds to the authenticity of the film. But where **Wild Rose** is concerned, there is no shortage of talent to worry about, for with his newsman's incisiveness and romancier's sensitivity, John Hanson ranks with the Festival's best.

Cynthia MacDonald

LOVE STREAMS

If only John Cassavetes weren't so gosh darn unique. His 1984 Festival offering, entitled **Love Streams**, is unfortunately true to form — a heavy jumble of great lines, fine acting and brilliant moments all swimming around in a very odd broth indeed. The structure Cassavetes favors — dramatic semi-improvisation laced with such high-risk film tricks as flashbacks and dream sequences — fails him here since it doesn't wear well over two hours and depends on consistency from his entire ensemble. He's also got himself a couple of "interwoven" stories (another often flimsy technique) which leave a rotten taste in the mouth, a host of characters in varying degrees of psychological deterioration, and himself. This last is no mean fault: sitting in a dark room with the loudmouthed, greasily intense Cassavetes persona for an extended period of time can be thoroughly irritating experience. And it's all such a shame, because this tale of a seedy journalist who becomes inolved in the life-problems of his highly strung sister is in fact frequently terrific — yet it's like a plane that makes valiant attempts but can never quite get off the ground.

It is Gena Rowlands, as sister to the journalist (played by Cassavetes) who provides most of what is positive about this film. Her portrayal of a mildly deranged divorcee clinging to long-vanished youth (a sort of Californian Blanche DuBois) is always watchable, and hilarious when it isn't busy being sad. First, there's the looks: wild bird eyes in a haggard face surrounded by lush, pathetically youthful blonde hair. Then there's the voice and the walk: always determined and careful, even when she's off on a senseless tangent (if anyone has Cassavetes' senseless tangent fixation down to a science, it's Rowlands.) Improvisation fits her like a glove, as she is capable of plucking the strangest lines from the depths of her subconscious: "J'ai have muchas bagages", she tells a French porter as she tries desperately to move a mountain of luggage; or, as she tells her ex-husband in a telephone conversation: "I love you, you big dumbohead....I'm almost not crazy."

Had Cassavetes decided to focus the film entirely on the sister's story, he'd have surely made a more successful film. The seedy journalists' story — he's researching the "sexual loneliness" of women (hmm) — is rather a big snore, although some colorful moments are provided by Diahnne Abbott as a couple of — well, sexually lonely — women with whom Cassavetes' journalist is infatuated. Generally, however, there's too much spillage from these **Love Streams** to hold anyone's interest for long.

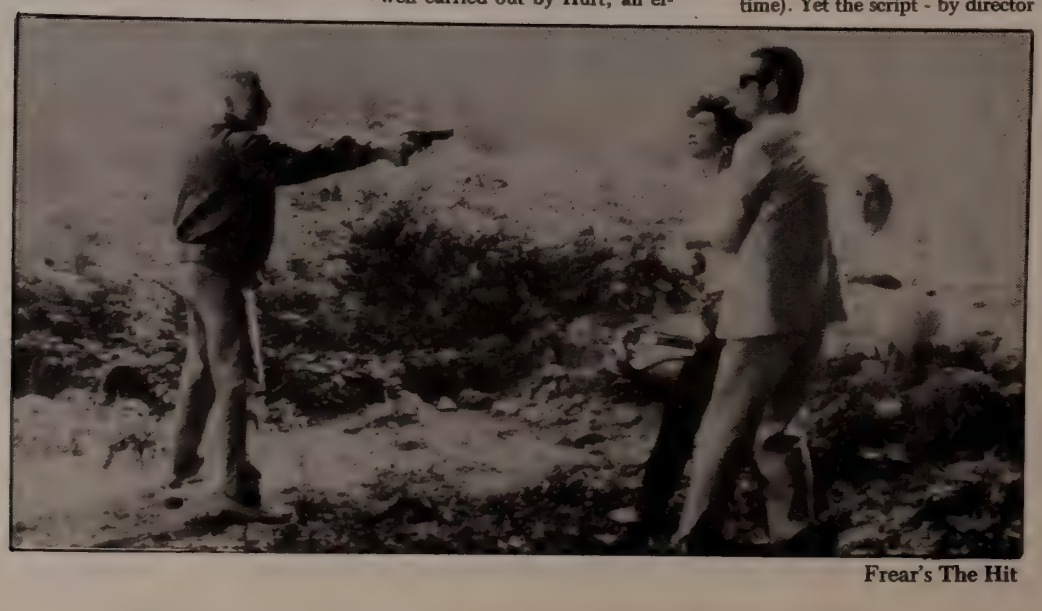
Cynthia MacDonald

ROOM 666

The state of film making today, and where it is going is the basic topic of German director Wim Wenders documentary **Room 666.** During the 1982 Cannes Film Festival Wenders collared several directors from around the world, sat them in a hotel room by themselves and had them pontificate on this subject.

Strangely enough the film opens with a shot of a barren tree by the side of a highway, and with eerie, suspenseful music that would not be out of place in a 1930's horror picture. Wenders' explanation for this is that the tree represents his comings and goings into the film world at Cannes. However, it is unclear despite several flashes of this scene throughout the film whether or not this is a positive symbol.

The first director Wenders presents us with is Frenchman Jean Luc Godard who talks about the TV aesthetic replacing the film aesthetic (all this with the TV set beside him turned on to a sports program). Godard is followed in rapid succession by everyone from Andy Warhol disciple Paul Morrisey to a depressingly bloated Fassbinder. By listening to their individual ideas on film-making one can, without previously viewing any of their works, imagine just what kind of movies they make. For example, megalomaniac director Werner Herzog's romantic vision of film-making is easily matched by his mad passion for doing the impossible films like *Fitzcaraldo* (where he dragged a paddle boat up a jungle mountain) and *La Soufier* (which was filmed on the edge of an active volcano.).



Frear's The Hit



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18: HUGH MASEKELA INTERVIEW

19: ART ENSEMBLE OF CHICAGO

20: SPADINA: A PHOTOHISTORY

22: SUMMERBEAT '84

F FESTIVALS



Makavejev's Sweet Movie

LE JOUR S...

With his latest film, "S as in...", Quebec filmmaker Jean-Pierre Lefebvre appears to have drawn himself a sort of cinematic hot bath into which he cannot quite put his entire foot. The idea he presents here is interesting, but so complicated it sometimes floats above the heads of all concerned.

"S as in..." deals with a reflective day in the life of one Jean-Baptiste Beauregard (Pierre Curzi) an awfully bland sort of no apparent employ. Because he has nothing better to do with himself on this particular day, he decides to mark it down in his diary as an "S" day: sentimental, sexual, a day for serenity and souvenirs (the weak title acts as a forerunner to the film's other problems.) The subject of Jean-Baptiste's reflection is women and how they have applied to his painfully normal life over the years. Through a series of cutesy coincidences, he runs into a madonna type, such as would have fascinated him as a child in the '40s; then a bitch (his '50s ideal); and finally a working girl, the sort one married in the '60s. Naturally, he spots the madonna in the morning, the bitch in mid-afternoon and gets to the working girl somewhere around suppertime.

The day is capped off with a grand finale as Jean-Baptiste's actress girlfriend returns from a trip to Toronto. This is where the film leaves its rather dully droll track and begins to make some serious statements about male-female relationships: the lovers wander around aimlessly, periodically kissing and whispering sweet nothings to each other as if to reassure themselves of their mutual love.

The rhythm between the actors here is strikingly natural; not surprising, since Curzi's leading lady is his real-life inamorata, the remarkable Marie Tifo. Lefebvre has also smartly assigned Tifo the roles of all the other women in Jean-Baptiste's life over the years, but since in these she is more of an apparition than a character, the fascinating Curzi-Tifo screen relationship is left for an all too brief few moments toward film's end. Oh, Jean-Baptiste and the working girl do muss their hair up a bit together, but she's a bespectacled shrew who is (through no fault of Tifo's) as boring as he is.

The English title of this film (In French it's the rather different **Le Jour S...**) is a potential delight for venomous critics, eager to finish it off with something like "stupid" or perhaps "stultifying". Such adjectives are unduly harsh, but "stupendous" and "scintillating" do not properly describe it either. Indeed, there are a lot of things that "S as in..." lacks, one of them being simplicity — and that is its real problem.

Cynthia MacDonald

SWEET MOVIE

The production notes of the banned **Sweet Movie**, which was to show at the Festival of Festivals as part of an extensive Canadian retrospective, state that it is recommended to view the film in couples and that "what can be expected is a relatively lasting aphrodisiac effect and a general toning-up of the organism." This is an amusing way of describing a film which gives evidence of a bizarre sense of humour at work with some very wild and crazy scenes. However, director Dusan Makavejev, whose recent work includes *Mysteries of the Organism* and *Montenegro*, has a serious intention to stress an anarchist's political viewpoint mainly through showing contrasing human sensual relationships in action. This at times has unfortunately resulted in some crude didactism and tedious over-statedness. Politics is then the movie's key message: that all systems of political organization are corruptable and inevitably lead to disaster and murder. Metaphorical use is made of sweets - sugar and chocolate - as well as sex as being the symbols of degradation, corruption and seduction of man as a political animal in society.

Anarchy and revolution are bloody businesses, as a quote from the director's notebook illustrates: "Those who speak of revolution...without making it real in their own lives... Talk with a corpse in their mouth." Makavejev and his camera start off on their nihilistic trail in **Sweet Movie** by showing Carole Laure, Miss Canada, the newly crowned Miss World who is then subjected to the unnatural acts of her husband, Mr. Kapital, whom she marries as part of her contest prize. She is 'sweet' and naive but is pushed around and abused, not finding satisfaction even in the arms of El Macho whom she screws on the Eiffel Tower, or at The Milky Way Commune, where she is seen as a vegetable. Her final degradation is in a bath of melted chocolate in which she chokes to death.

This narrative is interwoven with the no-less sordid tale of sailor from The Battleship Potemkin and the Captain of a barge, Anna Planeta who, on first setting eyes on each other experience a mutual fascination. Sex hunger charged with electricity. What else is to be expected from the relationship between the well-meaning though unpredictable seducer, the Captain of Socialism, and the ordinary though easily exploited Communist. The sailor's bloody murder during love-making in a bath of sugar by Anna only further illustrates the betrayal and breakdown Makavejev sees as the only outcome of this volatile relationship.

The film's scatalogical bent really runs amok in the scenes depicting the Milky Way Commune (the real life Therapie-Kommune Vienna). The director's intention is to transport us to a world where everyman present is in a 'voluntary hiding place', where authoritarianism and subjection do not exist. He also wants, he states, to reveal to the audience 'the pit of human existential despair' and indeed there are strange, disturbing and repulsive scenes, which seem to represent the commune as a crazed asylum out of an existential nightmare.

The film is a strong political essay, intercut with black-and-white real life footage of World War Two carnage. It equates belief in a political system with betrayal and murder and uses sensualism and sexual images to make the ideas all the more powerful. However, finally not only do I reject the film's anarchic premise, I also register protest at the over-use of political cliches and at the tediousness which is a result of the film's sometimes forced 'spiritedness'. It is rare to see a serious anarchist's viewpoint presented through the medium of film and this 1974 production is a highly original contribution to political film-making. The banning of **Sweet Movie** by the Ontario Censor Board is disappointing and pointless.

Catherine Sudds

ANOTHER COUNTRY

Another Country, based on the stage play by Julian Mitchell, shows why a privileged member of the Upper-Middle class in 1930s Britain should want "to kick it in the teeth" by acting as a Russian agent and subsequently defecting to Russia. For, as we see, in the strictly coded world of the British Public boarding school there was no room for individuality and the price was high for 'bucking the system.' The two main characters in this story are both set apart form the ruling elite for different reasons: Guy Bennett for his homosexuality and Tommy Judd because of his ardent communist views. The friendship between these two is something that binds them in the face of the hypocrisies the system around them perpetuates. Mitchell's final argument is a somewhat controversial one: that Guy Bennett (a character based on Guy Burgess, the 1950's Russian spy) became a Russian agent because he was 'pushed underground' by his homosexuality and not because, at the age of seventeen at any rate, he was a self-proclaimed communist.

The director of **Another Country**, Marek Kanievska, has stated that he wanted to play down the more humorous aspects of the original stage production and though this has been done, we do still laugh a lot at the action, mostly because this British system does seem archaic, laughable and petty. This seems to mar the sensitivity of Rupert Everett's performance as Guy, because although he is hedonistic, witty and bright as any young Etonian would wish to be, and full of foppish gay young male mannerisms, we miss some of the serious, tragic portents of his character.

The film is of course very pleasing to look at, well-acted and believable. A typical and true picture of boarding school life is painted, not quite in the Flashman - 'Tom Brown's Schooldays' vein, but there is evidence of the archetypal bully in the vindictive Head Boy and the two-faced Prefects.

The character of Guy Bennett is the most interesting aspect of this British 1984 production. He is someone who single-handedly tries to challenge the system (Tommy Judd the communist had opted out) as gradually he is forced to come to terms with the fact that his overt homosexuality is not a passing thing, amid surroundings where it is rampant with boys first discovering their sexual urges in an all-male environment. This story is a tragedy of individualism and self-expression in a rigid class structure. It is therefore perhaps the supreme irony that Bennett should have defected to Russia, a country which is notorious for its limits on personal freedom in a different kind of way.

Catherine Sudds



Kanievska's **Another Country**

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Joel Dubin

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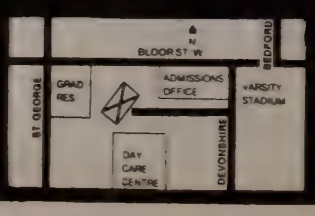
HART HOUSE THEATRE
DRAMA CENTRE
AUDITIONS
September 6, 7, 10
BLOOD RELATIONS
November production
at GLEN MORRIS STUDIO THEATRE
(older actors also required)
Week of September 10
MAN EQUALS MAN
November production
at HART HOUSE THEATRE
Puppeteers needed for
A PLACE ON EARTH
October production
at GLEN MORRIS STUDIO THEATRE
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GLEN MORRIS STUDIO THEATRE
DRAMA CENTRE
The Graduate Centre for the Study of Drama presents:
1984-1985 Season

OLD TIMES by Harold Pinter	September 25 - 30
A PLACE ON EARTH by Betty Jane Wylie	October 9 - 14
BLOOD RELATIONS by sharon Pollock	October 30 - November 4
ALL'S WELL THAT ENDS WELL by William Shakespeare	November 20 - 25
THE ERPINGHAM CAMP/THE REAL INSPECTOR'S HOUND by Joe Orton and Tom Stoppard	December 11 - 16
SERVING THE SENTENCE by Nigel Hunt	January 8 - 13
THE MISER by Moliere	January 29 - February 3
THE DRAGON by Evgeny Shvarts	February 26 - March 3
EPICOENE by Ben Jonson	March 26 - 31
MURDER IN THE CATHEDRAL by T.S. Eliot	April 16 - 21

Programme subject to change
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People from all disciplines are invited to apply. Counsellors must complete a comprehensive training program including counselling skills, values clarification, birth control, homosexuality, and pregnancy counselling.


For more info, drop in or call us at 978-3977. Application forms will be available. Deadline is Mon. Sept. 17.

FESTIVAL OF FESTIVALS

SALOME

The impression that **Salome** leaves is on the inner eye rather than in the mind: it is primarily sensual rather than intellectual. The audience is seduced by Salome's erotic dance in the lush tropical setting of the Philippines. The hypnotic sensuality and fragmented narrative wrap about one like spider webs, negating any attempts at a rational approach to the film.

The mythical quality of the film makes the convolutions of the story seem deceptively simple. Salome was the name of the maiden who danced before Herod and, as a reward for pleasing the king, asked for the head of John the Baptist to be brought to her on a platter. The Salome in Laurice Guillen's film is a young adulteress who is forbidden to go anywhere by herself except for walks on the beach. A simple rural village by the sea provides the backdrop to Salome's dancing and running about in simple white shifts with detachable skirt-type things in the appropriate bright cotton prints. (Every time Salome gets raped, though, she is wearing white.)

But I'm getting ahead of myself. Salome has an affair with Jimmy, the man from Manila, and then murders him; most of the film is about Salome on trial, not only for murder but, as it turns out, for the destructive effects of her sexuality on the community.

The difficulty in trying to unravel this web of primal emotions is that we never actually see the affair and the murder. Instead, we are given three different versions, narrated by Salome and her husband and made graphic by flashbacks on the screen. In effect, the three sets of flashbacks are three different perspectives on female sexuality, ranging from that of modest young wife to nymphomaniacal harpy; and, after the film ends, we have to judge which of the three Salom es, if any, is the real one.

Evidence is given by the village women, who consider Salome a "man-eater" and a curse. A little boy and an old man are captured by her seemingly innocent sensuality, and demonstrate the universality of her power of appeal. Her husband narrates the last, damning flashback in a confession to the old man. In reaction to the final revelations, the old man runs away in fright, giving up the vigil he has kept on the beach for year. The film ends with a shot of the husband stabbing Salome and then himself as they both look out to sea.

Earlier, the judge acquits Salome on the charge of murder due to a lack of evidence. "And", he says "if we did not see a thing happen, we cannot tell if it really did happen...the repetition of a story does not make it true". The audiences's problem, then, is that we cannot make a judgement based on flashbacks alone: we never actually see the affair and the murder happen with our own eyes. We are left instead with a confused jumble of wrenched emotions and images of violence, blood, and sadistic sex.

All of our emotions centre on Salome, which is exactly the effect she has on those around her in the world of the film. We are drawn to sympathize with her as she laughs, cries, and flirts outrageously. The confusion comes when we see Salome's sordid and unsuccessful attempt to seduce her lover and then slash his throat in revenge. Epic, magnificent violence, sexual and otherwise, seems to be the keystone of the film, but there is a certain lack of definition and warmth. Perhaps the film is about the contradictions of human sexuality and the contradictory emotions it arouses.

There would have been a stronger sense of theme if Gina Alajar as Salome had been allowed to develop the character a bit more. The pace of the film is sprightly, to say the least, but the script and direction focus more on eliciting the emotions proper to a horror film than on the personalities involved in the action. And the horror evoked has none of the grandeur and harmony of classical Greek tragedy. The issue of the reality of the events keeps getting in the way.

Romeo Vitig's cinematography is superb; on top of creating an unforgetable visual impression it fits the script to a "T" as a showcase for the charms of Salome and her world of the beach, the lagoon, and the gossips doing their laundry on the riverbank. For the most part, the film shows a traditional Philippino lifestyle, including one unforgettable scene of a cockfight almost imperceptibly slowed down on film to display the energy and violence of the male birds in a fight to the death.

But there are some touches of a more affluent, urban world (Manila, in this case) such as Jimmy's tight blue jeans and the brand names on the cardboard boxes under Salome's bed, included perhaps to bring us more easily into Salome's world. There is, however, no real problem in identifying with these people and their emotions, even as the film preserves that distance necessary to a mythical quality that it seems determined to keep to the very end.

The cinematography is worth all the rest of the film put together, which says a lot, given that the film as a whole is well acted and well controlled through every intricacy of plot. If you like complicated structural puzzles and worlds-within-worlds, this film is for you; but see if you don't find, when you walk out of the theatre, a certain niggling itch to know what it was all about.

Maria Casas

SWANN IN LOVE

All but-is-it-Proust jitters aside, **Swann in Love** still has its problems. Which is not to say that this tale of impossible love — which is based on the French novelist's short work of the same name, with a few other remembrances of things past thrown in for good measure — is not a fine film by ordinary standards; but when a mere film becomes the event the world has been waiting for, it had better live up to its promises.

Watching **Swann in Love**, one senses that the entire company had decided to divide itself into two separate schools of Proustian interpretation. Most of the actors, the art director and Sven Nykvist, the excellent cinematographer, take an aimless and graceful approach to their work here. Fanny Ardant, swathed in silk and wiring but wearing it all as casually as if it were a bikini, is a naturally elegant Duchesse de Guermantes; Alain Delon is marvellously puffy as the delicate Baron de Charlus; and Ornella Muti, who truly does possess Odette de Crecy's "repulsive beauty", difficult to visualise for most readers, is properly scheming and coquettish. The only sign of restraint among the principals is displayed by Jeremy Irons as Swann, whose famous brown eyes threaten to cry constantly (as usual) but otherwise betray little of the passion supposedly steaming within him. He pursues his Odette in mad swain, rather than lovesick puppy, fashion; a combination of the two would have been preferable. yet it is difficult to say whether Irons is in league with his director and screen writers — who seem to feel that the novel was a monolith and that the film should be as well — or if the blame lies entirely with director Volker Schlondorff and his heavily muscled approach. His grand, operatic pace, combined with the spicy script of Peter Brook, tends to be at odds with the easy salon atmospher created by those who are on screen. Irons, a very theatrical actor, seems to be straining for room to express himself — room which Schlondorff does not give him.

But back to the script, which is, all things considered, very good. Brook (along with Jean-Claude Carriere and Marie-Helene Estienne) has managed to turn the novel into an accessible scenario, giving us straight Proust at moments where poetry is called for: "We grow yew trees when we'd rather had a human shrub" utters de Charlus wistfully after trying (without success) to seduce a teenage boy; Swann tells Odette that she "bathes his world in a mysterious light" as they sit at a society table, listening to a guest play a quiet sonata.

It is precisely the expectations surrounding the novel, rather than the novel itself, which made it a near-impossible project. **Swann in Love** has its faults, like most other films — but without using the novel to magnify them, it must be considered a respectable piece of work.

BEYOND SORROW, BEYOND PAIN

There are those rare moments when the sheer emotional vigour of film narrative will transcend the limitations of technque or form to please unreservedly. For those who, like me, cringe at the very mention of abominations like "made for TV movies" or "docu-drama", Agneta Elers-Jarleman's *Beyond Sorrow, Beyond Pain* (which is both) is a refreshing reminder that not every nation produces television fare that is so bad it makes you want to vomit.

Jarleman has composed a frighteningly personal document of the years following an auto crash that left her lover, Jean Montgrenier, severely injured — brain damaged, blind, dumb, immobile. Honestly and unflinchingly she has captured on camera the ordeal their lives became — he frustrated, an artist rendered useless and burdensome, she wracked by trial upon trial as their lives intertwine on radically altered foundations. The truly remarkable thing, then, is not so much that Jarleman actually decided to spend five years collecting footage of this marriage of pain, but rather that it ever happened in the first place. In the sense that a good filmmaker, like any artist, should be attunded to the significant, Jarleman has struck straight to the heart.

It is this level of significance that saves *Beyond Sorrow, Beyond Pain* from being the self-obsessed, self-justifying paean to sacrifice it threatens continually to become. There are many rough edges — slow motion shots of a flying gull apear with disconcerting frequency, and slow pans of Nordic waves crashing in to shore fairly scream "angst! turmoil!". But Jarleman's honesty wins out, as the bulk of the film displays a most incredible (under the circumstances), objectivity. This is matched effectively to an intimacy and detail impossible for another filmmaker to have captured.



Schlondorff's Swann in Love

The camera work is at its best when left uncluttered, clearly depicting the events instead of bashing the reader's head with meaning. The emotional depth follows of its own course. At one point, Jarleman is standing in front of the camera, recounting plainly an image of Jean in the hospital. She stops, turns away overcome by the memory. The camera keeps rolling, and she forces herself to turn back to it, and begin talking once more. Tears stream down her face.

Such courage is unusual, its faithful presentation rarer still. Jarleman's commitment to the man and to the film is nothing short of a vocation. At the film's opening she recalls a dream — hearing a chorus of voices telling her that the reason she is there, there at all, was to be in that hospital room when Jean would open his eyes, to be there to see him and be seen by him. The

continued on p. 15

Continued from p. 14

viewer may be grateful that she has chosen to document this display of unconditional love for our benefit.

Like the award-winning *Best Boy*, to which it bears affinity, *Beyond Sorrow, Beyond Pain* is a powerful account of tragedy, and courage in the face of it, that leaves one moved and very impressed.

Mark Kingwell

FRAULEIN BERLIN

German director Lothar Lambert enjoys a reputation most would shun: he is the self-styled master purveyor of the "kleenex movie" - use it once and toss it away, disposable like almost anything else in a producer-consumer society. An idea not without a certain vague charm. The trouble probably lies in a slight misinterpretation of that kleenex concept: whether he intends to or not (hard to say) Lambert is in the business of creating *used* kleenex movies - snotty bits of tattered tissue hauled from linty pockets and passed of as, well, "film".

And, predictably, Lambert's movies do not offend merely because they are pornographic or lewd, but simply because they are stupid. They are rendered stupider in most ingenious ways: bad (I mean *b-a-d*) acting, cheap black-and-white film, single,no-cut soundtrack. The results, from *Fucking City* to *Berlin-Harlem* to this year's **Fraulein Berlin**, are trashy-looking home movie hybrids where people's lips move indiscriminately, and often one cannot tell just who is speaking. Not surprisingly, it doesn't seem to matter very much.

Fraulein Berlin is in most ways just another of these offerings. There is to it, however, an element of self-consciousness that not only makes the film slightly more interesting than it might otherwise seem, but also makes it at times quite hilarious. Lambert veteran Ulrike S. plays Erika Kleinschmidt, an "underground" film star working with a Berlin-based Russ Meyer lampoon called "Rutiger Meyer". When Meyer is invited to Toronto's Festival of Festivals, Erika goes instead - intent on finding a "good" director who will rescue her from B-movie oblivion.

For Toronto audiences, the Festival scenes are sheer panic, as Norman Jewison (complete with requisite baseball cap) chats up Erika at a hoity-toity garden aprty. Dressed in bag-lady/Zsa Zsa Gabor geek duds, Erika stumbles through the glitz and polish with all the grace of a Regent Park matriarch. It's excruciating. Her Rutiger Meyer feature *Monster Woman* is banned by the Censor Board, just as Lambert's own *Berlin-Harlem* was, at the 1982 festival. Oh, and the venom fairly drips!

Cast out from Toronto, exiled by its "veneer of morality", Erika continues her misadventures in New York, where she meets a variety of creeps and scumbags - all of whom, by the way, have seen *Monster Woman*.

In a word, the entire business is ridiculous - a Candide's journey of depravity that ends back in Berlin with meaningless reconciliations and more jumbled dialogue. The credits roll "a Rutiger Meyer production" crossed out and replaced by "a film by Lothar Lambert". Having suffered through ninety minutes that seem like two hundred, watching characters do inexplicable and often offensive things, it's difficult - no, likely impossible - to come up with anything more than "Who cares?"

Lothar Lambert, one would suspect, could reasonably stay "underground" forever and not deprive the filmmaking community of any great talent. **Fraulein Berlin** isn't even *bad* enough to be genuinely interesting for more than a few minutes at a time. A waste of film, even in cheap black and white.

Mark Kingwell

ANOTHER TIME, ANOTHER PLACE

The opening shots of Michael Radford's **Another Time Another Place** are of the harsh Scottish countryside — cold stark and uniform in its bleak scenery. This is the world of the film's heroine, Janie, a young woman married to a much older man, and (at this point) unaware of the extreme limitations of her village life.

Into this homogenized world arrives a truck-load of passionate, Catholic (papist sinners) Italian PoW's; lustfully singing light operetta. With this sequence Radford sets up a fairly obvious conflict of incompatable societies, yet **Another Time Another Place** goes beyond chauvinistic cultural clashes. Radford's film is a detailed examination of the meaning of being a prisoner.

There is little escape for any of the protagonists in this movie. Janie is confined by her small town life, her 'sex as a three minute experience in passion' husband and by her new found fascination with her Italian guests. Her upfront friendly contacts with the PoW's is kerosene for the local gossip fires and when their insidious romantic speculations finally come true, our pitiable heroine is trapped in this relationship too.

The man she falls in love with gives new meaning to the stereotypical greasy Latin lover with his slicked-back hair and lines like, "You and me, jiggy-jiggy" and assurances that Janie is the love of his life. Oh — but Luigi is sensitive as well, being in possession of a fine operatic tenor, he is suffering guilt pangs over a mother lost in a war zone.

Fortunately these cardboard cut-out portrayals somehow manage to enhance rather than detract from the films's central them. In the end, Luigi is a post WWII prisoner for a crime he did not commit, and Janie must face a soon to be enlightened town who will realize that more than just Christmas gifts were exchanged between Janie and Luigi.

Radford's camera does an excellent job in exhibiting the stark parameters of Janie's world and it is to his credit that he manages to transcend a nearly melodramatic script.

Joel Dubin

SECRET PLACES

If Radford's message of everyone being a prisoner in society transcends his material, then this very same message gets bogged down in sentimental claptrap in **Secret Places**. Visions of Daphne DuMaurier stories abound in this silly film about the arrival of Laura, an exotic German refugee into the sheltered world of the Prince Albert School for Girls during World War II. Yes, cliches are the order of the day with characters like Nina the bubbly promiscuous girl (who ends up pregnant), Miss Trott, the kindly teacher one step out of the home for the aged who harbours secret racist tendancies and Patience MacKenzie who, obvious name aside, is the sensitive if somewhat naive friend for Laura.

If this weren't enough, the plot reads like your average Harlequin Romance without even that genre's hamfisted subtleties. Each new melodramatic moment, the splits and reconciliations between Laura and Patience, are all but met with swells of violin music in a saccharine coated effort. By the time Laura is physically isolated from friends and family and attempts to commit suicide, one has little sympathy left for her.

Secret Places', TV-like attempt at wrapping up all the loose ends in the finale is simplistic beyond belief. Nina gets married to her GI, Patience and Laura — finally reconciled — are off to Oxford, and Stephen (Patience's love interest) is renewing their acquaintance after a brief fling with Laura.

Of course if one is to believe this movie, all of life's turmoils end the moment one's eighteenth birthday rolls around, or the moment you become an adult (whichever comes first). Although its message of prisoners in society is as basic as the one in *Another Time Another Place,* **Secret Places** falls into the trap of trying to create sturm und drang with fluff material. Director Barrow should probably stick to directing Boy George and Culture Club videos.

Joel Dubin

The Courage of Others -Fri. 7, noon (Bloor)
The Hit -Wed. 12 7pm (Univ.)
Wild Rose -Thur. 13 7:30 pm. (Bloor)
Love Streams -Sun 9 3pm. (University)
Room 666 -Sun 9, noon (Towne)
Sweet Movie - banned
Another Country - Sat 8, 3pm. (University)
Salome-Wed 12, 10 pm. (Bloor)
Swann in Love - Fri. 14, 3pm. (Univesity)
Beyond Sorrow, Beyond Pain - Mon 10, 5pm (Towne)
Fraulein Berlin -Thur 13, 10 pm, (Bloor)
Secret Places - Sat 8, 7:30 pm (Bloor)
Another Time, Another Place - Sat 8, 2:30 pm (Towne)



Radford's Another Time, Another Place

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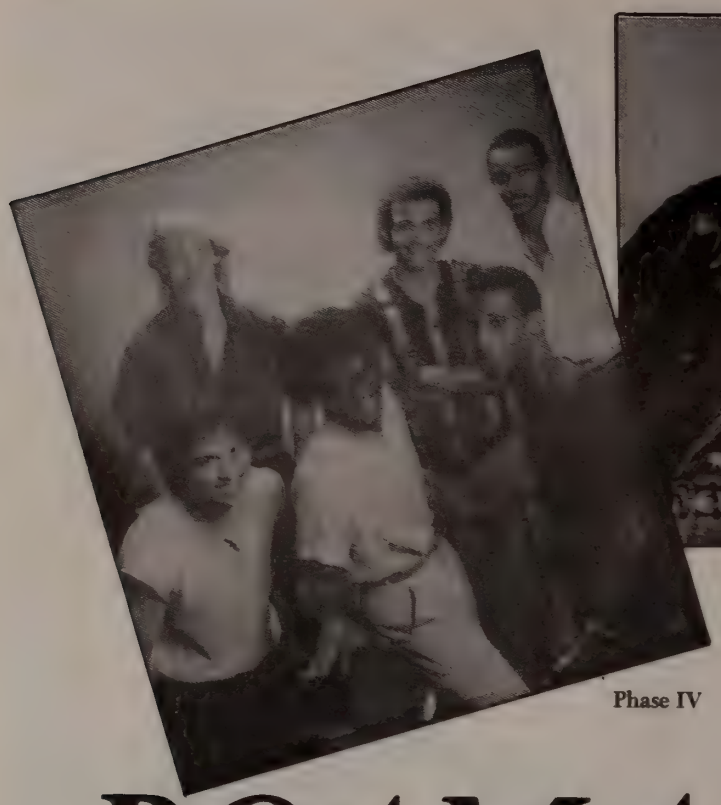
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(Go in west doors and upstairs)

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— Management Response
— Setting Priorities
•Budget
•Executive Elections

Coffee and tea during the meeting, cheap beer, wine and cheese after, next door in the International Students' Centre



Phase IV



Rock Angels



Whitenoise

ROAMAROUND '84

ROHINTON MEDHORA

MUSIC

SAC has announced the lineup for its Roamaround to be held at nine different locations on campus this Friday, Sept. 7 from 8 p.m. until 1 a.m. Although which band plays where is supposed to be a bit of a mystery (to encourage genuine roaming around), the number and range of bands itself is impressive - perhaps the best lineup yet. What follows is a run down of the bands booked, which range from the best of this city's avant-garde to a Top 40 cover outfit.

The first time I saw Breeding Ground was when they opened for the two Stranglers concerts in May, 1983. Breeding Ground were a late replacement for Wall of Voodoo, who had discovered the hard way that opening for the notorious meninblack was not the kind of exposure they wanted. When Breeding Ground came on stage, a few obnoxious fans insisted on welcoming the band by yelling for "Mexican Radio" and "Ring of Fire". However, within a few seconds of launching into their first piece, the heckling had stopped. What followed was one of the best opening sets in recent memory. They have also opened for Bauhaus and Echo and the Bunnymen, which means they not only have great management, but are also very good. Their music has been called neo-gothic pop and cold-wave rock, which are meaningless labels unless you've seen the band. They betray the standard post-punk influences (Joy Division, early Siouxsie and the Banshees), and have two EPs to date, including last year's rather successful *Reunion*, which has brought them out of Queen Street and into the real world. They will be opening for another prime act, **Alta Moda**, in what should be an excellent showcase of the best new music in the city.

Alta Moda is a four-piece band that uses taped drum and synth tracks to augment their live sound, which is a blend of dance music with firm R&B roots, and Molly Johnson's quirky vocals. She says she is tired of partitions in music, and finds in her audiences "punks, skinheads, anybody". How versatile is she? She also does a regular "Blue Monday" set at the Cameron with nothing but the piano accompaniment of Aaron Davis. Her repertoire there includes standards from the Duke Ellington/Billie Holiday era. She does not do these numbers in her sets with Alta Moda, but it is nice just to have the presence of a musician who has heard of these legends at a SAC roamaround.

Bill Grove's **Whitenoise** is the most interesting band to be booked this year. A collection of five musicians who derive their style from Ornette Coleman and his disciples, their music is supposed to be "metafunk" - as in Adrian Belew/new King Crimson, James Brown, and Alban Berg. Their debut cassette, Window *of Vulnerability*, has been called "a piece of history in the making" by the Globe and Mail, and they also play in the Arbour Room on Sept. 26 as part of the Hart House jazz series. Dance to music you thought could not be danced to. A band not to be missed.

Why do the names Teddy Fury, Zeke Rivers, and Jack de Keyzer of the **Rock Angels** sound familiar? Probably because they used to be called the Bopcats. But as the rockabilly revival of a few years ago lost steam, the Bopcats decided to change names and expand their musical horizons from straight rockabilly to rock'n'roll, R&B, blues, and country - much in the same vein as the Blasters and George Thorogood (remember him?) If this wave peters out too, maybe they'll move to cover Duke Ellington and Billie Holiday...

If getting down and funky is your thing, then Phase IV is your band. After all, any band that can survive the interminable Van Halen clones that send in their tapes of noise to Q-107's Homegrown Contest, and go on to actually win it, as this band did in 1981, must be *bad*. And that's good.

For a while **The Tenants** were content to rent a space in the stylistic niche carved by the Police, as amply attested to by their self-titled debut album and its hit single, "Sheriff". However, their new album *Visions of Our Future* has gone beyond these limitations to provide some eminently danceable pop music. A band apparently strong in concert.

Also appearing will be **Raydeo**, opening for **Eye Eye**, winners of this year's Q-107 Homegrown Contest, with some mainstream bar band music, and Cairo, a band that covers Top 40 material adequately.

A little over 1800 tickets will be sold, which is less than the combined capacity of all the venues, so if there is a line-up at one, there is probably unrestricted entry at another. The bands may be found at Wetmore Hall (New College), the Refectory (University College), the Buttery (Trinity), the Vic pub, Upper Brennan (St. Mike's), the Arbour Room and the Great Hall (Hart House). The Sidney Smith pub will feature videos and cheap beer. Tickets are $8 and available now at the SAC office and through college and larger faculty councils.

DRAGGING THROUGH THE COLONIES

COLIN TAYLOR

THEATRE

Theatre Plus has once again taken a good play, stripped it almost completely of its merits, and left us with a bland and unchallenging production. Admittedly, Peter Nicholl's irreverent satire on homosexuals and the British army is somewhat dated. It is, also, much too long. But **Privates on Parade** does have plenty of snappy one-liners, and enough inventive and sensitively drawn characters to make for a good night at the theatre.

The play centres on a young innocent, Sergeant Steven Flowers, who finds himself in the midst of a song and dance unit in Malaysia in 1948. The troupe is led by one Captain Dennis, a drag queen who specializes in imitations of Marlene Dietrich and other famous singers. Surrounded on all sides by "ravinghomos", Flowers protects his masculinity by falling in love with a Eurasian girl, Sylvia, who teaches him the ways of life and love.

All is great fun and games until the God-fearing, Commie-hating dunce, Major Giles Flack, leads the soldiers into the Malaysian jungles to do battle with the enemy.

Privates is written in the style of music hall theatre and, as a result,is completely out of place on this vast and impersonal stage. The director, Malcolm Black, seems not at all concerned with this lack of intimacy. Nor does Philip Silvers, whose tacky amateur sets only aggravate the problem. Black's direction rides roughshod over the more sensitive and subtle elements of the play. His one-dimensional production lacks ingenuity, and has a "dinner theatre" feel to it.

It might have helped if Black had found a clever way to handle the many boring song and dance numbers. Just when you start to enjoy the damned thing, another one of those sequences comes up, complete with Malcolm Gale's less than passable choreography that forces you back down into your chair. The individual performances are, for the most part, equally plastic.

Tom Kneebone had his moments as Captain Dennis, but they were too few and far between, and his various female impersonations were differentiated only by a change of costume. John Bayliss, who plays the fanatical homo-hating Sergeant-Major Drummond is funny when you can keep up with his frenzied delivery. Unfortunately, this is not nearly often enough.

Suzanne coy plays Sylvia, but seems to have very little idea what the character is about. And Jesse Collins as Sergeant Flowers is adequate at best. The rest of the cast is unremarkable, save vor Scott Hurst who plays the chunky and witty Lance Corporal Charles Bishop. By the looks of things, he has not only memorized his lines, but has also understood them.

RECORD REVIEWS

Robert Quine/Fred Maher
Basic
EG Records Ltd.

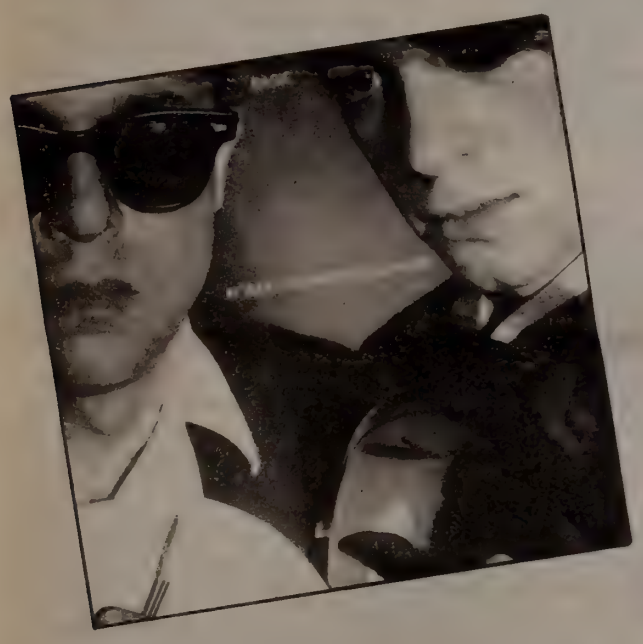
BERNARD WONG

There aren't many 41-year-old, fully qualified lawyers who can claim to have helped power the New York club scene through its first punk explosion, but then Robert Quine doesn't seem to be the kind to rest content with his past achievements as the guitarist for Richard Hell and the Voidoids.

In the years since 1976 he has established himself as an important influence, if not exactly a fixture, in NYC's studio environs. An American equvalent of Chris Spedding, he has worked as sideman for the likes of Lou Reed, Brian Eno and Material (the much demanded techno-funk production team behind Herbie Handcock's *Rockit*.)

With these impressive credentials behind him, Quine has recently released an instrumental duet album with fellow Material collaborator, drummer Fred Maher, on the eccentric (but like-minded) Editions E.G. record label. Entitled **Basic**, this collection of songs consists entirely of simple overdubbed tapestries of jangling guitars and a drum machine.

While distinct strains of electric blues emerge in the solos of the occasional piece, Quine remains an essentially self-taught and instinctive player. Throughout, he maintains a very loose feel that effectively assimilates different influences into a uniquely personal blend that can still burst out with a frenetic passage of fuzz-tone guitar. Highly repetitive in structure, his compositions lack the atmospheric moodiness or hypnotic, trance-like quality of fellow New York guitarist Steve Tibbetts, yet still form an intriguing style that is oddly metred and harmonically rich.



The major disappointment with this album lies in the drumming. While the oft heard complaint against drum machines being too rigid and wooden can be alleviated by having real drummers provide the programming, Maher fails to live up to his role as a full collaborator in this project. Instead of inventive rhythyms and quick fills, Maher contents himself with a snappy beat that continues unchanged through each song. A lapse in effort of this proportion is hardly to be expected from such a dynamic drummer and leads one to seriouisly question if he deserves his co-billing with Quine.

With this flaw and the often hesitant bass playing of Quine, the album tends to come out a bit flat. Without the alternate grace of a more introspective or static quality to qualify it as ambient music, it is a clever work but ultimately one without direction. Still, it marks an interesting, if not exactly entertaining, debut for Robert Quine.

Miles Davis
Decoy
Columbia Records Ltd.

ROHINTON MEDHORA



The legendary man with the horn is back, with yet another mediocre effort, the fourth since his much vaunted comeback in 1981. Miles Davis' re-appearance on the jazz scene was marked by a number of live performances, and an album, around which the live sets were built. The shows received mixed reviews, the critics not too sure whether Miles' sparce playing was new found minimalist genius, or just plain lethargy on the part of the cantankerous performer. The album was almost universally criticized, and with good reason. After a six year hiatus, one expected more than the standard fusion that was offered on The Man With the Horn. The flashes of past brilliance were there, in the shows and on the album, but they were no more than brief interludes in an otherwise electrified, amplified barrage of sound most notable for featuring Mike Stern, *l'enfant terrible* of jazz guitar. The past two years have seen the release of a live album that essentially marked time until Miles could come up with another warmed over idea, and last year's ill fated Star People. Decoy continues where Star People left off, with Miles Dewey Davis III, the man with the horn, now experimenting with keyboards and synthesizers. He is said to have been so impressed with his work on keyboards that he exclaimed: "Nobody else can play keyboard like that." Not surprisingly, nobody else was as effusive in his assessment of Miles' newly discovered talents.

There was a time when Miles set the trend that others followed. His bands were breeding grounds for some of the most notable figures in jazz. His chaotic personal life, epitomized by his confession once that he really didn't know how many grandchildren he had, affected his artistic life in a way that saw a dimunitive, often ill, man make amazing music in the studio or in a club. The new Miles Davis, on the other hand, sips Perrier while praising his own work, and his marriage to actress Cicely Tyson, which while it has brought order to his personal affairs, seems also to have dampened his creative spirit. Gone are the piercing horn echoes of Bitches Brew, or the meandering, melancholy solos of Kind of Blue. Instead, we get a smooth, sometimes funky, sometimes bluesy, but always mainstream, sound.

The album opens with the title track, which sounds like the soundtrack to a spy thriller. Oh yes, Miles' trumpet is there, but it is only one, unobtrusive instrument among many (including Branford Marsalis, of Wynton fame, on soprano sax.) "Code M.D." and "What It Is" are two undistinguished funk pieces, while "That's What Happened" is a strong, jazz-rock composition in the vein of "Fat Time" (on Man With The Horn.) "Freaky Deaky" just might be Bitches Brew '84 - ethereal in sound, intense in feel, but minus Miles' horn. Instead, he plays synthesizers on this one, thus presenting us with a musical backdrop that never delivers the piece de resistance - Miles on horn. He feels compelled to keep up with the times by introducing some programmed electric drum tracks, and one piece is actually called "Robot 415." While this is no threat to Herbie Hancock (an ex-Miles sideman), one wonders what is next for Miles - scratch and dub?

Master arranger, composer, and long time friend Gil Evans has arranged, with Miles, "That's Right," but this piece is no different from the others. Mike Stern's raunchy guitar work has now been entirely replaced by John Scofield's impressive, if less flashy, technique, while Bill Evans (tenor and soprano sax), Al Foster (drums), and Mino Cinelu (percussion) remain the mainstays of the band.

Significantly, the best Miles Davis release in recent years is the belated North American release two years ago of Live at the Plugged Nickel, a superb recording of a 1965 session that featured one of his best quintets (Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.) On Decoy, Miles tries not to be reactionary by simply replicating his glory years, but the end result is an album that could have been made by anyone.

BURNING UP THE ALEX

KAREN SHOOK

The couple in the next two seats sit stolidly through much of the play: as the three moustached young men one row up burst into laughter at a scene in a gay bar, the middle-aged couple look alternately bored and bewildered. 'But I thought it would be more of a *comedy*", complains one as they rise at intermission.

THEATRE

Gay theatre at the Royal Alex: not without its hitches. Harvey Fierstein's long-running Broadway hit "Torch Song Trilogy" is exactly that —theatre about being gay. At first, it would seem to succeed in spite of its subject material: staging is dead-on excellent and performances are uniformly strong. One suspects that not a few audience members sympathize with protagonist Arnold's long-suffering mother, who complains that he is forever "rubbing her face" in his sexual orientation. Ultimately, however, Trilogy succeeds because its examination of a sexual subculture is both true to its subject, and at the same time, to human experience in general.

Arnold Beckoff is a drag queen: in the first of the three plays which compose the trilogy he wisecracks and bitches, cackles and bewails the lack of good men in the world as he observes that, when all is said and done, he just can't get used to wearing flats. At this point, Arnold is the predictable amalgam of aging camp characters familiar to the audiences of Privates on Parade and Victor, Victoria! This, at least, is familiar ground: gay as rapidly aging narcissist with a wicked sense of humour. Familiar too is the scene in the first play in which Arnold shrieks over the phone at his lover Ed, who is sliding into a heterosexual relationship and out of Arnold's life. As Ed dodges the issue we are treated to Arnold's clutching and hysterics à la Joan Crawford or, as he says, "Susan Hayward....It's Arnold, Backstreet Woman!" posing frantically in imitation of those really meaty martyr roles.

Criticism of gay fiction by critics of both sexual orientations has observed that often, situation and character tend to suggest the impossibility of being both, as it were, happy and gay. From The Boys in the Band onward, the suggestion is made that love is a meeting of the insecure and the cruel, and the demands of the straight world ones which bring only pain. Torch Song Trilogy makes some important points about this world view.

First, suggests Fierstein, much of what humans, gay or straight, feel about others and themselves come from that flawed set of blueprints for emotional behavior that we as a society have drawn up. Native insecurity makes the role of victim almost unavoidably a facet of love. Arnold, as he is himself only too painfully aware, is better at giving love than he is at negotiating the complexities of relationships or of maintaining his self respect. In the scenes between Arnold and his mother in the third play "Widows and Children First", Fierstein emphasizes that the emotional martyr (Arnold and his mother being prime examples) can be as tyrannical in their love as others — Ed, for instance — can be in their offhanded and more obvious self-interest.

Second, Fierstein's stable of caricatures is not confined to the gay world alone. Laurel, the wife of the sexually ambivalent Ed, is an at times unflattering protrait of the self-abnegating and possessive woman whose best moments come in analysis, where she can parade her insecurities and virtues at the same time. And on paper, nothing could be more stereotypical than the tiny bundle of kvetching, headaches and recriminations that is Arnold's Jewish Mother, a "no-never-mind-your-poor-mother-but-your-father-god-rest-his-soul-if-he-could-only-see", if there ever was one. The skill of Fierstein's script is such, however, that we are shown both the face and the underside of these stereotypes: they are there because they are *true*. Caricatures come from somewhere, after all.

This production, which stars Fierstein's understudy — and later his replacement — on Broadway, Charles Adler, does full justice to the work. The original sets reappear on the Royal Alex stage and the use that is made of them lends greatly to the performances. The second of the plays, "Fugue in a Nursery", set in Ed's country home upstate as Ed and his girlfriend and Arnold and his boyfriend spend the weekend, is staged entirely on a giant bed which forms the whole of the stage. A penchant for visual quirks pops up yet again in the third play, wherein Arnold's apartment is shown to contain what is perhaps the world's largest collection of rabbit paraphernalia.

Fine performances all around from the cast save the more than three hour run from sagging at crucial points. Meg Mackay is successful as the torch singer, if less so in her role as Laurel (who could stand to be a little mousier). Younger actors Christopher Stryker as Alan and Jonathan Del Arco as Arnold's adopted son David offer well-rounded performances. Estelle Getty, who originated the role of Mrs. Beckoff, serves up the perfect blend of manipulative affection and sincerity as she whirls about Arnold's apartment and life in the third play. Highest praise, however, goes to Adler in the lead role. He has a standup comic's breakneck timing, making the most of what is a fast and fun script. He is, moreover, skilled enough to move beyond a merely comedic presentation into what is finally a very touchingly detailed portrait of Fierstein's semi-autobiographical protagonist. Much of the success of the final scene — one of the more heart-wrenching, although not melodramatic, in recent theatre — is the result of Adler's talents.

MASEKELA'S MBQUANGA MOTOWN

BY JOEL DUBIN

Those of you old enough to remember *reading* about traffic jams at Woodstock and Monterey Pop might also remember a sultry little number called "Grazing In The Grass". This jazz-based tune floated along on the silky trumpet lines of its author Hugh Masekela.

At the time the South African trumpeter was riding the tail end of America's brief interest in African jazz with his single appearing at just the right moment to capture significant airplay. Unfortunately, despite his popular success Masekela was not entirely pleased with the execution of his material.

It wasn't that the quality of musicianship was lacking, it just did not have the right feel. As early as 1968 Masekela was looking for a West-African sound, and in the slick studio musicians of America this could not really be found. His attempts to create West African music on his two LP's for Casablanca were not (as he puts it) "entirely pleasing" either.

Thus it was in 1978 that Masekela found himself back in Africa for a short concert series. That three week stay ended up lasting six years. After a twenty year absence Masekela's return to Africa was greated extremely warmly and his live performances were met with enthusiastic crowds (like the 30,000 who showed up to hear him play in Lesotho).

Travelling throughout much of Africa, Masekela found himself in Botswana where he came across his current band Kalahari. The band immediately impressed Masekela by virtue of the fact that they new all of his material by heart, down to the last vocal harmony.

With this band Masekela has been developing the Mbquanga style of music. This idiom successfully blends such diverse elements as jazz, funk and of course traditional African rhythms. When a portable studio became available Masekela took to it, the results of which can be heard on his *Techno Bush* LP.

The big news from the record, and the reason for the resurgence of interest in Masekela's music is the single "Don't Go Lose It Baby". The song an uptempo treat, rides on a fat funk bass line over which glides Masekela's trio of back-up singers in this ode to winners.

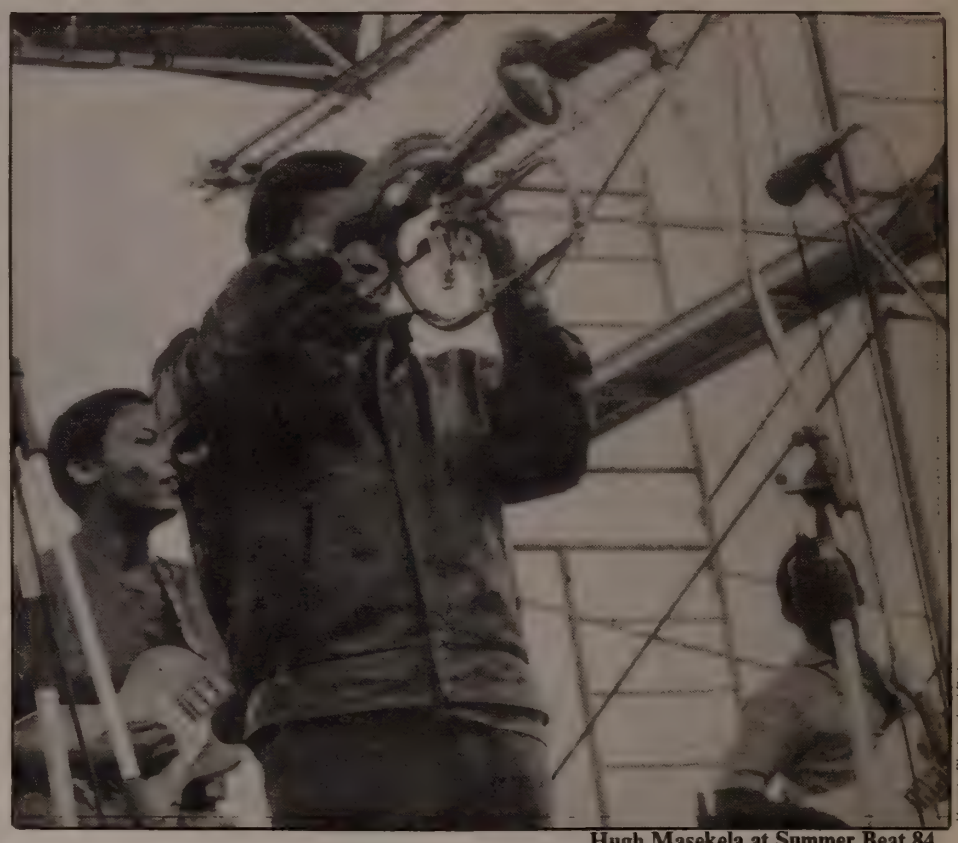
Once again Masekela has captured the spirit of the moment — the obvious sports/Olympics tie in (the video features an extended soccer game) and the fact that Masekela combines a street-wise rap with the West African sounds. The current interest in fellow Africans like King Sunny Ade and Fela Kuti has also not hurt Masekela's sales.

However, Masekela is not worried about this current interest being just another fad in the international parade of ethnic influences. Masekela feels that the reasons for the short lived interest in the 60's was the lack of sufficient product to warrent continued interest. He hopes to remedy this situation by doing what Barry Gordy Junior did for soul music in the late 50's - he hopes to creat a sort of Motown or Stax records in Africa.

Taking artists like Miriam Makeba and Kalahari, he feels that African/pop music could become a staple of the western music scene. If Island records heavy support of Sunnny Ade is any indication, it appears that he is not alone in this belief. In fact Masekela hopes to involve Ade as well as Fela Kuti in setting up this label. (The billing of both Masekela and Sunny Ade on the same show at Summer Beat 84 might have provided him with an opportunity to approach Ade with his idea.)

Masekela's ambitious plans could certainly be aided if, as he suggested, his next LP will contain a side of funkier cuts like "Dont Go Lose It" and another side of somewhat less commercial African sounds. Most of the material on *Techno Bush* deals with problems in Africa. Two of the songs, "The Rainmaker" and "It's Raining" address the 10 year draught that has plagued much of Africa.

Being from South Africa it is also not surprising that Masekela has strong thoughts about the conditions in his homeland. He has criticized South African band Juluka for portraying an image of that country that does not exist within its own borders. Any legal association between white singer Johnny Clegg and black singer Sipho Nchunu would at best be one of master and servant. His situation is also quite different from that of King Sunny Ade who has the support of the Nigerian government. As Masekela said, "I'm working in refugee areas, not with free people".



Varsity Photo Joel Dubin

Hugh Masekela at Summer Beat 84

If it appears that Masekela is passionate about his music this was certainly in evidence at Sunday's Summer Beat show. The trumpeter played an exceptional set the highlight of which had to be an alternately slow and blistering number about the forced refugee trains in South Africa.

Judging by the response Masekela may be right that the time is ripe for an 'African Motown'. Considering the fact that everyone from the Talking Heads to the Rolling Stones have incorporated African rhythms into their music, the basis is certainly there. Masekela like many other musicians feels that the age of geographical barriers in music is breaking down and that what will remain is a desire to simply make *good* music.

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NOTE: Ayn Rand takes part in the question-and-answer periods of lectures number 5 through number 12 of this series.

CONTACT

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watsup

THEATRE

A visit to the nearest live theatre is an excellent way to start off the new year. Not only will you find intellectual and emotional nourishment of the highest order but, considering that the acting profession invented the concept of unemployment, you will be doing a lot of people a valuable favour.

In The Wee Hours is a wierd little play about a boy and a girl and a Bruce Springsteen concert, and it's set in a diner (the Elm Flameburger at 338 Huron, to be exact). This falls solidly into the category of the "interesting item", but with burger, fries and coke provided with the $9 ticket price, you really can't lose. 979-2486

Stiletto of Sugar is a modest but competent production with a script made up entirely of the writings of Dorothy Parker, the legendary bitch goddess with the strychnine wit. It's playing at the Du Maurier Theatre (86 Lombard). 863-6411 for reservations.

And for a goddess of a different sort... *Torch Song Trilogy*, the semi-autobiographical chronicle of a New York homosexual, warmed a lot of hearts and filled the pockets of a certain Harvey Fierstein (the play's author) when it ran in New York. It comes to Toronto for the first time in an excellent production at the Royal Alex (260 King St. W.) The ticket prices here will see to it that only those who can truly afford higher education will get beyond the doors. Call 593-4211 to reserve (or beg for) tickets.

While we're on the subject...Peter Nichol's *Privates on Parade* is a naughty little British satire about (what else?) homosexuals and the British army, by a playwright who should have known better. It's guaranteed to please anyone who finds naughty little British satires about homsexuals funny. St. Lawrence Centre (27 Front St. E.) 366-7723

Yul Brenner has played the role of the King of Siam in the musical *The King and I* somewhere in the neighbourhood of 4,000 times. Talk about a rut...He is, however, still bery good, as is the production. But if you can afford one ticket to this show, you can probably afford two to a more interesting production instead. It's at the O'Keefe Centre (1 Front St.) 766-3271.

For Coloured Girls Who Have Considered Suicide When the Rainbow Is Enuf has been given an extended run, with some cast changes. It's a first rate production and well worth seeing. TWP Theatre (12 Alexander St.) 925-8640

Also watch for *Pope Joan*, the new Nightwood Theatre production which opens Sept. 6 at the Poor Alex (296 Brunswick Ave) 927-8998

COLIN TAYLOR

ART

Toronto offers a large selection of the visual and tactile arts for viewing with the added attraction of their being, for most part, free of charge. Galleries, both on campus and off, seem to be concentrating on the vital homegrown Toronto artists this month. Toronto Painting 84 opens on Sept. 7 at the **Art Gallery of Ontario** and will feature works by contemporary artists such as Andy Fabo, Rae Johnson and Oliver Girling. The **Wynick/Tuck Gallery** counters the August AGO with their Toronto Drawing Show opening the next day (Sept. 8).

The New of City Sculpture, a cooperative effort involving six of Toronto's foremost young galleries including **YYZ, Mercer Union, Grunwald** and **OCA's Gallery 76**, features new Toronto sculpture and runs to Sept. 22. U of T is holding its own show of contemporary sculptors, Art Walk 84, which can be seen at various sites on campus Sept. 22 also. The **Justina M. Barnick Gallery**, U of T's art outlet in Hart House is exhibiting Canadian landscapes and portraits from its collection for the month of September.

For a different and somewhat flashier type of show drop into the **Ontario Science Centre** to catch "The artist as a Young Machine" a show of the creative applications of computers and new technology illustrating the "interface of art and technology". At the other end of the spectrum there is a show of painting by Paul Kane at the **Royal Ontario Museum** until the end of the month.

D.C.J.

MUSIC

Welcome to the first official rock watsup of the year, where all the odds and sods not fit to print on our regular pages get dished out one way or another...Don't miss the weekly feature on The Stranglers, the only band that matters...If the summer hasn't drained you or your wallet yet, here are a few more concert suggestions: Pick of the Week, of course, is this Friday's SAC Roamaround, which features some of the best bands around here. (If they were British or American, you would have heard a lot more about them). Hats off to Craig Morrison and crew at SAC for booking more than the standard fare of Stones imitators...Sat. Sept 8 you can see, direct from Jamaica, **The Mightly Diamonds** at the Bam Boo. Their main claim to fame is a song called "Pass the Koochie", popularized as "Pass the Dutchie" by Musical Youth...Also on that day, for the expensive torn T-shirt crowd, **Irene Cara** at Canada's not so Wonderland. Opening for Irene will be **The Nylons**...Latest blues guitar sensation **Larry Davis** plays Albert's Hall all this week, while at the Club Bluenote, Mr. Shot Gun himself, **Junior Walker**, returns from Sept. 10-15...There are downfalls and then there are downfalls. Herbie Hancock's particular downfall sees him plunging all the way to the bank. After being associated with one of the great Miles Davis bands, Herbie went off on his wons to make a series of passable funk-fusion albums. That was followed last year by a guest appearance on Simple Minds' New Gold Dream. Simple Minds, for heaven's sake... And if that wasn't low enough, he followed up with the humongous hit "Rockit", the anthem and raison d'etre for a whole generation of break dancers. Opening for Herbie will be Britain's superb reggae outfit **Steel Pulse**, worth the price of admission on their own. Note the change of venue, to the latest in ersatz glamour lounges, The Copa...Sept. 13 sees resurging popster **Elton John** at the Maple Leaf Gardens. A must for all soccer fans...What's with the long overdue Stranglers' followup to *Feline*, anyway? It will be called *Aural Sculpture*. More on that next week. Salaam.

ROHINTON MEDHORA



Lester Bowie

AEC: Ancient to the Future

BY BERNARD WONG

When the Art Ensemble of Chicago ascend a stage, they carry with them a twenty year reputation for boldly expanding the boundaries of jazz music. Last week at the Bam Boo, they more than lived up to the challenge of that distinction as they finally made a long-awaited return to Toronto after their last scheduled appearance. had been cancelled from a lack of ticket sales. The intimacy of the small club situation however served to emphasize the earnestness of their art and lent the novelty of their appearnace a more ritual quality rather than that of mere spectacle.

Assembling on stage, they first stood silently facing towards the east, seemingly intent upon some invocation to whatever creative spirits may exist. "Ancient to the Future," claims their motto and they certainly contain this contradiction within themselves. Three of the quintet came garbed in African dress regalia with their faces painted in equally colourful ceremonial masks while the remaining two were attired in a simple lab coat and contemporary casuals.

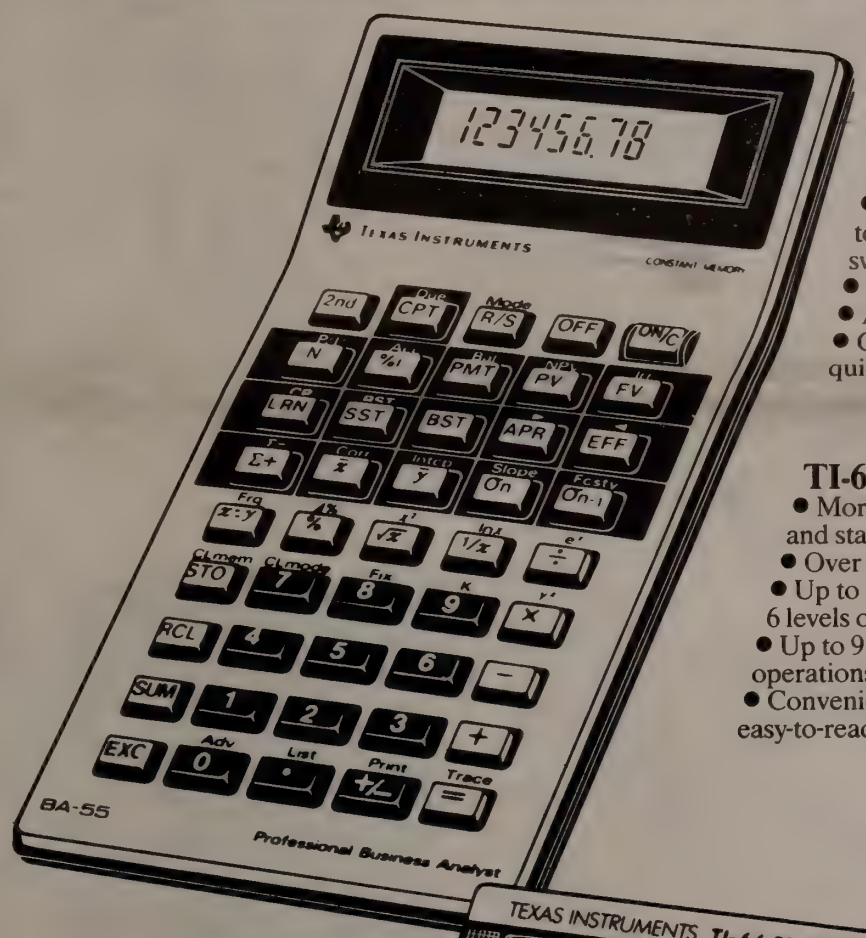
They carry the contrasting facets of their character through in their music as well. Though basically a line-up of brass, woodwinds, double bass and trap drums, they also employ a barrage instruments ranging from tribal drums to the latest addition—a synthesizer set only for dissonant voices and downwinding screeches.

The music and the titles of their first two albums, *Nice Guys* and *Full Force*, similarly suggest the embodiment of a double ideal: civilized art's restraint and primitive passion. As the live album that followed fully states, they are *Urban Bushmen* presenting these two opposite sides of the coin of creativity. While this nebulous discussion may seem slightly bewildering, suffice it to say that in the context of their performance, they drive the full weight of their diversity into the audience.

The opening piece of the night was typically standard jazz fare: a softly swinging head, alternating sax and trumpet solos, even a demurely sung vocal. Certainly such an ordinary composition was not the customary material from which they had built their well-deserved reputation but it was an astute cornerstone to build the evening's proceedings upon. Like any other true innovator of art, who must first learn the existing conventions before

continued on p. 21

Calculated Genius

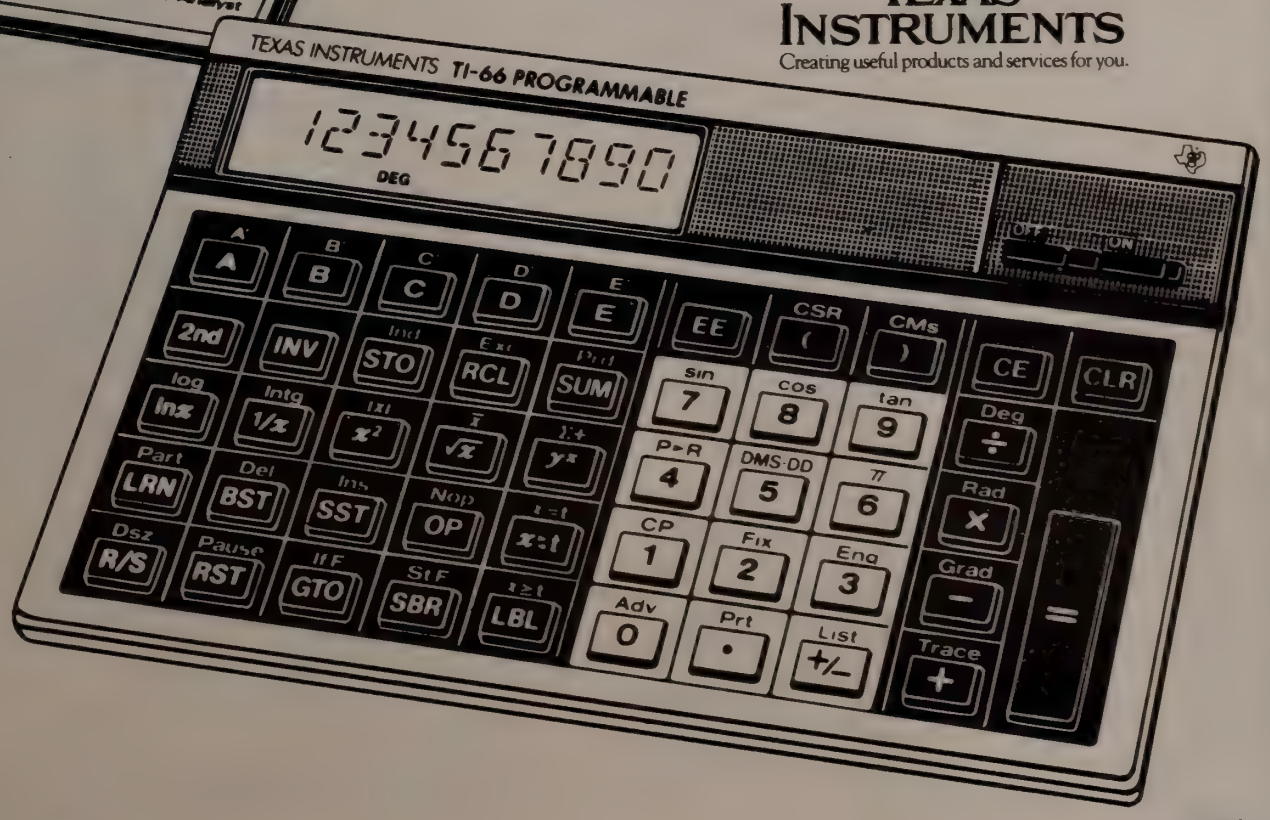


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AUGUST'S TOP 10 L.P.S

1. **DAVID SYLVIAN** — *Brilliant Trees*
2. **HOLGER CZUKAY** — *Der Osten Ist Rot*
3. **JULIAN CODE** — *World Shut Your Mouth*
4. **WHITENOISE** — *Windows of Vulnerability*
5. **GERRY COTT** — *I Left My Hat In Haiti*
6. **VIOLENT FEMMES** — *Hallowed Ground*
7. **YELLOWMAN** — *King Yellowman*
8. **ELVIS COSTELLO** — *Goodbye Cruel World*
9. **P.I.L.** — *This Is What You Want*
10. **GUN CLUB** — *The Las Vegas Story*

TOP FIVE JAZZ L.P.S

1. **VARIOUS** — *That's The Way I Feel Now*
2. **COTTON MATHER** — *Noise and Big Faces*
3. **MICHEL PETRUCCIANI** — *100 Hearts*
4. **RUBY BRAFF/DICK Hyman** — *America the Beautiful*
5. **SLIM GALLIARD** — *Cement Mixer Putti-Putti*

SPADINA'S CHANGING FACE

SIAN WARWICK

The current exhibition of photographs at A Space serves as a retrospective of the social and business communities that have centred around the changing face of Spadina Avenue. As the collection suggests, the avenue's history is representative of the kind of change that has affected Toronto as a whole.

ART

The photographs selected represent a wide variety of sources, including the Public Archives of Toronto, and several private collections. Curator Rosemary Donegan, in dividing the exhibit into two sections, effectively contrasts the purely historical with pieces focussing on the spirit and concerns of Spadina's inhabitants.

The historical section is arranged to duplicate the experience of a walk along the street, centering around recently photographed panoramas. Above and below this dividing line are photographs arranged in groups to represent specific subjects of interest. The arrangements of the hangings often juxtaposes earlier photographs with contemporary ones to ironical and highly comic effect. Often the highly comic effect. Often the contrast provided by the photgraphic record alone proves effective, even where no commentary is supplied.

An interesting contrast is provided by the inclusion of original adveritsements accompanied by contemporary photography showing the past and present use of various buildings.

The second half of the exhibit, arranged in titled groups such as Politcs and Entertainment, reflects the street without its people and their activities.

The exhibition contains a heavy dose of material supplied by communist and union groups, recalling the political character the street acquired during the early thirties. It was perhaps a natural breeding ground for activity of this kind, and the material chosen underlines the gulf between the prosperous business community and the striking demonstrators.

While much of the exhibit deals with the outward face of the street, the photographs of Peter MacCallum in particular present a different perspective. His photographs of silent interiors of shops, empty hotel rooms and side alleys provide a glimpse of Donegan's intent to present an exhibit based on theme rather than statement. Here, she links related literature mentioning the area with human interest photographs. A fascinating section on Emma Goldman displays Donegan's thoughtful arrangement of political texts, historical pictures and personal commentary in the form of transcribed interviews. In the entertainment section, photographs present some interesting juxtapositions: a stripper and her manager, church groups and orchestras. Again, the arrangement suggests the variety of commercial and private enterprise that flourished simultaneously on the street. (Miss Angel Eyes and Robert markle meet the Hungarian Youth Orchestra.)

donegan's interest in Spadina Avenue as a microcosm of the city in its evolution from the Toronto-the-good of the turn of the century to its present state is clearly in evidence through a wide variety, if somewhat haphazard arrnagement, of the exhibition's material.



Abrasha Nodelman And Daughter

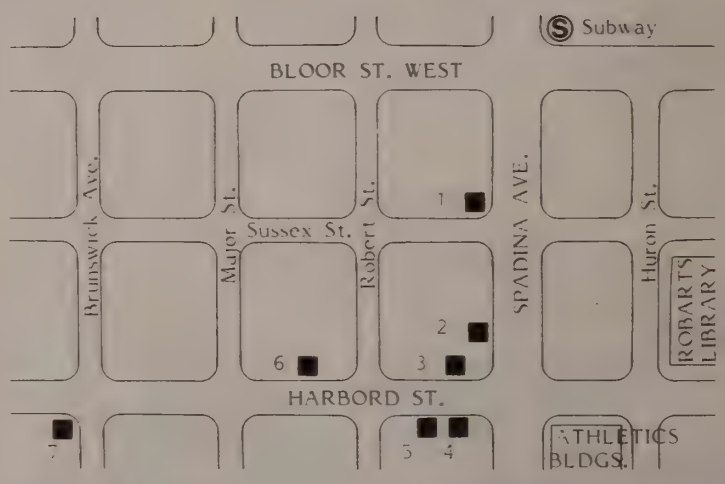
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continued from p. 19

they can be broken, the Art Ensemble first demonstrated their talent and well-versed knowledge of the traditions of the past before asserting their own unique identity. The audience was thus prepared and more inclined to accept their musical offering as a seriously intended development rather than a fortunate accident that stumbled inadvertantly upon a new idiom of expression without a conscious awareness of their actions.

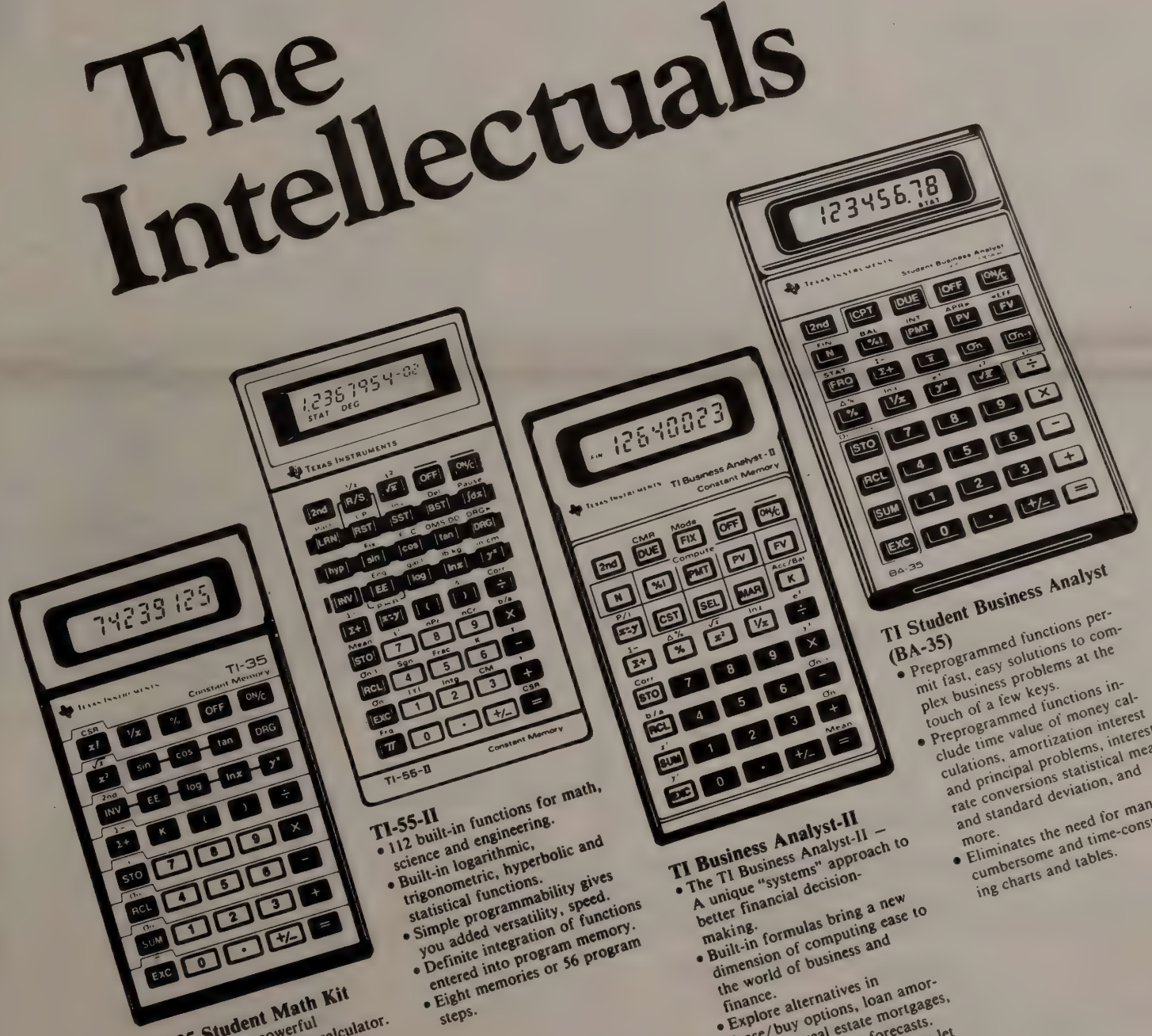
Having accomplished this, the group then slowly constructed a long and involvec composition that concentrated as much on its use of empty space as it did on notes. Without any apparent structure, the piece meandered along, unfolding oddly tangential solos punctuated by a squealing clarinet, softly blown conch shells and a variety of percussion instruments. Swelling and ebbing delicately for over half an hour, it would build up to a tumultuous climax complete with whirling lights and siren and then drop instantly into a quietly sweet melody. The open-ended potential for surprises in their loose-knit form was matched only by the versatility with which they handled the changes required.

Over the course of the second set of the show, the pace grew more heated with rhythms and sounds building into joyful cacophonies. While the blisteringly abstract screeches of Roscoe Mitchell and Joseph Jarman's saxophone solos seemed possessed of the same overwhelming power, the importance of trumpeter Lester Bowie has to be singled out. Although each of the other musicians steadily contribute to the piece on their main instruments or with the assortment of drums, gongs and bells spread around the stage, Bowie remains seated in the centre, swaying to the melodies. Concentrating intently, he seemingly marshalls his energy for the moments when he is finally playing and then he brandishes his trumpet as if he was slicing through more than just air. Set on top of the driving pulse provided by the rhythm team of Malachi Favors Maghostut and Famoudou Don Moye, the force of his solos and ensemble heads always delivered a decisive jarring edge to their music.

From the quietly decaying sound of a softly-struck gong to the thundering maelstrom of all five members pounding out an interlude of drumming, the audience was held in a rapt amazement of their creativity. The group capably guided attention through arduously complex compositions, continually delighting people's senses with the unexpected and the shocking. Combining a spirit of adventure with the vigour of their playing, their free-form jazz had the crowd howling from sincere appreciation and enthusiasm for their performance. Michael Jackson and Prince may sell a lot more tickets this summer but the Art Ensemble of Chicago will still be able to claim their title of "Great Black Music" another twenty years onward.



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Varsity Photo - Joel Dubin

SUMMER BEAT '84

Masekela's backup singers

ROHINTON MEDHORA

The debut version of Summerbeat was rained out last Sunday at Lamport Stadium, but it is an idea worth repeating next year as an able replacement for the commercially successful Police Picnics that the Garys have been presenting for the past three summers. This year's bill may have lacked that one big band with a few hit singles in its belt — Jimmy Cliff, Third World, or UB 40? — that would have attracted more than the 5000 or so people who showed uip, but the impressive list of bands scheduled to play drew from all segments of black music today.

The inclement weather all day had dampened ticket sales at the door, so the Reverend Al Green had a tough time priming the audience for the rest of the show with his brand of old time gospel and new found love for Jesus. The erstwhile high priest of love (the non-spiritual kind) now sings songs with titles like "The Lord Will Make A Way Somehow", and asks his fans to clap for Him, not him. "Now that girl in the front may be attractive, but she can't do me like Jesus can" was the closest Green got to his sexy past. His short set showed that he can still be a first rate entertainer, and he has not lost what made him a star in the first place — not the flashy costumes and suggestive movements, but the brilliant voice.

Green's gospel was followed by veteran Jamaican singer Leroy Sibbles, now a Toronto resident. His sweet songs of love are well crafted and approachable, but have not managed to garner commercial exposure. Sibbles has a smooth delivery, which was partially lost in the poor mix of his nine-piece band. He omitted one of his best songs, "Stay With Me", perhaps for an encore that never came.

Hugh Masekela is touted as hailing from South Africa, which is correct, except that he has also spent twenty years in the U.S., a fact quite evident in his music. Like the best known African musician today, King Sunny Ade, Masekela has adapted his native music to American styles and western technology. But where King Sunny has gone more towards the technology aspect — his liberal use of synthesizers, for example - Masekela has instead chosen such Americanisms as jazz instrumentation and scat singing, keeping the use of what looked like expensive keyboards to a minimum.

Eek-a-Mouse, the self-proclaimed "King of all de mouses", gave a short and weird performance, before the whole affair was called to a premature end. The two head liners of the evening, Black Uhuru and King Sunny Ade, never got to cap the festival with their traditionally strong performances, but Eek-a-Mouse did justice to that role with his peculiar vocals and stage presence. His band plays fairly routine reggae with all the right dub effects, but the imposing Eek, dressed like a maharaja, showed a "new style" of walking, talking, rapping, and singing that makes his show interesting to watch.

Summerbeat '84 had the beat; with a bit of summer as well, it would have been perfect.



Leroy Sibbles



Varsity Photo - Joel Dubin

Al Green

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Nostalgia: it's the Redmen vs the Blues

By MARG WEBB

This Saturday, as part of a special Orientation Week package, U of T's Football Blues will meet the McGill Redmen in an exhibition match. It will be a historic meeting. Since league reorganization in the early seventies, the two teams can only meet in exhibition and post league play. Once, the two teams, along with Queen's and Western, made up a proud league that had a greater following than the CFL.

Prior to the 1954 football season, U of T President Sidney Smith stressed that the Big Four football league had a "long history of good natured rivalry." He also stressed that a meeting between teams was "not an exhibition of gladiators hired to entertain the spectators."

Smith should have repeated his warning before the start of the 1955 season. In an October meeting between Queen's and Varsity, a girl suffered a concussion and headcuts in a thirty minute post game melee around the Varsity goal posts. A controversial call involving the Blues' Ronnie Stewart sparked the incident and fans got involved when Stewart charged the official after the game. During the fracas 2 students were temporarily blinded by lime dust.

President Smith blasted a strict warning after the game. He said any such "reckless" repetition would mean an end to intercollegiate football.

In the 1950s, people took college football and Big Four meetings seriously.

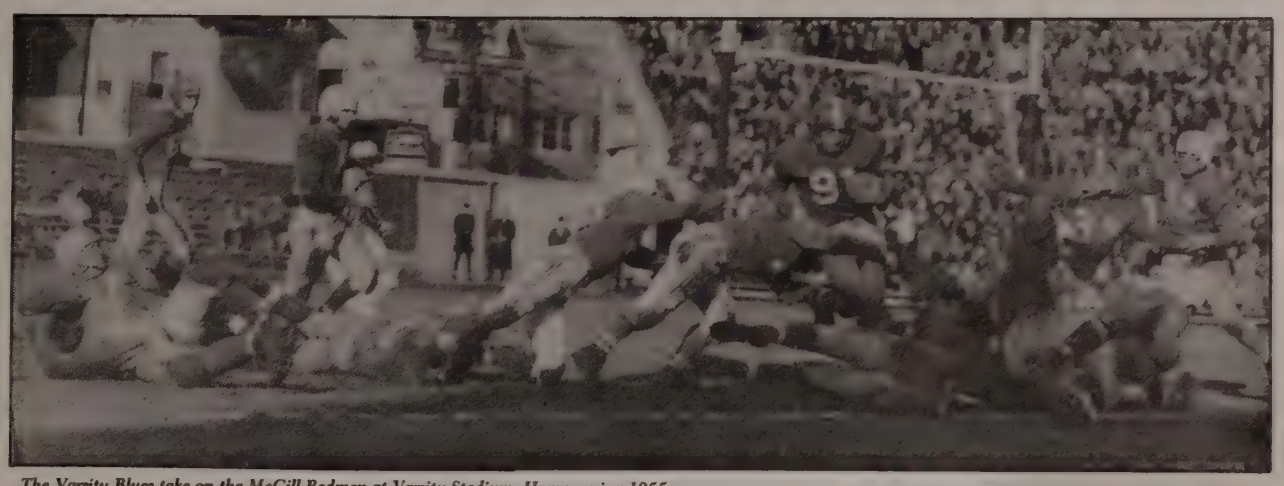
According to fifties Blues star halfback "Steamboat Steve" Oneschuck, who went on to star for the Hamilton TiCats, McGill-U of T games "used to outdraw the Argos. 17,000 to 20,000 people would crowd the stadium to flash 'go U of T' signs, pass people up through the crowds and tear out the goal posts after the game."

In 1955 the Blues met McGill in 2 back to back games, the Blues Homecoming October 20th and in McGill October 24th. Nothing U of T and McGill might do this Saturday could capture the kind of excitement these meetings generated. Giant front page headlines announcing the confrontation dominated the Varsity logo for a week before the games. The meetings captured the biggest headlines in the Toronto sports media.

Prior to the meetings, the 2 football clubs were unbeaten and looking for a clean march to the Yates Cup. The games pitted McGill's great quarterback Dickie Carr leading the Redmen's new pass attack against Toronto's "stone wall frontline" anchored by John Casey.

In the first game, as U of T fans passed 5 gallon tanks of "lemonade" through the stands and shot off rockets when the Blues scored, the Varsity side scored 5 majors, 5 converts and a field goal to coast to a "relaxed victory." The frontline kept McGill off the scoreboard until the 3rd quarter and then only let the Redmen pick up 12 points to U of T's 33.

But the Blues had only 4 days to bask in their glory atop the league standings. Back in Montreal, Dickie Carr reestablished his reputation as the greatest QB in intercollegiate history. He threw "guided missiles" to whip the Blues 16-9.



The Varsity Blues take on the McGill Redmen at Varsity Stadium, Homecoming 1955.

And the Blues had little to cheer about for the rest of the season after McGill broke their 8 game winning streak. Neither the Blues nor McGill captured the Yates Cup that year as Queen's chose 1955 to reassert their dominance in football.

The Blues met Queen's in the final but the 700 fans who followed the Blues to Kingston had to face the humiliation of hearing "T.O. no score" hollered by hysterical Queen's fans rioting in the streets after the game. The Gaels stone walled the Blues 18-0.

This Saturday's game offers the closest thing to a rematch U of T and McGill can come to. Since league reorganization tore the rivalry apart in the early seventies the 2 teams will probably only ever meet in exhibition play. And according to "Steamboat Steve" we could only hope to have about 6,000 fans turn out for the game and "that would be a good turnout," he says.

However it is an Orientation Week game. "Lemonade" will flow. The Blues are coming off a 6 and 1 season in which they won the Yates Cup. They're looking for a clean sweep to the finals this year. But the Redmen are here. It should be a good game.

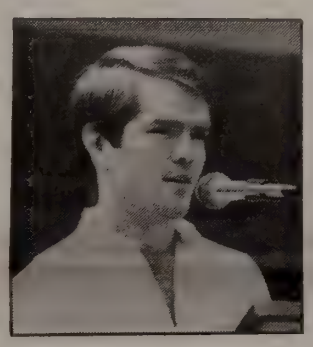
Canada pays for Olympic Dreams

By STEVE RANOT

Were the 1984 Summer Olympic Games successfusl as far as Canadians are concerned? One tends to simplify this matter by counting up our medal totals and answering an emphatic Yes. But the fact of the matter is that the total cost of preparation for these Olympic Games was as high as $100 million. Certainly an astounding amount of money being spent on amateur sport, one might think.

A hundred million dollars could very well be used for many worthwhile purposes. It could build a new sports stadium in Toronto. It could be used by the government to create thousands of jobs.

On the other hand, who can forget Alex Baumann's record-shattering performance to firmly entrench himself as the world's best ever at what he does? Or Sylvie Bernier's diving form that won her Canada's first ever gold medal in Olympic diving? Or the class displayed by Shawn O'Sullivan when the judges awarded his opponent a unanimous decision in a fight Shawn felt he had won?



U of T's Shawn O'Sullivan, who picked up a silver medal in boxing, turned away all requests for interviews last week. Though O'Sllivan mentioned returning to U of T to finish his degree, the Varsity believes he is waiting to announce that he is turning pro.

These visions will remain with us for longer than the few seconds which they will be flashed up on the TV screen during the playing of the national anthem at the close of a day's broadcasting.

But Olympic gold, silver and bronze victories are just the tip of the iceberg. They are certainly not the justification for spending this kind of money nor were they ever intended to be. Twenty-five hundred years ago, the Greeks realized the importance of a healthy body along with the lessons to be learned from sportsmanship — how to handle oneself with poise both in victory and defeat. For these reasons alone, this type of government funding can be justified. If along the way, these athletes also make the world and Canadians take note of Canadian achievements, then we have received a far greater return on our investment than we could have ever bargained for.

Two U of T athletic club members captured silver medals at the Olympics. Former student Shawn O'Sullivan did it in boxing, while track star Angela Bailey was a member of the women's silver medalist 4 x 100m relay.

Over the next few weeks the Varsity will feature other impressive Olympic athletes from U of T, decathalete Dave Steen (8th) and 5th place Canadian women's field hockey team with 4 team members from U of T. Hopefully, if Shawn O'Sullivan's agent is willing and if Bailey returns from competitions in Europe, we'll also feature U of T's two silver medalists.

CJUT gets cup

By MARG WEBB

Picture it! The voice of CJUT, U of T's own campus radio station, will be bringing you the Canada Cup live and broadcasting via satellite from Switzerland to bring you the Spangler Cup.

The CJUT Sports Network is going big and in a big way.

In what has to be considered a phenomenal coup, the campus station has won the rights to broadcast the Canada Cup this September and will most certainly get the Switzerland project in December as well.

According to Station manager Phil Cygan, CJUT won the Canada Cup rights largely on the reputation they gained from covering the Sarajevo Olympic Hockey Tournament last year. Cygan said "broadcasting at that level revealed our technical capabilities and showed that our programming is at a stage where we are able to take on high level coverage."

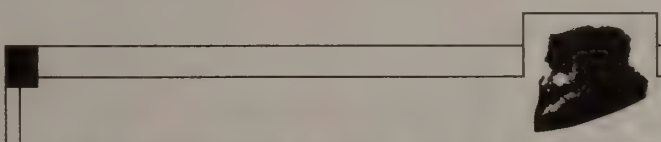
CJUT's lawyer Mel Raskin, who is working to get the station an FM license, really got CJUT the Canada Cup rights by going through the back door. CKO was awarded the major broadcasting contract but they will only service such areas as Vancouver, Toronto and Halifax. Consequently CJUT applied to cover the Cup and network their coverage out to areas not serviced by CKO.

Raskin also convinced the tourney sponsers, Labatt's, to waive the prohibitive $15,000 broadcasting fee since CJUT is a nonprofit organization. Therefore CJUT will be providing service to campus stations across Canada and will be networking out their program to such areas as Saskatoon and Fredericton. The venture will bring the radio station an estimated 4 million listeners.

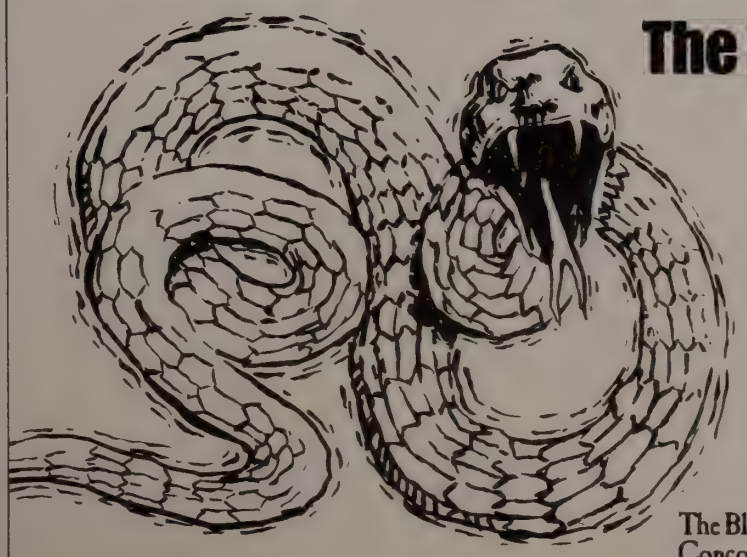
CJUT will send 3 man crews to each of Canada's games in Montreal, Edmonton and Calgary. In Montreal Mel Raskin will share the colour duties with David Cooper while Cygan will provide the technical support. CJUT Sports Network Director Angus Smith will team up with U of T's sports information officer, Paul Carson, for the western tour.

Cygan says "Smith and Raskin were instrumental in getting the sports network off the ground last year." CJUT is the regular voice of the Blues but Raskin has used his contacts in business to get games that CJUT would not normally get.

For the Canada Cup the station will put together a half hour pregame show, an intermission show and break back to Toronto during the intermissions to update the Varsity sports scene. Cygan promises that the station will be going after high level personalities to fill out their intermission shows.



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SPORTS

BLUES NOTES

President's Sons Get Gold

Former U of T president Dr. John Evans watched his twin sons, Mark and Mike, lead Canada's rowing 8's to a gold at the Los Angeles Olympics. The twins rowed for Queen's University and Oxford. They originally planned to compete in the rowing pairs at the Olympics but the Canadian coach, Neil Cambell, convinced the M.A. students that the Canada 8's had a chance for success if he could complete the team with the right personnel — and that meant Mark and Mike.

Changes, Changes

Eleven Blues teams will head into the '84-85 season with a new coach at the helm. The most notable, and not so new coach, is Tom Watt who has come home to once again coach the Hockey Blues. Before being lured away to the Winnipeg Jets, Watt coached the Blues to nine Canadian championships between 1965 and 1979. British track star Cherry Vanderzande joined the U of T staff as as cross country and middle distance coach. Vanderzande was a commonwealth champion in the 800m. Retired tennis coach Ken Wood is stepping into coach the Blues fencing team, leaving Blues player John Naccarato to take over tennis. Staffer Ron Murphy will be calling the shots in curling; Nigel Rothwell is taking over the men's gymnastics program; Cindy Row (believe it or not) will be at the helm in rowing; high school teacher John Charleton is the Rugby Blues new coach and Janet Gaits will coach the nordic program. Football's Doug Mitchell, a CIAU wrestling coach of the year in '81, will also lend his authority to the U of T wrestling team.

Arena Renovation on Schedule

The Varsity Arena renovation program, a $2.8 million scheme to make the Blues pond once again Toronto's second best arena, is right on schedule. Construction started in early August and the forecast is that the ice will be in by the end of October — on time for the Men Blues home opener on November 7th. Lottario kicked in $1.45 million for the arena rejuvenation and a fund raising drive led by the late Tony Cassels added another $480,000. The arena will be home to men's and women's Varsity hockey, the Blues basketball teams, 100 plus intramural teams, the Toronto Tornadoes basketball team, and the Toronto Figure Skating Club. Any time available beyond that will go for $1,500 an hour.

Carleton Thumps Blues in Exhibition Opener

BY GLENN MARTIN

Showing the rough edges characteristic of a rookie-laden football team, the Varsity Blues opened the 1984 exhibition schedule by bowing to Carleton Ravens 17 - 10 last Sunday at Varsity Stadium.

When running back Andy McVey fumbled on the first play from scrimmage, the tone was set for a day of miscues.

Three first quarter fumbles hurt, but the most costly error was committed by punter Lance Chomyc. With just over seven minutes remaining and the Blues trailing 10-9, Chomyc mishandled a perfect snap and ate the ball on his own 44. Three plays later, Carleton's Clark Oliver plunged over from one yard to cement the victory.

The Ravens lived off the big play. They opened the scoring in the first quarter on Oliver's 35-yard burst up the middle. His second major was set up by a 41-yard bomb from Cam Collins to Joe Barnaby.

Luigi Iafrate tallied Varsity's lone touchdown on a two-yard run early in the fourth quarter. Two missed field goals and a 63-yard single by Chomyc rounded out the scoring.

"We had a chance to win, but the turnovers did us in" said head coach Doug Mitchell. He did not hesitate to point the finger of blame at Chomyc, who has been in his doghouse before. "Our kicking game let us down," Mitchell stated bluntly.

Quarterback John Finlayson, who rotated with Rod Moors and Tim Healey at one of the Blues' few deep positions, said Careleton forced many of the turnovers. "They were attempting to rip the ball out of our arms. They're a very physical football team."

On a positive note, wide receiver Andy Filipiuk was a standout, snaring 8 receptions for 132 yards. Blues rolled up most of their passing yardage in the second half when they began exploiting the loose man-to-man coverage of Carleton's cornerbacks.

"We made a lot of admustments at half-time" said impressive new running back Billy Horvath. "It's a matter of taking what they give you, whatever works."

The post-game dressing room atmosphere was positive. "We're not down; we just made some mistakes" said Healey. Mitchell offered "we played hard and this was good experience for our freshmen."

The Blues will attempt to get on the winning track when they go head to head against the McGill Redmen this Saturday at Varsity Stadium in a special Orientation Week game.



The Blues spent most of their time scrambling for the ball in Sunday's loss against Carlton. The rookie laden team will be working on the rough edges for Saturday's confrontation with McGill.

Rookies, No Shows Story of Football Camp

BY GLENN MARTIN

The first week of training camp found the U of T Blues experiencing growing pains — both literally and figuratively. As their bodies endured the four hours a day of punishing drills and scrimmages from August 25 to 30, it became apparent that these players, half of them rookies, will take time to gel into a cohesive and contending unit.

An old football adage holds that games are won and lost in the trenches. If so, the Blues could be in for a long year.

Having lost stalwarts like Adam Crawford and Rick Makos, offensive line coach Ray Zaremba is working with some very green blockers. However he sees great potential.

"What they lack in experience, they make up for by working hard and by being big. They average about 240 pounds." But with only six candidates for the five spots, Zaremba admitted "we've got to stay healthy."

The revamped defensive line is also suspect. Lacking both size and experience, the newcomers will struggle to fill the shoes of Eric Upshaw and Joel Trickey.

Though the depth chart is thinnest along the lines, the problem is a pervasive one. "We had about 20 no-shows" lamented head coach Doug Mitchell. With only 47 players remaining, no cuts were necessary.

The minimal competition for starting jobs allowed the first-string lineup to be settled quickly. "We don't use exhibition games to determine positions", Mitchell said. "That's done at camp. We play those games to win."

With two days off before facing Carleton, most players were glad to see the end of the first and most gruelling week of two-a-day workouts. "It's unpleasant" conceded defensive end Justin Parry. "But you gotta grin and bear it because it's for your own good." Of the conditioning process, a relieved Andy McVey declared "the shock is over."

According to the veterans, the camp has been positive despite the sparse turnout. Guard Rob Raycroft said the initial stage was "shorter, more intense, and better organized" than a year ago. In 1983, Mitchell began his tenure as Varsity head coach by extending camp to two weeks before the exhibition schedule in order to implement his methods and become familiar with his personnel.

The players were emphatic in their praise of Mitchell. Though less demonstrative and verbal than some of his assistants, his involvement and understated intensity do not go unnoticed.

"Mitchell gets right in there and does things you wouldn't expect of a head coach," said running back Chris Wirth. He claims Mitchell is more inspiring than former head coach Ron Murphy, "who sat back and delegated authority a lot more."



photo by Donna McLaughlin

Offensive tackle Dave Abbey grinds it out in one of the Blues' grueling 2-a-day practices.

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THE VARSITY
ISSUE NO. 2 VOL. 105 MONDAY, SEPTEMBER 10, 1984



Pope Joan... see page sixteen

York averts strike

By ADAM CORELLI

Classes will begin today as scheduled at York University after a tentative settlement was reached last night between the administration and full-time faculty members.

The agreement gives employees a wage increase of 6.5% phased in over one year, according to a source who wished to remain unidentified. The University's Board of Governors and the union members are both expected to ratify the contract.

The full details of the settlement will be announced Wednesday, if ratified by the union membership.

All but 35 of the 960 employees affected are professors. The rest are librarians.

The dispute has been watched with interest by University of Toronto faculty members who are considering unionizing their faculty association.

William Farr, a negotiator for York University, said job security wasn't an issue but that money was "...with a lot of peripheral issues as well."

Acknowledging that a one year settlement had been reached, Mr. Farr said both the administration and the union didn't seek a longer contract because of uncertainty over what effect the Bovey recommendations will have.

The Bovey Commission report on the future of education in Ontario Universities is expected later this fall.

Hollace Rinehart, the chief negotiator for the faculty association, said that although money was an important issue in the dispute it wasn't the only issue.

"We were concerned about a very aggressive administration that was engrossing on traditional faculty prerogatives, such as appointment processes...and tenure," Mr. Rinehart said.

He added, "they (the administration) thought the faculty could be pushed around..."

Mr. Rinehart also said students won't face any disruptions and that most professors have already prepared course outlines to give out in today's classes.

Continued on page 3

SAC tells professors to negotiate

By MIKE PROMISLOW



The Students' Administrative Council (SAC) will support the university in asking professors not to go to a third party to determine how much they are paid through binding arbitration.

The binding arbitration proces has been used on a trial basis for the past two years and the Faculty Association (UTFA) is demanding that it be made permanent, and are backing up their demands with the threat of forming a union.

A SAC report, prepared by a committee which included SAC President Bob Jones, recognizes UTFA's right to not have pay increases dictated by the university administration. But the report goes on to reject the binding arbitration option because, it says, a negotiated settlement is better than an imposed one, the present system guarantees fairness, and bargaining forces each side to face the question of their role within the university structure.

Jones feels that sometimes the faculty sees themselves as a special interest group within the university structure.

Jones feels that sometimes the faculty sees themselves as a special interest group within the university, and at other times as partners with the administration. Since the only time they must decide between these two roles is during the bargaining process, the introduction of binding arbitration would leave the faculty free to avoid the issue of their role in the university.

UTFA President Peter Dyson disagrees with Jones on several points. He thinks the relationship between the administration and faculty should be that of employer and employee, and that binding arbitration would only make the negotiating process clearer. Dyson says he is "puzzled" by Jones' logic which states the present system is satisfactory.

"There is no system in place right now," Dyson told *The Varsity*, "what we are looking for is some kind of process."

Dyson is also quick to point out that unionization, which has come about at four other Ontario universities, is not a favoured option.

Administration spokesperson Vice-President Frank Iacobucci said the report was "an important document" which was welcomed as an impressive contribution. he did not say, however, how much impact SAC would have on the negotiations.

In other developments the U of T administration has told the Faculty Association that a mediator, to be appointed in an attempt to solve the binding arbitration issue, will have to keep quiet about his or her deliberations.

"I think the Faculty Association will find it unacceptable to have no public comment on these negotiations" said Dyson.

SAC paints crosswalk

By RICHARD VERRIER

An early morning raid by angry SAC representatives on Queen's Park Crescent resulted in the temporary installation of a crosswalk adjacent to Hart House last Wednesday morning.

Metro roads workmen later painted over the vandal crosswalk while a police officer attempted to guide traffice. The situation was both confusing and potentially hazardous to students and commuters.

Many students thought the crosswalk was a "terrific idea", noted Students' Administrative Council (SAC President Bob Jones.

Students at SAC, frustrated with a report released in May by the Commissioner of Roads and Traffic, acted to ensure "there would be no accidents", said SAC Executive Assistant Peter Waite.

The Hart House crossing has had a history of its own for the past thirty years. Richard Alway, Warden of Hart House, recalls that even when he was an undergraduate (in the 50s) the crossing was dangerous for students going to and from St. Michael's or Victoria College. Furthermore, with an estimated 6000 students per day passing to an from Har House the situation has become, as Prof. Dunphy puts it, "potentially tragic."

Last spring a series of letters written to City Hall from U of T demanded that something be done to ensure the safety of students. Bob Jones (then president of the Victoria College Students' Council, VUSAC) wrote to

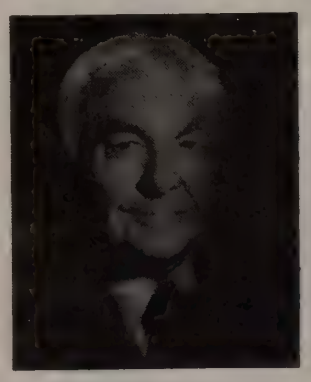
Continued on page 3

Commission challenged

By RICHARD BALNIS



THE BOVEY COMMISSION



The Commission on the Future Development of the Universities of Ontario was created last December to study the future of Ontario's universities. Its final report is expected November 15. Richard Balnis is a researcher with the Canadian Federation of Students-Ontario. He is travelling with the commission and this is the first of four articles from the Commission's month-long process of public hearings.

As the Bovey Commission began the first week of its month-long hearings on the future of Ontario's universities, commission members repeatedly stressed that they had "no preconceived ideas", that "our minds are very much open", and that they were "here to listen". In fact, the Commission's findings are to be "based on what we hear from you and your briefs".

After four days of hearings in Sudbury, Thunder Bay and Toronto, however, the commissioners showed that when it comes to underfunding and the financial crisis facing Ontario's universities, their minds were already made up: it is not an issue that they are really prepared to deal with. At times, it seems that the commissioners expenditures, a problem that a "relatively modest amount of money" would solve. He also remains convinced that may be only marginal" in relation to total university do not even think a problem exists, let alone that it can be solved.

Edmund Bovey, the chair of the commission, is a prominent businessman, with close connections to the Black corporate family. He is also a member of the Guelph University Board of Directors. Since his appointment in January, Bovey has repeatedly denied that there were cutbacks in the university sector. Last Friday, he suggested that "underfunding even such modest funds are not available from the government. Bovey's stock question during the hearings is "who gets cut back (to fund the universities)? Will it be the hospitals?"

Dr. Fraser Mustard has endorsed this approach as well. The third member of the commission, Ron Watts, former principal of Queen's University and chair of the Council of Ontario Universities (COU), a voluntary association of university administrators, has argued in media interviews that he simply did not know what resources might be needed to assist Ontario's universities to recoup lost ground. For him, "throwing money" at any such problems was not an answer. An arrested decline in university resources was preferable to a continued decline, and it was time the universities took "optimal" advantage of this development.

Despite historic differences and regional antagonisms, the delegations from Northern and Southern Ontario focefully united last week to plead for increased public funding of Ontario's univer-

Continued on page 6

TIME & PLACE

This column is a new day by day listing of all on-campus events and will appear every Monday. We welcome any and all contributions! Announcements are free of charge and should be submitted by the Wednesday before. All contributions must be typed, double-spaced.

MON . SEPT . 10

8:30pm FRAT WEEK: THE BRUNSWICK

10:00pm RECEPTION AT BETA THETA PI
131 Lowther Ave. (at Huron)
For those men interested in Fraternities and Frat week activities. For information contact Damian McNamee 922-3566

9:00-2:30pm AIESEC INFORMATION SESSION
for those interested in the International Association of Commerce, Economics and Computer Science Students. See the AIESEC desk all this week in the Sid Smith lobby

WED . SEPT . 12

7:30pm FRAT WEEK: BARBEQUE
at 85 Bedford

THURS . SEPT . 13

5:00pm SAC FREE FILMS
presents: THE EMPIRE STRIKES BACK at Erindale, Rm 2072 in South Building

7:30pm RECEPTION AT BETA THETA PI
131 Lowther Ave. (at Huron)
For those men interested in Fraternities and Frat week activities. For information call Damian McNamee at 922-3566

8:30pm FRAT WEEK: TOGA TOGA TOGA
at 165 St. George

FRI . SEPT . 14

7:00pm SAC FREE FILMS
PRESENTS: THE EMPIRE STRIKES BACK at Scarborough in Rm S-319

4:00pm SUDS — THE ENGINEERING PUB
IN THE Sanford Fleming cafeteria (doors open at 4:00pm)

8:30pm ROSCOE'S PUB
at Whetmore Hall (New College)

8:30pm FRAT WEEK: FRAT CRAWL
at: 131 Lowther, 180 St. George, 45 Madison, 22 Madison.

SAT . SEPT . 15

9:00-6:00pm TRIP TO NIAGARA FALLS
tickets $10.00 (inc. bus fare) bus leaves from International Students Center (for more information call 978-2564)

7:00pm SAC FREE FILMS
presents: THE EMPIRE STRIKES BACK
in the Med. Sci. Auditorium

8:00pm VILLAINS CONCERT
in the UC Refectory
students $3.00, non-students $4.00.

9:00pm FRAT WEEK: CASINO NIGHT
at the SAC Pub.

GOTTA DATE?

TIME AND PLACE is a new column that offers a complete listing of all eventful dates — concerts, theatre, films, lectures, club meetings and other on-campus "Happenings".

If you've got a date you want others to know about, let us know and we'll spread the word. If you don't have a date look us up and you're sure to find great ways to spend your time.

Drop off your announcements to the Varsity, ATT: TIME AND PLACE by the Wednesday before the publication date. For further information call us at 978-2831.

HartHouse

UPCOMING EVENTS

MON. SEPT. 10 JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.

MON. SEPT. 10 GREAT HALL DINNER SERVICE RESUMES. If you haven't eaten at the Great Hall this term, do drop in this evening anytime between 4:30 - 6:30 p.m.

MON. SEPT. 10 YOGA CLUB CLASSES - instruction in Hatha Yoga is provided by Axel Molema. Monday evening sessions for Beginners at 7 p.m. and Advanced Beginners at 8 p.m. until April 29. Class fee: $23 plus membership fee of $4. Pre-register early in the Programme Office weekdays, 10 a.m. - 5 p.m. as class size is limited. (Note: additional classes on Wednesday evenings.)

MON. & TUES. SEPT. 10 & 11 HART HOUSE SINGERS - a choral music group invites one and all to sing and endjoy, auditions never required. Rehearsals carry on Monday evenings from 7:15 - 9:30 p.m. under the direction of James Wells. Meet in the Debates Room.

HART HOUSE CHORUS NEEDS YOU, BASS, SOPRANO, ALTO, TENOR voices wanted. Drop by the Map Room for auditions either evening or Sept. 17. Auditions run from 6:30 - 9:30 p.m. First Chorus rehearsal Wednesday September 19 in the Great Hall at 7:15 - 9:30 p.m. under the baton of John H. Tuttle. Please remember to bring your student card for presentation.

TUES. SEPT. 11 BRIDGE CLUB still needs more duplicate or rubber players. Drop into the Debates Room and speak to interested committee members on any Tuesday night.

WED. SEPT. 12 YOGA CLUB CLASSES - instruction in Hatha Yoga is provided by Axel Molema. Wednesday evening sessions for Beginners at 7 p.m. and Advanced Beginners at 8 p.m. until April 29. Class Fee: $23 plus membership fee of $4. Pre-register early in the Programme Office weekdays, 10 a.m. -5 p.m. as class size is limited.

THURS. SEPT. 13 ARCHERY CLUB -OPEN MEETING for those interested in top notch or novice bow and arrow competition. Find out all the facts at 5 p.m. in the Hart House Range. It's hidden away in the North Wing sub-basement — descend the stairs opposite the Locker Office.

THURS. SEPT. 13 NEW HART HOUSE ORCHESTRA - holds an OPEN REHEARSAL for aspiring and inspired musicians. All U of T students welcome - remember to bring along your student card. 7:30 p.m. in the Great Hall.

THURS. SEPT. 13 TABLE TENNIS OPENING SOCIAL MEETING to hear about the club's planned activities. 7 - 9 p.m. in the 3rd floor South Sitting Room. Table Tennis play takes place on Friday evenings, 7 - 9 p.m., Lower Gym, North Wing.

FRI. SEPT. 14 REMINDER, THIS IS A "PRESIDENTAL HOLIDAY" AT THE UNIVERSITY. HART HOUSE WILL REMAIN OPEN AND WILL OPERATE ON OUR "WEEKEND" SCHEDULE. THIS MEANS THAT THE RECREATIONAL ATHLETICS FACILITIES WILL BE OPEN AND SO WILL THE ARBOR ROOM, BUT OFFICES WILL BE CLOSED.

RECREATIONAL ATHLETICS REGISTRATION BEGINS FOR ALL CLASSES - DOORS OPEN AT 10:00 a.m. but arrive early and expect a lineup — we promise it will move quickly. REMEMBER to bring your brand new 1984-85 student card with you, it is required for registration. Clip 'n Save this issue's large ad listings schedules for *fitness, dance, swim, squash, strength training,* as well as *aikido, table tennis, t'ai chai* and *deep stretch* information or drop into Room 101 for printed programmes (while they last).

N.B. EXTENDED REGISTRATION HOURS UNTIL 6:00 P.M. FOR THREE DAYS -SEPTEMBER 17, 18, 19.

MON. SEPT. 17 FITNESS CLASSES RESUME — multiple choices offered. Meet in the Lower Gym, no registration needed, but you must carry your 1984-85 student card with sticker. Classes are open to all Hart House members including staff and alumni who have a valid membership card via payment of fees. See Room 101 for schedules.

MON. SEPT. 17 RECREATIONAL ATHLETICS AIKIDO DEMONSTRATION AND REGISTRATION with Sixth Degree Black Belt Chief Instructor T. Kimeda. 4:30 - 5:30 p.m. Activities Room. Classes begin Sept. 19. Pre-register Room 101 weekdays. Fee: $45.00.

MON. SEPT. 17 HART HOUSE POOL HOURS: Monday - Friday: 7:00 a.m. - 9:00 a.m., 11:00 a.m. - 2:00 p.m., 4:00 p.m. - 11:00 p.m.*
*N.B. Wednesday nights pool closes at 9:00 p.m. for Underwater Club.

IMPORTANT PHONE NUMBERS: Hall Porter's Desk 978-2452, Programme Office 978-2448, Recreational Athletics 978-4732 and Food Services 978-2444.

WEDNESDAY. SEPTEMBER 19 — A VERY SPECIAL DAY ORGANIZED FOR YOU

ALL U of T UNDERGRADUATE AND GRADUATE STUDENT MEMBERS OF HART HOUSE WELCOME

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Radio show asks "Are our universities a mess?"

Callers attack college quality

By JOHN LORINC

"Our universities seem to work on numbers and not quality."

This was the common sentiment of callers to a CBC Radio current affairs program which to discussed the state of Ontario universities with York University professor Jack Granatstein last Thursday.

The Radio Noon show dealt with an issue near to the hearts of Ontario's academics (both students and faculty), especially now that the Commission on the Future of Ontario Universities, headed by Edmund Bovey, has begun to hear submissions across the province.

"There is no longer a world class university in the province," claimed Granatstein.

He summed up the major problems as follows: Overloading the universities with too many students; underfunding; low entrance standards and the tenure system.

Granatstein pointed out that in the past 25 years the universities have been financed according to the number enrolled and as a result, some institutions packed the classrooms to obtain more funding.

A caller from York complained that the overcrowding results in unmanageable administrative problems, familiar to anyone who has ever waited for three hours to sign a registration form.

The problem of universal accessibility has exacerbated the major problem of educational standards, said Granatstein, while at the same time flooding administrative systems designed for smaller numbers.

Callers to the program expressed dissatisfaction with both the quality of Ontario students as well as the professors.

The problem of students who come to university to "freeload", who are cynical about the concept and quality of higher education, or who are barely literate were voiced by a mature student at York and a retired professor, both who had been away from the system for some time.

To counter these problems, Granatstein advocates bringing back province-wide Grade 13 final exams and setting tougher but more all-encompassing entrance requirements. He also feels the standard can be raised by seriously reviewing public education all the way down to the primary school level.

Granatstein feels that these steps would help phase out problems such as grade inflation or "upward slippage", which are manifestations of lower educational demands.

Yet the problem of quality also lies with professors and the system of tenure or job security.

Granatstein mentioned that tenure was introduced in the Sixties to guarantee professors academic freedom but recently it has evolved into a system of job security for professors who have served their duty.

He pointed out that the cutbacks on the system began about seven years ago and budget cuts resulted in poor facilities and overcrowding but it didn't result in a reduced staff as would be the case in any other organization with budget problems.

Thus there is a substantial amount of "dead wood" in the faculties around the province. Many teachers (whose average age is about 45) have seen 15 or 20 years of steady deterioration and have, as a result, become exceedingly cynical about their own position as educators, said Granatstein.

"If a professor is bored and simply not producing decent research, should he be dropped?" challenged one caller.

Granatstein admits this is a serious problem but he is not hopeful that it will be resolved.

Sculpture vandalized

BY PAULA KULIG

A sculpture was destroyed Thursday night on the U of T campus, possibly by students involved in Orientation Week activities.



The sculpture, called "Floating the Robarts Library" was located along the south-west side of Robarts Library. It was part of Art Walk '84, sponsored by the University of Toronto Art Committee to mark Ontario's Bicentennial and Toronto's Sesquicentennial.

Rod Grover, the artist, said the sculpture had been vandalized 2 or 3 times over the summer, "but it was nothing that I couldn't correct." This time, all the hardware along the bottom was bent over, so it had to be dismantled. "I realized I couldn't put it back up," he said.

Grover said he was informed of the damaged sculpture, which had an insured value of $6,000, by a fellow artist. He said the damage was "possibly caused by a frosh activity" and would growth and maturity and spend one week going the other way."

An officer at the U of T Police, who did not wish to be identified, said that no call was received regarding the incident, and that the damaged sculpture was discovered Friday morning.

"It didn't look too damaged to me," he said.

fight for crosswalk

Continued from page 1

the alderman, John Sewell in October requesting that safe travel routes be provided for students by means of lights or crosswalks around the Queen's Park Circle. Students use the Hart House crossing instead of other safer routes because it is the shortest route to classes. Often they have only 7 minutes to travel the 600 metres to class.

Professor William Dunphy, Principal of St. Michael's College and Professor, Johnston, Principal of Victoria College, reiterated Jones' points in letters to city Hall in March.

Later members of SAC and VUSAC took things into their own hands by making a film showing the volume of students rushing across Queen's Park Crescent adjacent to Hart House. Anne Pyke, now president of VUSAC, who was involved in the film, felt that through the film students could appeal to the Department of Roads and Traffic on a more personal level.

The alderman John Sewell to whom Jones had written took action and contacted the Traffic Committee to arrange for a meeting with students to show the film. The meeting was held in March.

After this meeting, Paul Godfrey, former Metro Chairman, asked the Commissioner of Roads and Traffic to do a study of the walkways, crosswalks and underpasses surrounding Queen's Park.

The report took into account all the major pedestrian routes surrounding Queen's Park. Out of all the routes studied the Hart House crossing was found to be the most heavily used; studies indicate 2887 pedestrians crossed in one day.

There were four options considered in the report. These were: a pedestrian overpass at an estimated cost of $300,000, or an underpass at $600,000; installing a crosswalk or a pedestrian activated signal light; creating a delay on the corner of Hoskin and Queen's Park; and diverting students away from the Hart House to the Wellesley underpass.

The report concluded that an overpass or an underpass would be too costly and students would tend to avoid using such facilities. The possibility of a crosswalk or a signal light crossing adjacent to Hart House was ruled out as well, because of "the lanechanging, merging, weaving and acceleration that occurs" and because of the "reasonable alternative" of the existing Wellesley underpass.

The commissioner came to the logical conclusion that the entrance across from Hart House would have to be closed off.

Reactions to the report were varied but generally the administration agreed with the students councils.

Dunphy remarked that it is "reasonable" to point out the existence of another, safer crossing, but inevitably" quite irrelevant", given that students will always take the shortest possible route.

Jones agrees that the commissioner's arguments are irrelevant. "He throws everything in but the kitchen sink in the hope that it will make sense."

Jones added that the report was probably taken in late May, when only half the number of students would use the Hart House crossing and so was not completely accurate.

He said U of T had not been consulted.

Jones was pleased, however, that the Commissioner had acknowledged the two most important factors, namely, the limited time students have to get to classes and the large volume of students crossing daily.

Jones is positive about the report since it states implicitly that something should be done and at least "perceives a solution." He does not care what particular changes are made, he said.

"That's not my job, so long as there are changes made and the Department of Roads comprehends the danger."

YORK

Continued from page 1

Negotiations for the new contract started about six months ago but the process didn't become serious until after a mediator from the Ontario Ministry of Labour joined the bargaining a week ago last Saturday.

The agreement is retroactive to last May when the last contract expired. Negotiations for a new settlement will have to begin all over again in about five months.

Both sides praised the mediator Murray Lapp.

Most universities in Canada have unionized faculty members, including seven universities in Ontario. There has been a union at York since 1976, and although they have never struck, the bargaining process has gone to the last minute a couple of times before settlements were reached.

Now that the administration at York has settled tentatively with the full-time faculty members it can turn its complete attention to part-time faculty members and teaching assistants. Unions representing those employees are about to enter the conciliation process with the administration.

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WATCH FOR THE SPECIAL CAREERS?!$ NEWSPAPER IN THE SEPTEMBER 17 ISSUE OF *THE VARSITY*.

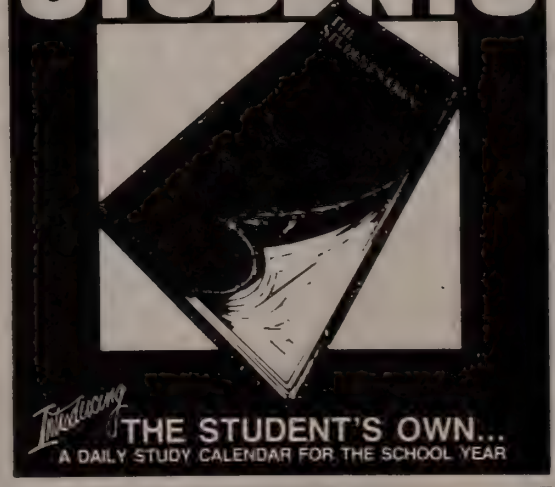
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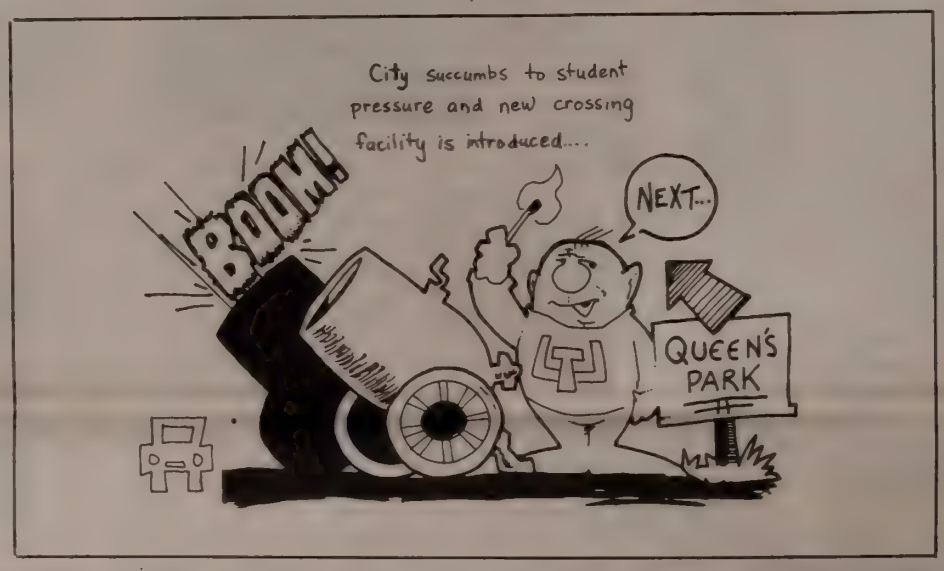
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A Deadly Crossing

The chances are good that today, on your first day of classes for the fall term, you will risk death. That is, if the location of your classes requires that you cross the western segment of Queen's Park Crescent near Hart House. You needn't worry too much though--after all, only four pedestrians were involved in accidents there last year, and only a few hundred narrowly escaped injury.

In fact, it's a safe bet that you will make it across today without much problem (unless in your hometown it is make it across today without much problem (unless in your hometown it is not common for cars to whiz through a university campus at 60 km/hr). But what about tomorrow and the day after? And what about the 6,000 or so other students in the same predicament?



It's a risk you shouldn't have to take. True, there is at least one relatively safe means of crossing Queen's Park (at the Wellesley St. underpass), but students rarely have enough time to take the long way around. The ten minute "recess" between classes does not provide for the three or four minutes it takes to leave an overcrowded classroom, let alone for the eight or so minutes it takes to walk from New College to St. Mike's — that is, providing the first class does not run over schedule. Students simply do not have the time to play it safe.

Pleading with Toronto City Council for a solution to the problem has proven successful, but only mildly so. Pressure from (then VUSAC President) Bob Jones and from U of T Profs. Johnston forced a report on pedestrian accessibility at Queen's Park, written by the Commissioner of Roads and Traffic. Though the report will be officially presented on September 25th at City Hall, it has already been released, and it is not encouraging. An overpass ($30,000) or an underpass ($60,000) would not be used effectively, it says. A crosswalk or traffic signal would be impractical. Which leaves us again with potentially dead students on Queen's Park Crecent.

It's not hard to see why out out of sheer frustration SAC took the law into its own hands last week, painting a fake crosswalk on the road at 2AM. Why they decided upon a stunt that itself put the lives of many students and drivers in danger is, however, less than excusable. New students unaware that the crosswalk was not real were doubtless surprised to see the rather perplexed look on drivers' faces, drivers of cars that were not slowing down.

A rather irresponsible move on SAC's part, though one that attracted a fair amount of much deserved media attention. If anything, it proved that a crosswalk on Queen's Park Cres. is a feasible option--after all, the "accelerating traffic" so often cited as an argument against a crosswalk can always be slowed down. Of course, the underpass and overpass proposals are also feasible (in fact more desirable) but they are expensive. And is it surprising that City Council would be reluctant to spend money on saving lives?

Show the City that you, at least, care about your life. The more students who attend the September 25th public meeting, the better. A pessimist might suggest that nothing will happen until somebody gets killed. We can only hope that for once this familiar scenario will not become a reality.

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LETTERS

Coalition Corrects

We the members of the Coalition for a Women's Centre at the University of Toronto are writing to inform you of several distortions and errors within the recent article regarding discussions between C.W.C. at U of T and the Students' Administrative Council.

No doubt the reporting by John Blake Knechtel was accurate, however much information supplied by those interviewed is untrue.

From the beginning of the existence of the Coalition we have actively informed SAC of our plans, progress and directions. We have spent hours on the telephone to SAC reps, delivered letters to SAC and invited SAC women to our meetings. Thus we were shocked to read a quotation from Linda Quirk that she did not "know the rules by which we would operate."

Members of C.W.C. recently attended a SAC Finance Commission meeting to present our budget and answer 2 hours of questions concerning our budget, goals and directions. Linda Quirk was not in attendance. She has attended only 2 of our meetings; at one meeting the Coalition put aside their agenda to answer her concerns for nearly an hour. We believed when she left (before an end of our meeting) that she felt her concerns had been dealt with and that she was a welcome member of our working group. Thus we were shocked to read that "I go to their meetings but my point of view is not listened to, they don't want to hear it." This is simply untrue.

We would like to make it quite clear that we do not intend to offer Abortion Counselling. It has never been our intention to offer Abortion Counselling. Far from being the "Hot Potato" referred to by Linda Quirk this is a 'Red Herring.'

Far from experiencing any opposition from St. Michael's College to the establishment of the Women's Centre at U of T as was suggested in the article, we have received letters of support from groups at St. Michael's College. We feel it is unjust of SAC to debate our funding in the light of a hypothetical conflict situation which has no basis in reality. Is SAC trying to make the Women's Centre a contentious issue when it is not?

The need for a Women's Centre at U of T has been extremely well documented. This is not a new or radical idea. U of T is the only major university or college in Ontario where this service is not provided. We are disturbed by the remarks by Neil Henderson who claims to have talked to a "few women" and concludes that the rest of us would not use such a facility.

We want to take this opportunity to stress that the Women's Centre at U of T will be open to everyone on campus.

We hope that the Women's Centre will be open before the end of the Centenary Year of Women at U of T. In the meantime all women on campus are welcome to attend our planning meetings. During September they will be held on tuesdays at 4:30 p.m. in room 51B of New College. (W.S.S.U.) For further information telephone 531-5167 or 978-3032.

On behalf of the Coalition for a Women's Centre at U of T,

Liz Powell.
Lisa Kristensen

Who Will Stop the Rain? Certainly not me, I'm only the Editor. Thanks tonight go out first to the usual gang--Geoff, John, Joel, Karen, Glen, DCJ, Adam, Kris and Alan. *Special* thanks, however, go out to those who put themselves through our nocturnal ritual and survived unscathed. Julie, Bruce (the stat whiz), Laurel, Mary, Richard and Pippa, we luv ya. Lots....Alison, welcome home. We missed your smile. Hearty congrats to Marg (sorry we missed the festivities). And greetings to the Blintz Queen him/herself (sorry).
The only thing that's ded at this University is the collective imagination of the editors of *the newspaper*.

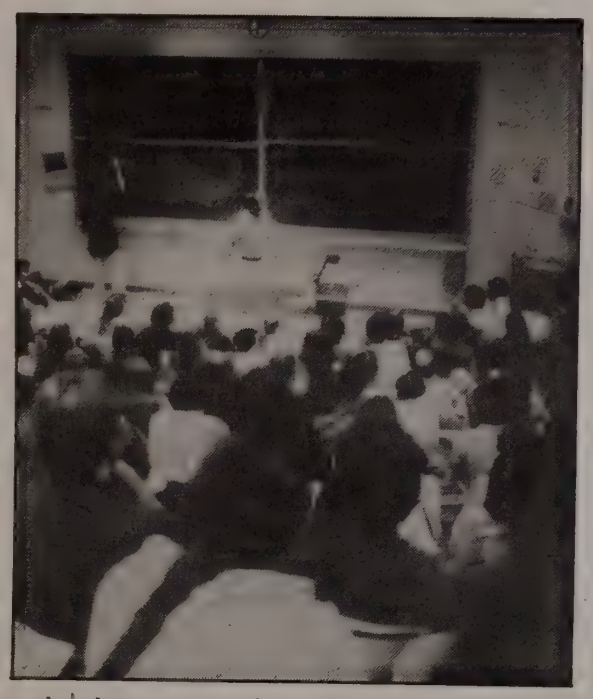
A letter to certain students

BY DAVID O. TINKER

Professor Tinker Teaches in the Department of Biochemistry and is the co-ordinator of Graduate Studies there.

Dear Friend:

Welcome to the University of Toronto. Or welcome back, as the case may be. Most letters, incidentally, identify in the first line the person who is supposed to read them: the name of the reader appears after the word "Dear". Sometimes everybody is supposed to read the letter. Letters of the latter type are then addressed to "Dear Everybody", or some abstract stand-in for everybody, such as "Dear Editor", or "Dear Theophilus". This letter is not supposed to be read by everybody, but only by a few, probably about seven, persons who are or who could be, friends of mine. In order to identify yourself as an addressee you will probably have to read most of the letter. By then, you will either have absorbed the contents or realised you have completely wasted your time. That's life.



Ironically, I am writing this letter in the hope you won't waste your time. There are a lot of good things around this campus, but they are mostly hidden under piles of discarded containers. These containers once held good things themselves, but other people removed them and having no further use for the junk in which they were packaged, discarded it. There are huge piles of junk everywhere here — you should see my desk — but under, and sometimes in the junk, there are little treasures. But you can waste a lot of time rummaging through it all.

The most abundant junk around here is abstract junk — which is kind of appropriate, I guess. This kind of junk is called superstition, and this place is full of superstition. It's also full of myths, which are completely different things: myths are insights into lasting and important patterns that occur in the world, and they are helpful and productive for people. Superstitions are sterile attempts to impose upon the world something which was never there, and they lead ultimately to spiritual or physical death. Myths celebrate Life and Truth, and have the power to free us up a bit; superstitions are lies foisted on people, and are always intended to enslave people. Get it?

Here is the biggest superstition in this place: that you can become valuable by producing something. Like most superstitions, it is based on a partial truth somewhere back there, but it is still a lie. It leads directly to the assumption that people are not valuable to begin with, but get that way later on; to the conviction that if they don't produce something they have not become valuable and are junk; and thence to the necessity of defining just what it is they have to produce. And who will decide that, do you suppose?

Once upon a time some guys — Tom Aquinas, Don Scotus, Pete Abelard and Bernie Clairvaux were their names — were hanging out in a monastery garden. Somebody said that the problem with this world is that everybody is running around killing each other for the wrong things, and somebody else said yes, but what are the right things and Pete said, it isn't too hopeful that we'll find out, but just for the hell of it let's assume there are some things that are right — call the class of such things, Truth. So Tom said — I know, why not start a place called, oh, say, um — a University! — yes, that's it, a University — where the only tdhing you are allowed to do is search for Truth; it can't hurt anything, and if we find this Truth it will have to be good because God is Truth and God is Infinite Good, quod erat demonstrandum. (Tom was very religious.) So somebody, Don probably, said yes, but what will we *do* in this University, and Bernie said, Reading and Thinking would be good for starters.

Tom, Don, Pete and Bernie did not decide what you have to produce to be valuable in the University of Toronto. Reading and thinking isn't *IT*. If you are a professor, *IT* is a research grant and lots of words printed in the right type of magazine. (The *Varsity* is not the right type of magazine). Here is the probability that any given professor's *IT* has some relevance to Truth:

$$p = (5 \times 10^{-21}) \pm 0(p)$$

If you are a student, *IT* is a grade of A+. Here is the probability that you wil produce a grade of A+:

$$p = (2/\sqrt{\pi}) \exp[-(x - m)^2/2s^2]$$

You will be interested to know that a Royal Commission has now been set up to define *IT*. Instead of the world *IT*, they use the word *Excellence;* they do not think anyone will realise that *Excellence* means *IT*. They are going to decide that the things some professors and students do are *IT*, and that some others do are not *IT*, depending on where, when and how they do it. This will ensure that money is only spent for the benefit of people who are Valuable.

In Kurt Vonnegut's book "Palm Sunday", he describes the process of academic Triage. In his example, there are three kinds of students who take anthropology courses: those who will become professional anthropologists, but will be able to use what they have learned in some other Valuable field, and they are not neglected; all the rest are corpses. A corpse is somebody who has not produced *IT*. So, friend, you are by definition a corpse until you can prove otherwise by producing *IT*, and when you flag in the production of *IT*, a corpse you will be again. Do you like that?

Most people here are full of *IT*, but I am at present low on this commodity, and I am sure you don't need any — in fact, if you are who I think you are, you did not come to this place for a pile of *IT*. You came to find treasures. Very well, I may be able to help you find some, but first of all, let's be clear on one thing: you have to agree that you are valuable *a priori*, at the start, and as a physical consequence of being born. Got it? Does this mean you don't have to do anything? Hardly. So what is the purpose of doing things, e.g. reading, thinking and applying for scholarships? Not so you can make yourself worth more, but so that you can make the world more truthful. That's what you and I can agree on. This is a Myth, by the way.

The first thing you can do to avoid wasting time in the treasure hunt is to ignore big simple ideas. Only some of them are right, and most of them are usually harmful. One of the big simple ideas is that there is an automatic machine called Technology which has or will lead to an objective knowledge of all that is truthful and good. Many people believe that, but it's just a crock of *IT*. I cannot think of any big, simple ideas that have been good or enduring — the only ideas that have been good and useful for the world have been little ideas, that bear right down on the tough reality of people and circumstances. This means that people who want to understand and use these ideas have to work hard, which is why the big, simple, arm-waving ideas are more popular. I mean, look at Semmelweiss; (there's a little treausure for you to search for). Jesus Christ had a lot of little ideas; so did Ghandi, Socrates and Einstein, to name a few more. So did Karl Marx, bu he had some big ideas too. The Ayatollah Khomeini has big simple ideas. You can't stop such ideas from happening, but just ignore them if they come along. In spite of what their followers might say, the great men and women of the world have all contributed little ideas which help us to comprehend and cope with, little real chunks of the world. This is not easy to understand. There are lots of bad little ideas too; I didn't say this was easy.

The second thing is, you should not become a corpse. Of course we already know you aren't one now, but you can quite easily become dead because other people tell you that you are dead. Don't get mad at them, we all do that to other people, *you* tell people they are dead, too — that's just life. But keep pestering them until they realise their mistake. If by chance you discover you are regarded as dead — say, you accidentally enrol in a course where this is the norm — then gently, continually and patiently badger the professor until she or he realises that you are alive and valuable. This will not be easy, as at first it will appear you are only trying to get an A+. You really don't want to get an A+. (There is a nice side benefit of being alive: you can help the professor to be alive too).

Don't waste time trying to figure out what is important to learn. Other people have already wasted their whole lives doing that, and there may be no answer. Why not assume everything is equally important to learn? You can't learn everything, but a random choice is okay, or you could be guided by a passing whim. Just learn *something*. Don't expect what you will learn will get you a job; you will get a job by chance, as you will find somebody to marry by chance, as you will die by chance. Or perhaps, not all of these. Don't be content with the superficial aspects of everything, even though you will know most things only superficially. You can only make the world a more truthful place by knowing something really deeply. The existence of Truth depends entirely on people, and partly on you.

Don't waste time worrying about what is fair, what is justice, what you deserve. You won't get it and you wouldn't like it. It's better for the world if there is bumbling compassion. Justice is just a big simple idea. Don't expect that you are going to be always successful, in the sense that everything will go your way. Research shows that if this happens for more than 5.3 consecutive days, you will lose your humanity. It is more important to learn how to fit into the little chunk of people and knowledge that immediately surrounds you. That requires a lot of effort and compassion on your part and on theirs.

The way things are here, it's kind of hard to be alive and

Continued on page 6

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unemployment makes loan repayment difficult

More students default

OTTAWA (CUP)—The Secretary of State expects about 20,000 students to default on their student loans this year as more and more graduates find themselves without work.

"The number of students who default on their loans is rising," says Theodore Kubacki, manager of the Canada Student Loan Program.

Last year about 16,000 students defaulted on their loans and in 1982, about 12,000 failed to muster up the money.

Kubacki says students who were unable to find jobs several years ago returned to school to improve their chances. He says they ended up with greater debt-loads than ever.

"Now they've graduated and there's still no jobs."

The manager estimates that $40 million must still be collected on from students who had loans extending as far back as 10 years ago.

The Liberal government has hired three collection agencies — FCA International Limited of Montreal, Associated Credit Bureaux of Canada of Toronto and Canadian Bonded Credits of Agincourt, Ontario — to collect the $40 million debt.

The agencies are governed by a stringent set of regulations, says Rubacki. "Students are not to be hounded or chased down. The agencies are not to badger parents or convince students to take out another loan."

A collector will be removed from an account if program officials discover that he or she has been using "inappropriate behavior" in collecting a debt.

Students who encounter difficulty repaying their student loans should contact their loan officer, says Kubacki. Those who can prove they are unemployed may be eligible for an 18-month extension period in which no interest is collected. All students with loans are given a six-month interest-free period before their debt is due.

Bovey Commission hearings

Continued from page 6

sities. Whether speaking in Toronto, or a thousand miles away at Lakehead University in Thunder Bay, the message was clear. In the words of Prof. Jim Gellert, the chair of the Lakehead Senate Academic Committee, "no system-wide or institutional changes ... or "tinkering" as suggested by the Commission will reverse the effects of underfunding and a punitive funding formula" that discourages university responsiveness to social need.

The Council of Ontario Universities, in its 3-hour Friday hearing with the commission, refused to play the cutbacks. Instead of accepting limited funding, Dr. Alvin Lee, current chair of the COU, urged the Commission to "make the case (to government) that chronic, sustained underfunding is the problem, all other problems are minor in comparison".

Waterloo President Doug Wright reminded the Commission of the importance of a healthy university system, a central them of the Davis government's conference on economic development that was taking place that day. For Wright, if the limited funding premise was accepted by the Commission, there would be only two choices: either "keep tuition the same (as a proportion of university income), and reduce the intake of students, or maintain accessibility and substantially increase tuition." It was suggested that instructional activity might have to be cut by 10 per cent (some 20,000 students) to cope with inadequate government funding.

Dr. Brian Segal, President of Ryerson, and brother of Hugh Segal, a prominent confidant of the Ontario government, asked the Commission to question Cabinet, rather than the public, to rid the "false myths and shibboleths" that government members might hold concerning universities. Once this was done, universities would be given a higher funding priority from government, and the Commission's work would be done.

At this point, after only one-half hour, the Commission had failed to win the support of the university presidents for what some fear is the Bovey Commission's "hidden agenda" of scaling down the Ontario university system.

In other hearings, prominent representatives also refused to accept the funding premise the Commission appeared to be operating within. Bob Pattison, chair of the Ryerson Board of Governors, passionately told the commission that "the populace must realize we are selling our birthright if we don't invest in our universities. Nurturing the able-bodied is just as important as helping the sick." He warned of the consequences of the persistent underfunding of Ontario's universities: "We'll wake up, just like they did in the United States, and find all our bridges falling down," he said.

Even the Thunder Bay Chamber of Commerce stressed that the taxpayers' investment in their universities had to be protected. To the obvious consternation of the two commissioners in attendance (Bovey had flown back to Toronto), the Treasurer of the Chamber stated his business members would support increased taxes, rather than witness a further decline in Ontario's universities.

Student representatives proved to be ardent defenders of their institutions. Under uncharacteristically tough questioning from the Commission, Barry Schmidl, president of the Laurentian SGA, cooly defended increased funding by cataloguing inequities in the taxation system and ineffective and wasteful government giveaways to corporations. Ironically, the commission moved its hearings at Laurentian off-campus in anticipation of a support staff strike over a 1.8% wage increase from the university. The strike was settled at the last minute.

Peter Kam, president of the Lakehead student's union, defended continued, and even enhanced, access to Ontario's universities, especially in Northern Ontario. He noted that a full three-quarters of 35 students randomly interviewed by the media the previous day would not have attended university if Lakehead did not exist. Lakehead President Bob Rosehart, as part of the joint submission with faculty and students, indicated that Lakehead needed an additional $5 million over the next five years to continue to fulfill this function.

It is unclear what the Commission will do next after a week of setbacks and challenges to its mandate. As well, much has been left unsaid this week. For example, the Commission has yet to focus in on a key aspect of its mandate, the re-definition of the existing policy of accessibility.

The second week of hearings will take place in southwestern Ontario, with sessions in Guelph, Waterloo, London and Windsor, returning for two days in Toronto at the end of the week.

Dear students

Continued from page 5

human, and to find the help you need to learn things. Everybody knows that teaching has kind of a low priority at U of T, and there are a lot of things that can cause you suddenly to become a corpse for the sake of efficiency — such as classes with 500 people in them — so you are going to have to try really hard. Sometimes you will be tempted to get angry and rude, but believe me, compassion and patience will be more effective in changing things. I mean, can you imagine what the effect on U. of T. would be if 500 students lined up compassionately and patiently each week to see the professor in charge of a course, or the chairman of a department? How long would it take before something changed for the better? See what a powerful thing Love Bombardment can be?

I am really sorry to put so much emphasis on the things you shouldn't do. I'm really a very positive guy; it's just that mostly I have done the wrong things in the 27 years I have been around this campus, off and on. So I am an expert on what not to do to find the hidden treasure. Besides that, mistakes are universal, general events; everybody usually makes the same mistakes. The right way to find the treasure is quite variable; in fact, it's different for everybody. One man's fish is another man s poisson as they say, yak yak. But there is one thing I can tell you that might be helpful in a positive way. Not too many people know this, students especially, so they don't take enough advantage of this marvellous offer.

The university is a place where you can discover what kind of a person you are and what your potential is; that's simple. But it is also a place where you can find the people and resources to help you reach that potential, and everyone secretly knows this is the only justification for being here. So if you want to do that, and you stick to your guns, and play it straight, *you will not be refused!*

Isn't that amazing? It's quite true though, I have seen this happen again and again. Let me run that past you again: if you ask for the treasure here, *you will not be refused*, absolutely, iron-clad guaranteed. Not too many ask, as a matter of fact, but I think this is because so few people know the secret. Now it is revealed. As a matter of fact, if every undergraduate did that, you could knock the *IT* out of the University of Toronto.

I believe there is a lot of treasure under the junk around here; there is however a good chance that we might lose the treasure, and that would be very sad. It's true that the people who have been running the place for the past 15 years or so have royally screwed up — so what else is new about the world? But things are not irreversibly screwed up yet. What is needed, mostly, is for someone to give this place a moral shot in the arm. That, I am convinced is one of your functions as a student here, and it is within your power to do it. So do it.

Your friend, I trust.

NAC head talks of election debates, feminist struggle

Chaviva Hosek, an English professor at U of T, has been active in the women's movement on and off campus for several years. In March, 1984 she assumed the Presidency of the National Action Committee on the Status of Women, a non-partisan, feminist organization which represents nearly three hundred women's groups across Canada. This past summer the N.A.C. and Hosek made headlines by sponsoring and organizing a nationally televised debate on women's issues featuring the leadrs of the three major political parties. The Varsity spoke to Hosek recently in her N.A.C. office.

By Katie Lynes
and
Greg Taylor

VARSITY. Let's start with some background. How did you get involved in feminist politics?

HOSEK. I started as a child. Actually, I was involved in a consciousness-raising group at Harvard when I was a graduate student. We spent about two years meeting once a week in a group, and talking about basically what it had been like growing up, and what it had been like growing up female. And then after about two years of that, several of us in the group decided we wanted to be more politically active; we didn't want to spend all our time thinking only about our individual lives, but about what things could be done to make the lives of women better. So I didn't do much politically in Cambridge, because by then it was time for me to leave. But in Toronto, a friend of mine was on the committee which was the greeting committee for the Women's Studies programme, and I was asked to chair the Women's Studies programme. As soon as I was in that position, people assumed I was politically active in the women's movement, which I had not really been in Canada at that point. And so I was asked to join the Ontario Committee on the Status of Women which is a voluntary organization, which has some members at U of T. Actually the person who aked me if I would consider chairing the Women's Studies programme was Laura Marsden, and she was also the person who suggested that I get involved with the Ontario Committee on the Status of Women. So it's all her fault. Then about four or five years down the road, someone was saying that NAC was having its annual meeting and they needed someone to be secretary, the charming job that nobody wants. I ran for secretary, and for my sins I won. so I was secretary for two years, then I was Vice-President for two years, and I've been President since March.

VARSITY. And how long is the President's term?

HOSEK. A year at a time and you can't be in any office longer than two years. So, if I decide that I would like to run again, I would have to decide next spring, and if I won then it would be another year after that.

VARSITY. When was NAC itself formed?

HOSEK. In 1971. There was a committee formed in order to press the government of Canada to have a Royal Commission on the Status of Women. The group of people---it included Laura Sabia and various other people---who pressed to have the Royal Commission; then, after the Royal Commission reported, founded an organization to monitor whether recommendations were being implemented or not, and that's what NAC is. And there are lots of women's organizations in Canada that hve this really awkward phrase, "Status of Women", in them, and people always wonder why this phrase, but in fact all those groups were founded after the Royal Commission on the Status of Women reported in order to press for the implementation of the recommendation from that commission.

VARSITY. Has NAC's purpose changed since then?

HOSEK. No. Its purpose hasn't changed. The source of its mandate has changed in that the Royal Commission offered a starting point as a document that came out of a massive national consultation process from people who were concerned about women all over the country. There were about two hundred recommendations. Since then we've done more thinking on a lot more issues, and there are recommendations on more issues that weren't even touched on in the Royal Commission. But the basic goal of NAC is the same, which is to act a a national organization ---it's an umbrella organization, it's not a membership organization. In other words there aren't individual members of NAC there are organizational members which at this point are almost three hundred. What we do is have a kind of delegate representation process at our annual meeting through which we get our policy, and then we spend the year working on the policy directives that come from the annual meeting and the ones that have been on our books for a million years that we haven't passed yet. We just work basically on the federal level lobbying, talking to ministers, talking to press and so on, trying to get the kinds of changes, legislative and administrative, that we think will make a difference in the situation of women. But for all the fact that the women's movement is in many ways a cultural movement, and has all kinds of broadly defined goals, NAC's major work is very much within the system in the sense that it's working on legislative and administrative change.

VARSITY. It's a reform movement.

HOSEK. It's clearly a reform movement. I mean it's not a revolutionary movement. Except that I believe you can't do any of those things without making a revolution at the same time. I don't mean a bloody revolution but certainly a social revolution.



VARSITY. Do you forsee a time when a group like NAC would no longer be necessary or when it would be assimilated into the government?

HOSEK. I dont think it should be assimilated into the government. There are advisory councils on the status of women in all governments, and those are appointed by governments. But I see a very great distinction between tghem and us because we're voluntary, because we are an umbrella organization of other vountary organizations. I don't think non-governmental organizations should disappear, and I certainly don't think they should disappear into government. It's very important that there be voices of active citizens outside government who are not part of political parties, and who are not part of the bureaucracy, and who are not part of the governmental system. Because you need people inside and outside those kinds of structures. It's telling government what it feels like out here. I think that's an essential part of the democratic process. So there is no reason for NAC to disappear into government. Sure, I can forsee a time when half the people in the House of Commons will be women, and half the judges in the Supreme Court will be women, and half the people in the Senate will be women, and half the people running major corporations will be women, and half the poor people raising children at home alone will be men....

VARSITY. When do you forsee this happening?

HOSEK. Oh, I'm very optimistic. I don't think it will take more than four hundred years....So at that time I assume that there won't be organizations like ours. However — I've thought about this a lot actually — I really don't think that women's organizations will disappear, whatever form they take, because I believe that your gender conditions your experience, and we can work hard to make it not prejudice your experience to be female, but it's still going to mean that living a female life will be different than living a male life in this society. I think that's never going to be different, and I think there will always be a place for a voice from that point of view, or from that set of historical experiences. Unless you can imagine a world in which even the basic processes, basic biological processes are no longer gender divided, and I can't imagine that.

VARSITY. Since you've been president the National Action Committee seems to have become more prominent, especially with the nationally televised debate on women's issues. Was it a personal goal of yours to bring it to the fore?

HOSEK. Well of course it would be goal of anybody working in this organization to do that. I think what has really happened is that there have been waves of success for the women's movement and I know this was going to be a good year because of the election. But one of the reasons that NAC, as part of the women's movement, has been prominent in this election is because of the interest in women's issues and in these political concerns that was aroused during the constitutional struggles. I think that we — meaning the women's movement — were waiting for another opportunity for something big to happen and the election was the space which it could happen. We did a good job organizing, a good job highlighting the issues, and so on. But I think it's because we were ready. We've been able to take advantage of historical opportunities better, which I think si what we've learned. We've learned both how to make our own opportunities, and how to use the ones that are given to us, like an election, as a chance to make our points.

VARSITY. About the debate. Has anything like it ever taken place in any other country?

HOSEK. I do not know of a place in the world where there has been a national federal election, an election on the national level, in which the people running for that office had to debate in public about women's issues.

VARSITY. So have you had any reaction from other countries?

HOSEK. We've had quite a lot of American reaction. Time, Newsweek, the New York Times and the Minneapolis Star Tribune were here at the time of the debate. And the MacNeil Lehrer report from PBS was here, and also the international service of the CBC broadcast parts of the debate all over the world. So there is a lot more attention for it than you'd expect. I don't think that what it meant has been assimilated yet, whether here or in the rest world. I think it's a significant event, I really do, and I think that its significance has been lost in some of the technical troubles in relation to it, and in some of the media coverage. But a year from now, or six months from now I'll certainly understand a bit better what it meant.

VARSITY. But now that the election's over would you say that the significance of the debate was primarily symbolic? Otherwise why didn't m ore women support the NDP, which has a good record on women's issues?

HOSEK. We don't know that they didn't support the NDP. One of the things that we do know is that in the past the support for the NDP has been overwhelmingly male, and the most recent polling suggested that the support for the NDP was now basically half and half. Even in the past there was a three or four percentage difference of support for the NDP; there would be 22% men and 16 or 17% women, and the last polls the CROP (pollster for the Globe and Mail) and (Allan) Gregg (pollster for the conservative party) did suggested that it was eighteen or nineteen per cent men and women. So that's a significant difference.

Everybody seems to have moved massively over to the Tories, but the polling also suggests that women voted less massively than men, that there was a ten percentage point spread between support of men for the PC's and support of women for the PC's. I don't know what happened in the election. We didn't do exit polls, I don't know if anybody is doing exit polls, so we don't know what people actually voted at that time. Maybe some of the pollsters will try to find that out. But you see our goal for the debate was not as simple as that, not as crude as that. In other words what we said to the leaders was: this is your opportunity to explain to the people of Canada what you plan to do for women, because all of you entered the election saying you were committed to women's equality. Okay, great, now and in what way? And this is your chance to say that to people. We were not interested in declaring a winner because, first of all, we're a non-partisan organization, but quite separate from that, that isn't the game we're in. What we were trying to do was get people out there, voters, men and women to understand the way the parties work on these issues, and to make a decision based on that information, which is more information than they've ever had before. I don't assume anybody would go in and vote only on the basis of issues of concern to women, though I think they're probably the most important issues of all. What I was hoping was that this set of issues would be part of what they weighed when they made their decision, and I think that we did that.

For example, the day before the election, the Globe and Mail did a rundown on where the three parties stood on all the major issues, and right next to social policy was women's issues. That's the first time I've ever seen Canada's national newspaper list the major issues and have in there with the deficit and with peace, women's issues. That's what we won. What we won was that this is one of the things on the agenda, one of the things to think about, one of the things to consider. And I think that's more important than anything else, because that's a long-term legacy. It's much more long-term than a particular vote in a particular election.

VARSITY. Also, the leaders made promises. Brian Mulroney for example made a lot of promises....How will NAC or how can women in general make sure that the promises are kept?

Continued on page 8

Frye offered *Who's Who* prize

By MIKE ZRYD

Northrop Frye, U of T's lovable literary giant is up for yet another award. *Who's Who in America*, North America's "foremost biographical guide", is establishing a set of Achievement Awards and Prof. Frye is one of 10 nominees in the arts and communication category.

Citing Prof. Frye's "influence on the planning of circulation in English and on the teaching of English in elementary and secondary schools throughout Canada and the United States" (and the fact that he has written "many books"), Marquis Who's Who, Inc. is making him eligible for the award's $10,000 cash prize. Although "The Anatomy of Criticism" is hardly core material in most elementary schools, perhaps it is hoped the prize will act as added incentive to America's budding critics.

Kenneth H. Petchenik, president of Marquis Who's Who, Inc., says the awards committee looked for "innovation, creativity and special insight" in prospective winners. In addition to the arts and communication, categories in the Achievement Awards include life sciences; social structures, social sciences and social policy; technology, mathematics and the physical sciences; and of course, entrepreneurship.

In arts and communication, Petchenik says finalists were those who "enriched all our lives through their creative genius." Details were not given on criteria for the entrepreneurship award.

The award ceremonies are to be held in New York at the Pierpoint Morgan Library Sept. 24 and 25.

Prof. Frye was not available for comment.

Later this month, a short list of five nominees will be chosen; as of yet, no word has been given concerning Prof. Frye's status.

All reports indicate, however, that Norry is not losing too much sleep over it.

Continued from page 7

HOSEK. They can do what everybody can do, which is talk to your MP, say: I voted for you, I expect you to do these things, or say: I didn't vote for you but you're my MP and I expect you to do these things.

One of the things that people don't understand and that I didn't understand either until I got involved in active political stuff is how important a letter or phone call really is, and how easy it is. If the forty students in, say, the American Women Writers class picked up the phone once a month and called their MP's and said: what are you doing about access to safe abortions in this riding? It would make a big difference. People really respond to letters and phone calls because they know that for every person who picks up a telephone there are thousand people who feel the same way. And so our task is to do it for them and to mobilize them to do it as well.

VARSITY. How do you juggle the demands of this job with those of being a professor?

HOSEK. I work hard.

VARSITY. What do you think of the state of the women's movement on campus?

HOSEK. Actually it's hard for me to answer that because I've done so much of my work off campus; I'm not always as well informed as I used to be. When I was involved in the WOmen's Studies programme committee, which I was until two years ago, the students there gave me a better sense of what was going on, and it seemed to me rather divided at that point, between the Status of Women Committee, the Women's Studies Student Union, the SAC Women's Commission etc.d The different student constituencies seemed to have different politics and also quite different strategies of working. I don't know if that's still the case, my hunch is that it is. I was sorry to see the demise of the newspaper, the Women's Newsmagazine, I think that was a good thing.

VARSITY. It's coming out again this year.

HOSEK. Oh, good, I'm glad. I think that was a very good thing. And I don't know how well the SAC Women's Commission did last year. My sense was that it wasn't very active.

VARSITY. Very badly.

HOSEK. That was my sense of it. With student stuff it always goes in waves because it's so dependent on who happens to get the job that year. LThere isn't the same kind of continuity as there is in other organizations, so I know that's hard. My sense from my students is that it is very mixed. In all my classes there will be some students who clearly haven't heard of any of these issues before, and there will always be some who clearly have, and who have done some thinking about it. What I can't imagine, because I'm in a way too old to imagine it, is what it's like to be a young person, a fourteen or fifteen year-old in high school, now that feminism exists, and now that there are words and names for the things that I didn't even know there were names for. I mean things that I suffered as a sixteen year-old I thought were because I was sixteen and weird and now I know that there are names for them, and people share it and talk about it.

When I was twenty-five years old it was a terrific relief for me to discover that all kinds of other sixteen year olds were going through the same thing, but when I was sixteen I didn't know that. And so I don't know what it does to peoples' consciousness growing up, to have that historical experience. Sometimes I envy the people who are fifteen years younger than me because it seems to me that they are starting so far ahead. Except I am also proud because I figure that they're starting so far ahead because of the stuff we went through, so if they weren't starting ahead then we would really have failed.

VARSITY. But there is a lot of apathy among people our age about all issues.

HOSEK. I think that's just the age...I think it's age, I think it's the economic crisis — people are worried about jobs and so on — and I think there's just always a lot of apathy, and what you discover in the world is that there are a lot of people whose entire lives are really limited by their own personal lives: their jobs and people they happen to care about and that's it. But change is always made by people who are active, and what's interesting to me is that so many of the people who are active are active about these issues. I mean there have always been people who have been active in their communities and now a significant number of those active people, particularly among the women, care about these issues. So that means we're having a change in society. I mean it's going to happen; it's happening already.

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THE NATIONAL PAGE

McGill professors resign after conflict

MONTREAL (CUP) — McGill University was unable to prevent a major conflict of interest when two of its microbiology professors interrupted their work to develop a secret invention, a report commissioned by the university says.

The two McGill professors, Irving DeVoe and Bruce Holbein, have since resigned from their McGill posts.

The Paterson report, released last spring, confirmed allegations by McGill's student newspaper, the McGill Daily, and the Montreal Gazette that the two professors:

* hired McGill microbiolgoy staff and kept them on their private company payroll while the staff received full salaries from the university;

* hired DeVoe's wife on Holbein's National Science and Research Council grant, "doing indirectly what probably could not be done directly;"

* ignored their students and were secretive about their work;

* used government research funds to buy supplies for a private on-campus lab;

* sold stock to department staff, breaking Quebec law;

* paid for the services of millionaire stock broker Irving Kott, who has been convicted of fraud.

McGill principal David Johnston said the university is now drawing up new guidelines on private research at the university. He expects senate to approve the guidelines this fall.

Some members of McGill's senate, however, are dissatisfied with the report's findings. Paddy Webb-Hearsey, McGill faculty union president, said she thought the report justified the professors' abuse of their positions.

"It seems the primary aim is to justify the happenings. The actual information is quite horrendous if taken without the opinions of Dr. Alex Paterson."

She also questioned Paterson's impartiality, saying he works for Royal Victoria Hospital, which is closely associated with McGill's medicine faculty, including the microbiology department.

The two professors set a precedent at McGill when they rented lab space cheaply at the university last year, used school equipment and personnel to develop a secret process for removing metals from liquids. They did so while still employed as full-time professors.

According to DeVoed and Holbein, the process can be used to remove iron from foods, stopping bacterial growth, and precious metals from mine tailings.

ENGINEERING PAPER GUILTY OF SEXISM

SASKATOON (CUP) — Engineering students at the University of Saskatoon are appealing a provincial human rights board decision which found the faculty newspaper guilty of belittling women's dignity.

The engineering society and its lawyer Fred Dunbar are appealing the March 7, 1984 decision on 21 grounds.

The engineers originally decided not to appeal because they did not have any money, but went ahead when Dunbar offered his services for free.

It had to be appealed in the public interest," said Dunbar, calling the ruling "a bad decision."

The human rights commission's board of inquiry found the 1979 and 1981 editions of the *Red Eye* guilty of the following:

* spreading hate literature;

* having no redeeming social value;

*belittling women as a class;

* promoting hatred on the basis of sex.

Dunbar says he is also contesting the inquiry board's contention that women have the "inalienable" right not to be subject to hatred or ridicule.

Engineering society president Todd Gattinger called the penalties imposed on him and the society "injustic." They force the 1983-1984 and 1984-1985 society executive and the *Red Eye* staffs to attend educational workshops and to pay for three days of inquiry board hearings.

Gattinger says he was only in grade 11 when the offending papers were published.

The Saskatchewan coalition against pornography will be making a presentation at the appeal hearings, which began in early June.

Publications like the *Red Eye* "encourage men to act in an aggressive way towards women and children," says coalition spokesperson Susan Dusell.

"We support the human rights board's decision, but we feel that it could be taken one step further."

B.C. occupation

VANCOUVER (CUP) — Canada's best paid student union business manager got a 10 per cent salary increase this year without the approval of the student council.

Charles Redden at the University of B.C. now makes a whopping $73,000 a year, up $7,000 from his previous salary and twice the amount of the next highest paid business manager in Canada.

"It's outrageous the (student union) would give a 10 per cent increase to the general manager whose salary is double that of any student society general manager," said Doug Low, student union vice-president and the only executive to oppose the increase.

Low said the salary increase should be ratified by council, according to the society's by-laws.

But instead, the outgoing student union president and the finance director have negotiated the business manager's salary.

Redden, who thinks salary increases should be kept confidential, said Low should not have reported the increase to UBC's student newspaper, The Ubyssey.

James Hollis, student union financial director, advised The Ubyssey not to publish information about Redden's salary increase because it would be "in bad taste".

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FESTIVAL O

METROPOLIS

Tampering with classics is always a risky business. After all, you can probably count the number of remakes that have surpassed the original version on one hand. While it is true that Georgio Moroder has not actually remade Fritz Lang's 1926 classic **Metropolis**, he has nevertheless stirred up a great deal of controversy with his 'new' version of the film.

The problem lies not in the film itself. It has aged extremely well and even today, fifty-eight years after its original release, you still get the feeling that you are watching a majestic nightmare. There is also nothing wrong with Moroder's re-edit. On the contrary, Moroder is to be applauded as a two-and-a-half year search around the globe for all known prints has yielded an excellent, coherent version of Lang's Dickensian distopia. Not only has Moroder made sense of a plot that was often tangled by Hollywood's hamfisted attempts at re-editing the film for time (when it was originally released in North America), he has also resurrected two brief scenes and several stills to fill in the gaps left by the North American slash/edit. The result is probably as close as the film will ever get to its original form, considering that several scenes were lost on a cutting room floor back in the 1920s.

Had Moroder just re-edited the film there most likely would not have been any controversy at all. The problem with his version of Metropolis lies with his contemporary score. Someone should take Giorgio's beat-box away from him. Funky expressionism is definitely not a worthwhile concept. However, Moroder has gone even further than just adding outtakes from some anonymous disco-production; he has drawn together one of the worst collections of song-writers ever assembled for a film soundtrack. Not only are works by Bonnie Tyler, Loverboy, Pat Benetar and others wholly inappriate for the movie, they at times even detract from the work.

I am not disagreeing with Moroder's concept of adding a contemporary score to a silent classic. Local group NRG has performed an engaging if somewhat bombastic score for **Metropolis** for years. It also may be possible that Moroder seriously believes that he chose the cream of the crop for his soundtrack, but it is far more likely that, worried about the vagaries of selling a movie from 'the dark ages' to a young audience, he has at least covered himself with a shlocky, commercially viable soundtrack LP.

Joel Dubin

BURROUGHS

"He's like the Pope...you can't revere him enough". Whether or not one chooses to second Patti Smith's admiration of the work of William S. Burroughs, it cannot be disputed that the unrelenting eccentricity which renders much of his oeuvre irritating only serves to make him a fascinating personality in his own right, and as such the perfect documentary subject. **Burroughs**, brought to us by New York filmmaker (and neighbour to the author) Howard Brookner, is a brilliant film that - like all good documentaries - does much to make itself; owing everything to the superb weirdness of its subject and his entourage.

Brookner admitted to the audience after Friday's screening that he had been in film school (and stoned) during at least a part of the film's making. As a result, it was up to the likes of William S. Burroughs Jr. - overweight, decked in denim and babbling on about his illustrious father - to keep us fascinated. A host of other artists and writers give their personal Burroughs stories here, some of them surprising in their lucidity and wit. It's not often that one sees Allan Ginsberg making sense over an extended period of time.

But the real star of this film is, of course, the Divine Mr. B. himself, and the hackneyed film-bio devices that Brookner employs (such as taking the man of the hour back to his childhood neighbourhood) work perfectly here, providing other forms of convention to play against Burroughs' terribly bent personality. Of course, Burroughs is himself a walking contradiction; at first glance, a nattily dressed 70-year old who has lived well, read much and never stumbles on a word in conversation. A closer look reveals an inhabitant of life's nether regions, mumbling about the fact that most people are shits and that someone has cut his cocaine with Sani-Flush again. Hard to believe that this elegant St. Louis WASP, marching about hs old neighbourhood with tremendous grace and bearing, was once a drug-addled, sex-crazed lady killer (literally, and the accidental shooting death of his wife is well explained here.)

Brookner also shows the venerable old literato leading a now quiet life in his well-known New York apartment, the Bunker, with a young assistant - and sometime lover - named James, going about his business as if he were anyone's retired grandfather. But retired he certainly isn't, and God help his grandchildren if he has any!

The at-home-with scenes are far more interesting than, say, the performance material (taken from last year's 80th birthday tour.) But whether at work or play, William S. Burroughs is always watchable, and certainly worthy of a documentarist's scrutiny.

Cynthia MacDonald

WHITE MADNESS

Ingmar Bergman has a lot to answer for. Several attempts have been made to copy his unique style and Dutch filmmaker Adriaan Ditvoorst has created one of the lesser attempts in his film **White Madness**. The white in the title refers to the protagonists' heroin addiction, and supposedly to "the purity and clarity of the two principle characters as they break through their illusions."

Pure, perhaps, but hardly clear. The characters of Lazlo (Thom Hoffman) and his insane mother (Pim Lambreau) are convoluted pictures in the jumble of images that make up this movie. Scenes begin and end without even a slight nod to conventional plot structures and although it is exquisitely photographed, one wonders if Ditvoorst added some of the images just to confuse matters.

Also adding to the confusion is the dialogue. Most of it consists of short staccato Bergmanesque prose, but what worked well in *Cries and Whispers* is simply boring and pointless in **White Madness**. In fact, some filmgoers obviously felt that way about the whole movie as there were several walkouts. Failing a required review of this film I probably would have followed suit.

Joel Dubin

"I'd rather hear the gun go off than have to listen to this shit". This line from Alan Rudolph's **Choose Me** sums up my feelings about this film. Rudolph has created a world where the average American is a deranged sexual psychotic and even the so-called normal people have serious problems with their sex lives.

Choose Me follows the lives of three characters as they trip the light fantastic through various social relationships. Basically, this boils down to having sex and/or having fights. Mickey (Keith Carradine) enters this nighttime panorama after being released from a psychiatric ward. Mickey is a man with a past and Rudolph annoyingly drops hints about it throughout the film like so much loose change. Our anti-hero also has a problem with women: he can't kiss one of them without asking her to marry him.

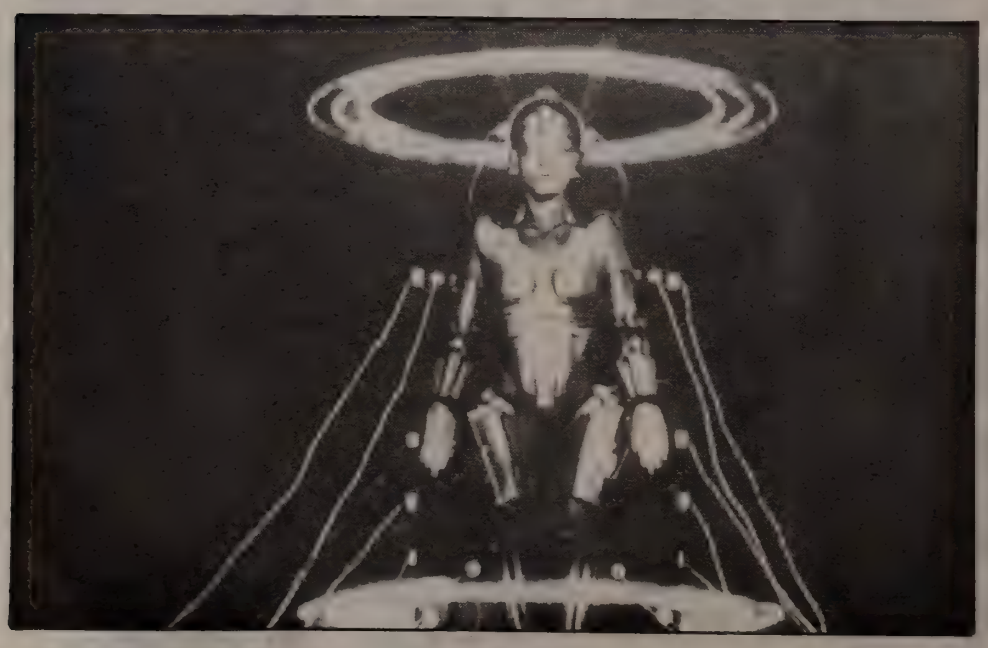
Speaking of crazy, Mickey falls in love with a woman with a penchant for destructive relationships. As the flaky Eve, Leslie Ann Warren gives her standard performance as the victimized woman (why is it that Warren invariably plays prostitutes and fallen women?)

Connecting these two would-be opponents-cum-lovers is Genevieve Bujold. As Dr. Love, Bujold offers no-nonsense advice for the lovelorn over the radio - frequently to Eve. Within the confines of **Choose Me**, Dr. Love is, of course, also half-baked, having never herself experienced a loving relationship. It also just so happens that the good doctor is Eve's meek roommate, incognito.

From this dual vantage point Dr. Love manipulates the other players in the film, bringing it to its climatic moment. However, the fireworks are not exactly lighting up the sky at that moment, and the film just fizzles out from there. The final shot of Mickey and Eve newly wed looks like a direct cop from *The Graduate*. Our groom is beaming ear to ear with delight and the bride, it seems, is wondering just what the hell she has gotten herself into.

Rudolph's script gives us a version of a world without sympathetic characters. There really isn't one likeable person in this movie and, as a result, **Choose Me** is a difficult film to like. It is, moreover, not worth the effort required to sit through 106 minutes of such tripe. I find it hard to believe - as the film itself seems to suggest - that a one night stand can be life's most momentous experience.

Joel Dubin



Moroder's Metropolis



Demme's

eview

14: THREE DEBASED COINS

15: HERZOG IN OZ

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F FESTIVALS



's **Stop Making Sense**

STOP MAKING SENSE

Concert films have to be one of the most bastardized genres in all of film making. To begin with no matter how exciting or lively the footage is, an audience at a concert film just isn't getting that concert experience. The sound is never as loud, the audience is far more polite and quiet, and the feeling that, because it is live, anything can happen is missing.

A concert film is also not really a movie in the feature sense. While it may be a documentary, an audience heading into a film like Jonathan Demme's **Stop Making Sense** is expecting a feature (with all its inherent tendencies) and as such they are not really getting what they paid their five dollars for.

All that said and done **Stop Making Sense** is actually quite a good concert film. Demme first approached the band about filming their show after seeing them perform at the Greek Theatre in Los Angeles in 1983. He told them that "they had created the show as a movie without even knowing it." Therefore Demme made very minimal changes in the film from what was actually being performed on stage. During a press conference on Saturday Demme suggested that his role in the film process was, "a very discreet interpretative kind of job, presenting all the values, on every level, of all the people and their music without messing up."

Indeed his utilization of eight cameras over the three days that were filmed has allowed Demme to present the best possible moments from within the shows. As David Byrne explained, "Jonathan would pick up on a lot of the character of the performers, and he could more readily identify when there was an interaction going on between musicians than we could because we're so used to it. We don't even notice when it is happening anymore."

The movie, like the show, begins with a bare stage revealing all the wiring and ladders in the background, similar to a Bertolt Brecht production. David Byrne enters carrying an acoustic guitar and a ghetto blaster, and proceeds to perform "Psycho Killer". From there the show is gradually built up, first with the other three original members of the band, then with other musicians, equipment, and staging, all done in full view of the audience.

Byrne originated the concept because, "It did a lot of things at once that way. It showed you what the band, the stage and the lighting were composed of and you saw it assembled bit by bit, so that all the mystery was taken out in a way. You also saw the musical pieces being put together, and from a purely practical point of view, when we began the tour, we were playing places like Kingswood where it was twilight when the show began. So I had to think of something to do that would work without the benefit of any elaborate lighting."

Demme's view of the build up differs slightly as he takes a more symbolic approach to the whole process. "There's two other things about the way the band members take the stage. It describes the evolution of the band because at first it was just Chris, Tina and David, and then Jerry joined the band as he joins them in the show, and then other musicians joined them and so on. Also I think that part of their concept was to have a sort of rehearsal hall atmosphere at the beginning of the show, and gradually make that more and more sophisticated. This goes on till you have a sort of clean concert look at the end of the first half of the show, and then from there the whole thing gets more abstract with the imagery and lighting behind them.

Perhaps what works best in the film is the aforementioned moments captured by Demme. A long sequence in which a stagehand wanders around throwing shadows of the band against a white backdrop is eerily effective. For one song Byrne dons a huge white suit that he describes as being, "about this high and this wide," gesturing about a foot above his shoulders and beyond his waist. As per Byrne's wishes the suit is elegant and funny at the same time.

Byrne's various manic little dances and expressions were also captured as were similar movements by all the band members. With this film Demme has succeed in a most difficult of genres, and when the lights finally go up after the final shots one gets, at the very least, a sense of just how powerful the live show was.

Joel Dubin

LOS SANTOS INOCENTES

Los Santos Inocentes begins in bright morning sunlight, as director Mario Camus lovingly fills the screen with the stark beautiful browns and greens of the Western Spanish landscape. As Camus' film of social inequality in Franco's Spain evolves, we begin to see how this startling landscape and sense of place function as the moral touchstone of the film.

Set in the 60's in Eztremadura, an underdeveloped region of Spain, **Los Santos Inocentes** follows the fate of a peasant family (father Paco, the mother Regula and three children) held in virtual serfdom to their aristocratic landlords. As the family is pulled into closer contact with their masters (as they are called throughout the film) with their promotion to estate gatekeepers, Camus draws a perceptive and emotional contrast between the two diverging lifestyles.

Compared with films like Demons in the Garden, the family receives almost reverential treatment; Paco and Regula show remarkable humanity and compassion for their children, among them a helpless, mentally disturbed child known only as Little Girl. The film's flaws lie, if anywhere, in the rather simplistic good/evil distinction made between the peasants and landlords. As the peasants are expressive and simple in dress and speech, the landlords are pretentious and utterly cut off for their culture, emulating a generic American/European cosmo look. Camus' eye for catching the heroic in the peasants' faces and their flashes of humor (the clash of the workers' exuberant banquet with the aristocrat's silent dinner is particularly apt) though, usually manages to make his point effective.

Paco and Regula, like their landlords, are caught in this awful hierarchy. Just as the parents tell their children, "listen, watch and be silent," and repeat "we are here to serve" to their masters, so Ivancito, the "young master" explains hierarchy as "some are above; some are below. That's the way it is." The demands such a hierarchy makes are most emphatically suggested in the film through Paco's loyalty to Ivancito, working as his shooting helper. Paco's skills are remarkable but appreciated only as a commodity by the landlord (who has portraits of Franco in his den). Paco, on the other hand, views the relationship as one of genuine friendship. Camus' film subtly and painfully evokes the physical and ideological stresses that lead Ivancito and Paco to different tragic fates.

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Camus' **Los Santos Innocentes**

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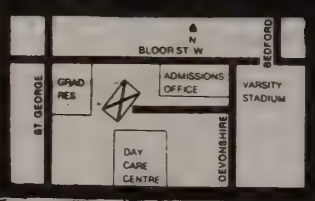
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FESTIVAL OF FESTIVALS

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Los Santos Inocentes develops in flashback, a technique that highlights Camus' desire to de-emphasize the dramatic and suspenseful, and concentrate instead on the tragedy of inevitability that comes with an immutable class structure. That class infects the attitudes of both oppressor and oppressed is shown in the empty wasted lives of the society's members.

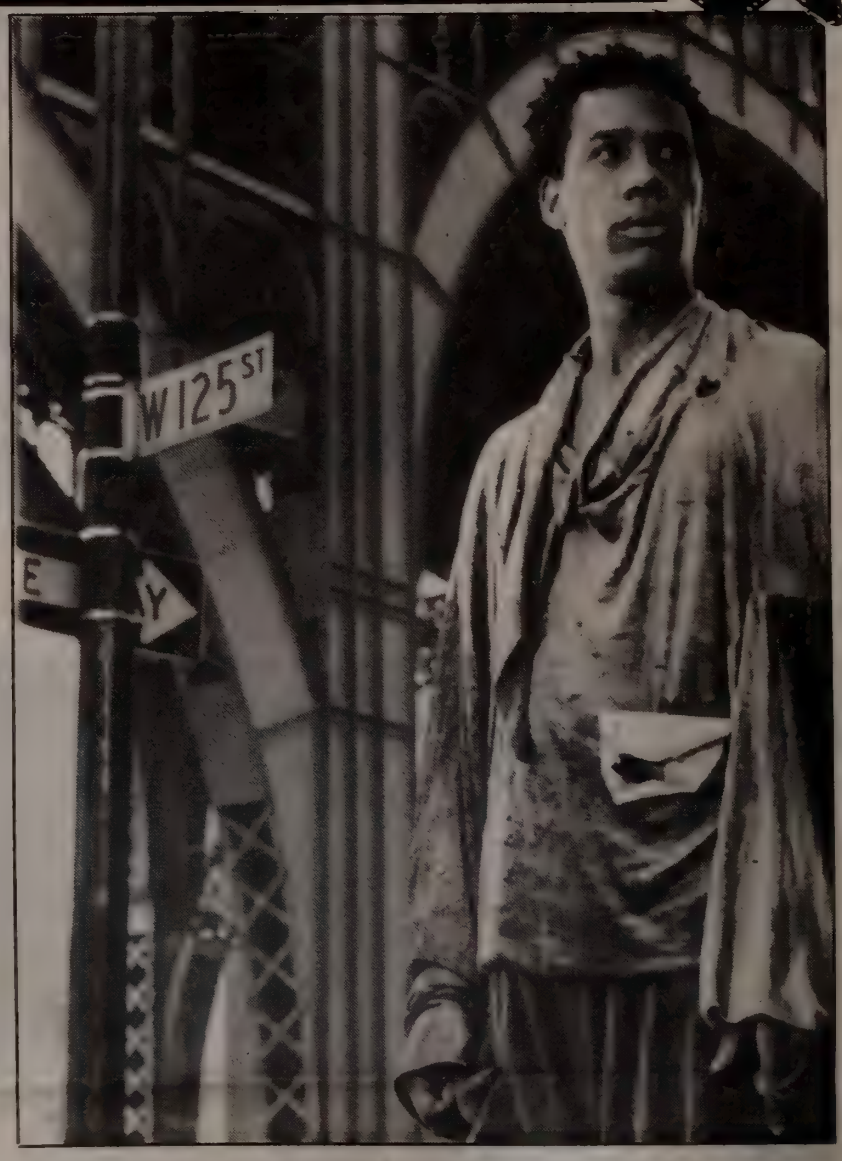
The moral and emotional centre of the film, however, lies in the character of the half-mad Azurias, played with an astonishing wild energy and pathos by Francisco Rabal. Azurias, Regula's brother, is an old hunting man who is fired by his master because he warms his hands as he urinates "to stop them from chapping." What is disgusting to the landlord is shown as natural for the old man, keying us to the role of nature in the film. The landscape, too, is wild, demanding a deep-rooted amorality that goes far beyond the petty concerns of the aristocrats and, importantly, the Spanish social system. Azurias is vitally linked to this life force both in his primal action and huge capacity for love. And, as his Trinity of "pretty goshawks," his objects of affection, all die, he becomes the land's instrument of revenge. Azurias' humanity and almost necessary social incompetence is a fitting contrast to Paco's honest but deluded attempts to rise in the system.

Los Santos Inocentes ends on a note of tentative promise amid the suffering the family endures. Both Quirce and Nieves, Paco and Regula's children, have a critical social distance from their situation which the landlords grumble about in typical "youth of today" tones. Quirce's quiet respect for Azurias, too, shows at least an awareness of the power his uncle's tie to the land outside the society signifies. **Los Santos Inocentes** is a harsh yet beautiful testament to Spain's future, a future growing from the land's strong roots.

Mike Zryd

THE BROTHER FROM ANOTHER PLANET

John Sayles may have some difficulty convincing people that his latest independent film is not just another one of his efforts for exploitation producer Roger Corman. The problem is that a movie about a black alien attempting to cope with life in Harlem is to say the least an unlikely plot. In the hands of most other directors the film would probably have ended up with such 'wonderful' titles as *Blacula* and *Shaft*. Fortunately with **The Brother From Another Planet**, Sayles has created a fine social commentary, easily surpassing such earlier comedic outings as *Baby It's You* and *The Return of The Secaucus Seven*.



Sayles' Brother From Another Planet

The silent, shy alien, as portrayed by Joe Morton, is having a difficult time coping with life in the ghetto. To make matters worse, he is being persued by two alien bounty hunters (one of whom is played by Sayles) and in his attempts to adapt to life on earth goes through both the horrific and the fantastic side of life. the alien horrified by the death of a heroin addict tries to rid the city of one of its dealers and at the same time he falls in love with a vibrant singer.

Perhaps the funniest moments in the movie are when the intergalactic hunters attempt to pump local inhabitants for information about the alien's whereabouts. With their weasel like screams and tacky dialogue this frick and frack pair create a series of silly yet extremely funny moments. However, within these moments can be found some of the films most biting commentary. Certainly the fact that they are both among the handful of whites in this film is no accident, and their heavy handed approach to the residents of the ghetto are paralleled with shots of authoritative white figures in the role of oppressor.

Yes, underneath the basic confines of his science-fiction fantasy plot Sayles has created a realistic picture of life in Harlem. This is not the stereotypical view of a drug infested area where every second person is a criminal. When one of the characters (a loveable drunk in a bar) states that "Harlem used to be the place everyone came to, the end of the line" he is explaining the whole concept of the film. Despite fact that the reply from his equally soused companion is also true, "I don't see no one going anywhere here," the fact remains that even in a bad neighbourhood can be a place of hope for people, even an alien from another planet.

Joel Dubin

THE COMPANY OF WOLVES

Adolescence, with its emotional rigours, is something we all experience and weather. Some of us are more scarred than others by this difficult transition from childhood to adulthood. In the British film **A Company of Wolves**, directed by Neil Jordan, the childhood fairy tale "Little Red Riding Hood" is

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reworked to include more than passing references to werewolf myths and to centre on the sensual, angst-filled dreams of a young girl called Rosaleen. This misunderstood though imaginative adolescent has shut herself away, defiantly smearing herself with her sister's red lipstick, seeking her own space in which to dream and fantasize of wierd and wonderful escapades in a 19th century English wood. In being transported to this world of the slightly macabre we are by turns amused, charmed, shocked, scared out of our wits and most importantly, entertained.

In Rosaleen's dreams her mentor and confidante is her homely and somewhat eccentric grandmother, marvelously played by Angela Lansbury. She knits Rosaleen her red cape and fills her head with old wives' tales warning of wolfmen -- men who are hairy on the inside as well as the out and whose eyebrows meet in the middle. Rosaleen becomes fearless in her knowledge that 'the beast in man' is something that can be dangerous to a vulnerable, unprotected girl. She is, therefore, fully in control when she finds herself alone in the wood with an amorous young village lad, and that day the wolfman passes her by. Finally, however, Rosaleen does meet a handsome young huntsman (played by dancer/choreographer Micha Bergese, whose face and colouring are remarkably wolf-like) and she is so charmed by him that she does not notice that his eyebrows meet in the middle. It transpires that this is the wolf who poses as her grandmother and whose reply to Rosaleen's observation of "My, what big teeth you have" is the classic comeback line, "All the better to eat you with my dear."

MON ONCLE ANTOINE

Claude Jutra's 1971 film, **Mon Oncle Antoine** has been voted the best Canadian movie of all time by the film critics polled for the Festival of Festivals "Canadian Ten Best" series. Although from an historical perspective it is quite an interesting film, it lacks any sense of pace, seeming to meander toward its climactic scene. Some observers would likely argue that narrative build-up is irrelevant to a film which is of note largely for its finely detailed portrait of small-town Quebec life. It is, after all, in the documentary sphere that Canadian filmmaking is most adept and serves as the best example of the genre. In fact, I agree with Canadian film critic Bruce Elder, who cites the narrative and thematic aspects of the film as being of greater significance. In making the film, Jutra wanted to make specific observations on the Quebec "problem" through documentary and narrative, theme and characterization. What he fails to do, however, is to tell his story adeptly and with sufficient impact for the average viewer to grasp the film's significance.

Jutra's most interesting character in **Mon Oncle Antoine**, apart from Benoit, the wide-eyed young boy on whom Jutra's zoom-in lens seems most often to focus, is Joe Poulin, an asbestos miner whom we meet early on in the film. He is an enraged man and in his inarticulate anger he professes to hate everything: the English, the mine, the winter, the noise, the silence. He leaves the town and his family to work in the woods and according to Elder thereby "follows the course set by that generation of Quebecois whose reaction to social and economic oppression took the form of a defeatist back-to-the-land movement."

The subsequent examination of Antoine's household (he is the village grocer and undertaker) lets us down after the film's focused start. Benoit is Antoine's adopted nephew and the film's narrative comes to centre on the boy's growing disaffection with what is happening around him. We see him rebel against all forms of authority, including his family and most especially his uncle Antoine, whom he truly despises. Indeed, Antoine, though first shown as a respected village figure, is subsequently exposed as a greedy, dissolute, almost cruel man who takes full advantage of his position of power.

Claude Jutra stresses what he sees ass the definite need for social change. All those who hold positions of authority in this small town are seen to be corrupt and greedy, exploiting the average man, augmenting the social injustices already inherent in the Quebec political system. The contrast between the characters Joe Poulin and Benoit suggest an alternative to being a dogged, unwilling victim of the status quo. Benoit emerges during the course of the film as a character ready and willing to do something radical to change the injustices he sees around him. Jutra's film is interesting and worthwhile on this level, but as a filmmaker he does at time lose our interest because of the slow pacing and the static quality of his direction.

Catherine Sudds

ALL OF ME

The style of Carl Reiner's **All of Me** may be tried, but fortunately for all involved, it's also true. Following in the tradition of such celuloid candy floss as *Arthur, Heaven Can Wait,* and *My Favorite Year*, **All of Me** is Hollywood's only real representative at this year's Festival. And, swaddled in the subtlety which marks most of this week's features, some festival-goers might find it difficult being bashed over the head with this film's (what film? This is a *movie*) corny jokes and contrived situations. But **All of Me** is so consistently contrived and corny that it works, and with Steve Martin-no screen comedian today is more on the audience's side-we can rest assured that cast and crew realize full well how silly it all is.

The plot concerns a prissy moneybags named Edwina Cutwater (Lily Tomlin playing Lily Tomlin but what the hell) who, on the verge of death, decides to have her soul transmigrated to the body of a toothsome servant named Terry Hoskins (played by British icecube Victoria Tennant). Naturally, a cute swami-type, whose broken English provides about a quarter of the laughs, is brought in to effect the loony change. Lawyer Roger Cobb (Steve Martin) is brought in to deal with the execution of Edwina's will, and gets involved in the spiritual aspect of her death as he has Edwina's soul transmigrated to his body by mistake. Because of the swami's

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Jordan's **A Company of Wolves**

A Company of Wolves is a well-made exercise in reminding us that are now part of the adult world of the vagueries of a child's imagination and the confusion and suppressed fear as a young adult. Granny's tales, when they are brought to life, are shocking and disturbing and we would gladly sympathise with Rosaleen anxieties, if only she did not seem to be such a gutsy lass, so fully in control. The special effects in the movie are not unlike those in other metamorphic extravaganzas of recent years, most notably *The Thing* and *An American Werewolf in London*. The humour of the film is its most typically English aspect, as it is quirky and outrageous, particularly in one scene where a country gent gets his comeuppance for mistreating a country girl when at his wedding he and his guests are turned into wolves, scampering off still dressed in foppish 18th century fashions.

A Company of Wolves is a highly original foray into the thoughts and dreams of young people on the brink of adulthood. These dreams display, to often charming and entertaining effect, a child's tendency towards melodrama and preoccupation with the macabre, together with a young adult's bafflement at the discovery of her more sensual self.

Catherine Sudds

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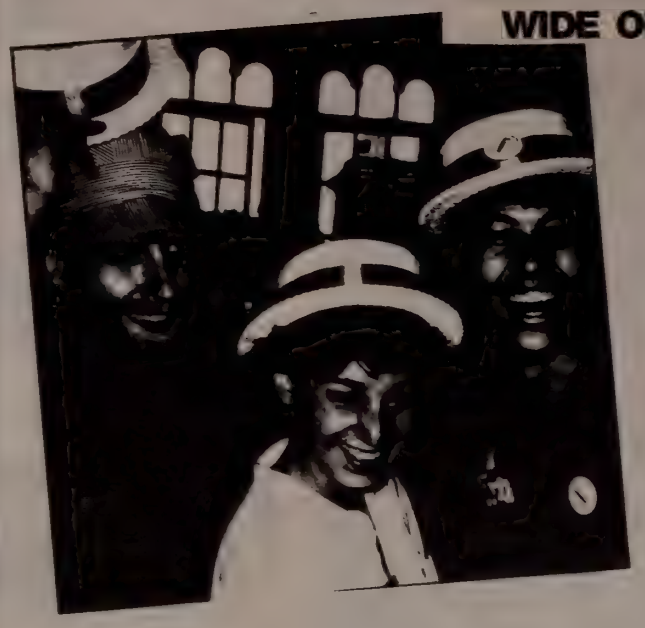
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botched job, the soul overtakes only one half of Roger's body, requiring Martin to perform the better part of the movie with a billing, cooing, limp-wristed right side and a macho (in a lawyerish sort of way) left side. He fills the tall order admirably, and proves himself a great comic actor without ever having to resort to wild-and-crazy-guyness for a second.

It's a light performance in a light movie, **All of Me** isn't hardcore laughs, but it contains enough smiles and chuckles to make it worth the price of admission.

Cynthia MacDonald

THE THREE CROWNS OF THE SAILOR

For those who go for surrealistic films infused with plenty of cryptic symbolism and lofty poetic dialogue, **The Three Crowns Of The Sailor** will delight. For the vast majority, it will provide two hours of unmitigated tedium. Under the heavy hand of expatriate Chilean director Raul Ruiz, who now lives and works in France, this grim film sinks with the weight of its own absurdity and pretentiousness.

A sailor is approached by a student (both of whom remain anonymous, presumably to universalize their significance) who has, for some unexplained reason, murdered his mentor. In exchange for a berth aboard the sailor's ship and a promise to provide three Danish crowns (these, too, are jam-packed with meaning, but that's a long story), the student agrees to listen to the old salt's cathartic, drunken ramblings about his adventures on a mysterious vessel manned by ghosts. In the flashbacks employed by Ruiz to illustrate these experiences, we encounter, in such exotic locales as Singapore and Tangiers, an array of bizarre characters: a prostitute with delusions of virginity, a child mystic, and a pair of philosophical muggers.

Most glaring amongst the short-comings is the poor script. The embarrassingly awkward and absurd dialogue makes one wonder if the film fell victim to an inept translator. Regardless, much of the blame must rest with Ruiz and his co-scripters Emilio de Solar and Francois Ede. A sample of the silliness: when the sailor ultimately renegs on the deal, the student beats him brutally, then, composing himself, earnestly pleads "please excuse my slightly unusual behavior ... it's not my nature."

To this, the bloodied sailor solemnly replies, "if all the jerks in the world spread their wings, we'd never see the sun." If this was an English language film, it would be laughed out of the theatres. As it is, **The Three Crowns of the Sailor** will no doubt find its audience amongst filmgoers who are awed by anything with subtitles.

Glenn Martin

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FESTIVAL OF FESTIVALS

WHERE THE GREEN ANTS DREAM

The recurrent theme in director Werner Herzog's work is one of the individual versus some sort of natural or social barrier. In *Fitzcaraldo* we see Klaus Kinski undaunted in his attempt (eventually successful) to drag a paddle boat over a mountain in the Amazon, while in *Aguirre, Wrath of God* Kinski, as a demented conquistador in search of El Dorado, is up against a mutinous crew and the poison arrows of the natives in a similar locale. This type of story has served Herzog well in the past, possibly due to the fact that his character (as a filmmaker at least) is similar to that of his stubborn, fanatical protagonists.



Herzog's **Green Ants**

In his latest film **Where the Green Ants Dream**, Herzog seems to have lost his hold on his philosophy of glorifying the individual. **Where the Green Ants Dream** is the story of a group of Australian Aborigines squatting in an attempt to save a tract of sacred land from being destroyed by a mining firm. while the conflict is quite obvious, this collective struggle of a primitive society against the onslaught of the modern world simply does not hold the dramatic possibilities contained in Herzog's earlier films, of an individual struggling with a dream within his/her own society.

Herzog has made an attempt to make up for the inferior dramatic force of his story and to rise above the level of merely crusading against social injustice by providing us with a character caught between the two camps. However, Bruce Spence, as the tormented young geologist, is no Klaus Kinski (or even a Buster Crabbe) and his weak performance dash any remaining hopes for the film. The existential crisis he experiences (due to his exposure to the Aborigines' esoteric beliefs) leads him to bouts of philosophical ramblings on the expanding universe and on the nature of reality itself. And as if this wasn't enough philosophising for one film, the disturbed geologist finds himself seeking out the advice of several local white wisemen, from a Christian missionary working with the natives to a crackpot entyrologist who derives an unseemly amount of pleasure out of watching the green termites of the area procreate. Finally our geologist has the Aborigines' plight explained to him by a violently embittered anthropologist — his response: "Ya, ya. I learned all that at university". You get the feeling that you learned about the majority of Herzog's social and existential message in high school and came to university to get it all cleared up.

I wish I could say that **Where The Green Ants Dream** redeemed itself on a visual level, but even this is not possible. Herzog has recruited actual Aborigines to play the parts but doesn't seem to have made any attempt to teach them how to act. They just stand in centre screen and, awkwardly posed, deliver their lines. The lunar landscape of the Australian desert is interesting (it causes one to wonder whether the conical mounds dotting the landscape are the products of industry of industrious ants). Interspersed with the regular footage are shots of tornadoes and dust storms that give the impression that Herzog is only grudgingly acknowledging the fact that he can't conjure up a tempest himself.

Where the Green Ants Dream leaves one wishing for the arrogant, overblown, shoe-eating Werner Herzog that is so little in evidence here. Either that or, at the very least, Klaus Kinski or an actor of his calibre.

David Charles Johnston

BANANA COP

Bulging at the seams with sight gags, wordplay and all else that could possibly make a film funny, Po-Chick Leong's **Banana Cop** comes to us direct from Hong Kong's Cinema City production company. Since this company is renowned for its great yearly litters of C-grade tragedies and other sorts of unmemorabilia, it is heartening to be presented with this tiny perfect comic thriller which, though it borrows heavily from Western cinema, is proud of its Oriental origins and makes a point of saying so.

Banana Cop is, in fact, a curious blend of throwaway Yankee comedy - it's a remake of *48 Hours*, with a cop enlisting the services of a petty crook in order to catch a less petty one - and social statement: a "banana" is someone who is yellow on the outside and white on the inside, and the conflict here between suave, handsome (but banana) cop and slimy, ugly (but steadfastly Chinese) crook is an effective method of making the case against assimilation.

Banana Cop's skimpy production values and unknown cast work for the film, giving it an *Enter The Dragon* kind of grittiness. The slightly off (but expressive) dubbing and awkward subtitles only serve to take us deeper into the grimy streets of Kowloon and London's Chinatown, with scenarist Poon Yuen Leun highlighting the culture clash he seeks to depict by setting the film in two locales. Cop (played with appropriate reserve by the debonair Teddy Robin) and crook (the very short, very sleazy and very funny Lam Tse Cheung) are in hot pursuit of the latter's old enemy, the villainous Dracula Lee - a merciless new wave killer in black leather and blue eye shadow. The chase scenes are terrific, and there's enough gore and grit to turn the film from the merely madcap into the truly mad. But charm is **Banana Cop**'s most abundant quality, and it permeates its every frame.

Cynthia MacDonald



Leong's **Banana Cop**

ABORTION: NORTH & SOUTH

Gail Singer's **Abortion: Stories from North and South**, a National Film Board production, concerns the ever-controversial issues of abortion, freedom of reproductive choice and the law. Introduced before a recent Festival of Festivals screening, the filmmaker voiced her pleasure at seeing a packed cinema and so many supporters of broadminded thinking and filmmaking.

The film's introductory flyer described the work as "using an approach that is more anthropological than moralistic or political." Singer has chosen to employ a non-subjective interview and documentary-dramatization format throughout, and its efforts at documented objectivity are emphasized with its initial statistic: 30 to 55 million abortions being performed annually around the world. Poor clinic or "backroom" conditions, it notes, often cause surgical complications which, coupled with the number of attempted self-induced abortions, result in 84,000 deaths per year.

With this sobering information, the film begins its examination in Dublin. Here, abortion is unconditionally condemned by the Church and state, and the practice of abortion is for this reason virtually nonexistent. Such unwaveringly strict conditions prompt the comment of one Irish woman that it is "almost as if none of it really happens." Interestingly, some men in an informal pub interview session voiced their belief that it should be the woman's choice and not the state's, while most of the women in the group were militant anti-abortionists.

This segment is followed by a brief historical survey of attitudes toward abortion. Abortion is indeed nothing new. To ancient Greek philosophers the issue was both a moral and a practical one — even Hippocrates acknowledged the need for some method of population control, although his doctrines were later altered. Religious institutions, however, universally condemned abortion. For instance, in Buddhist and Hindu belief abortion would condemn a soul to continual wandering. Although abortion is not mentioned in the Old Testament, nor by Christ, the early Christian Church took an extreme stand against abortion. The debate has continued through the centuries in Western countries and around the world—without, as the film notes any authority (state, religious, or otherwise) having consulted women on the issue that so vitally concerns them.

The film contains segments which are quite graphic in presentation, although they are shown in a matter-of-fact way. Particularly shocking is the portrayal of a garbage dump on the edge of a city in Colombia where aborted fetuses are often found. One woman interviewed comments casually that "...there are some very beautiful kids found in the garbage." Again and again, the lack of legal abortion — and, worse, the lack of birth control — is here brought home as a frustrating and demoralizing reality.

The Canadian scene, suggests Singer, is a little brighter. Legislation instituted in 1969 allows "therapeutic" abortion in accredited hospitals: a committee of three doctors bases its approval on whether or not the mother's life or health is threatened by a pregnancy. However, most hospitals do not perform abortions, and they are both difficult and expensive to procure. The well-known Morgentaler clinic in Montreal is (at the time that the film was made) the only facility of its kind in Canada — and it is, moreover, illegal.

Abortion: Stories from North and South's interviews with women in Japan, Ireland, Canada, Colombia, Peru and Thailand work to expose cultural, religious and legal customs bearing on the abortion issue. In Japan, birth control and sexuality are practically never mentioned, and young people learn what they can from pornographic magazines, comics and from friends. In Peru, women who procure abortions can be jailed for up to three years—no legal system protects them. Police visit hospitals to look for victims of "backstreet" (often botched and life-threatening) abortions in order to arrest them. Of the six countries documented, Thailand and Canada appear to be among the fortunate.

A sense of realism and immediacy is aided by the inclusion of footage of actual abortions being performed. South American hospitals complete with clips of emergency-ward patients who are victims of "backroom" butchery, are shown. In Thailand, a giggling crowd is instructed by a young male doctor on the use of condoms (this perhaps for comic relief). Women interviewed in each country speak frankly and articulately about the situations in their own countries. A Japanese woman feels the issue is a woman's, that a woman stands alone; in Ireland a single pregnant girl weeps at the prospect of her pregnancy becoming known; in Colombia a woman who works at a health clinic deplores the virtual unavailability of birth control and the resulting frustration.

Singer succeeds in realizing her objective, which is to portray real situations around the world sensitively and imaginatively, without lapsing into political or moral preaching. **Abortion: Stories from North and South** is a disturbing, provocative, timely film on a universal issue that demands closer attention from both men and women.

Laurel O'Connor



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POPE JOAN'S INFALLIBLE WIT

KATE LAZIER

Getting sick of the Pope? Tired of hearing about how much money our 'secular' government is contributing to the fun? Just can't seem to figure out, like Marozia, harlot of Rome, why there is all this fuss "about a little piece of bread"? Then you might want to join Marozia and her cohorts in Nightwood Productions' alternative papal visit. **Pope Joan** runs at the new Theatre Centre at the Poor Alex until the 23rd.

Using historical sources, fictional accounts and a lot of imagination, Banuta Rubess has written the story of Joan. Joan spends her childhood following her father, Mad Monk Reg, around Westphalia. Mad Reg dies and Joan is besieged by aspiring guardian angels Saint Lioba and Saint Ida who forc e Joan to decide betweeen them. Significantly, Joan chooses Lioba's life of 'independence' in the convent over Ida's life of husbands and children. Before long, however, Joan falls in love with monk Frumentius and disguises herself as a man in order to stay with him. She quickly becomes bored by his attentions and escapes to Rome where she shrewdly manipulates the Vatican residents, including its whore, secretary, assassins and papal relatives. Joan becomes Pope Leo's confidante and when he dies she achieves her childhood dream and is made Pope John.

Rubess' script teems with humour which ranges from the sophisticated to the cheap, from the visual to the linguistic, and from the cliched to the innovative. Especially clever is the dialogue of Brother Frumentius who has trouble finding the right bird, I mean turd, that is to say *word*. However, whether the fault of delivery or of writing, some of the gags fall flat and cause the long production to drag somewhat. Rubess' linear plot is a departure for Nightwood, whose work is usually more associative. But, in a typical Nightwood fashion, the transitions between scenes are smooth, a feat facilitated by the use of changing narrators from the monk, who describes Joan as a "rambunctious child",to Joan herself, who says of her childhood: "I only wanted to get away from Daddy."

Pope Joan's blasphemous portrayal of the Catholic Church is unreserved. We are exposed not only to corruption, hypocrisy and deceit, and "celibate"Pope who has sons and lovers and who, upon throwing a would-be assassin out the window, calls out, "I forgive you". The play also raises some of those nagging questions of the very dogma of the church. Joan asks"if the wine turns into vinegar and the bread crumbles, is it still the blood and body of Christ?"

Pope Joan's feminist message is more subdued. When Joan finally becomes Pope she performs just as negligently as her predecessors; a subtle suggestion that we be skeptical of both Maggie Thatchers and the notion that putting women in positions of power will singularly relieve the oppression of women. The church's male superstructure excludes women from exercising any control and forces Joan to pretend to be a man. The point is that she might as well be for all the change she implements.

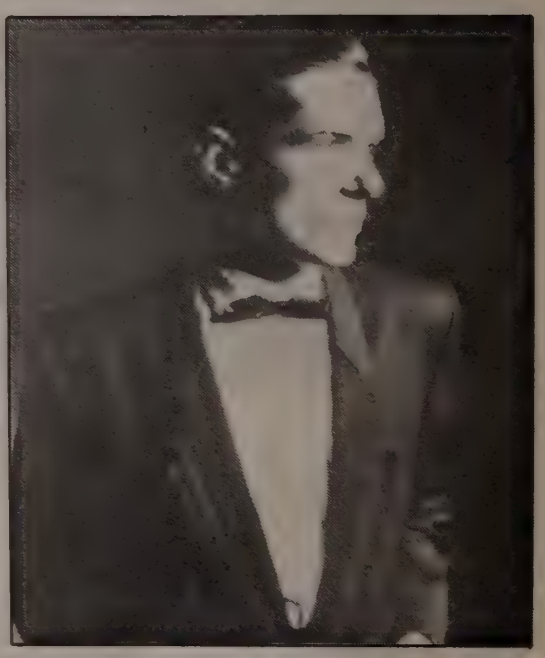
Most of the actors in **Pope Joan** play at least four characters, virtually all comic types. The most developed of these were the monk and mafioso Pope Leo (both played by Andy Jones), Dean Gilmour's fanatical Mad Reg and sensitive Florus, Mary Durkan's whining eunuch and British Saint Lioba, and Mary Vingo's whore Marozia. (Maureen White's refreshingly understated acting may lack the trappings of the other characters, but she still successfully portrays Joan from a little girl to a grown man.)

The production's use of schmaltzy music, cardboard two-dimensional props, and Christmas lights works well as it self-consciously mocks chintzy amateur theatre's serious use of these effects. The set is simple but imaginative and the costumes are elaboraté.

Pope Joan is sacrilegious,certainly but enjoyable nonetheless.

DER FALCOPOP

ROHINTON MEDHORA



This album is the follow-up to last year's *Einzelhaft*, which contained the hit "Der Kommissar." That single was hailed as the first German rap record, an obviously successful marriage between American hippity-hop and European electropop. The rest of the album was also quite likeable—nothing spectacular, but nothing embarassing either. **Junge Roemer** (Young Romans) is a lateral extension of *Einzelhaft* — plently of decent pop music, lyrics that needn't mean much, and lean production. "Brillantin' Brutal" is the catchiest song here, while "Hoch Wie Nie" solidifies Falco's position as a Viennese Grandmaster Flash.

Once again, Robert Ponger composes, produces, and engineers for Falco, who insists on not revealing his real name. That, apparently, is the only mystery on the album. Everything else is predictable, and therefore, not dislikeable. Why tamper with the successful formula that was *Einzelhaft*. This is music that is here today and gone tomorrow, and it really doesn't matter what Falco is singing about. As it turns out, one has to be multilingual to figure out what he has to say, but with music like this, it is a safe assumption that it is not terribly important.

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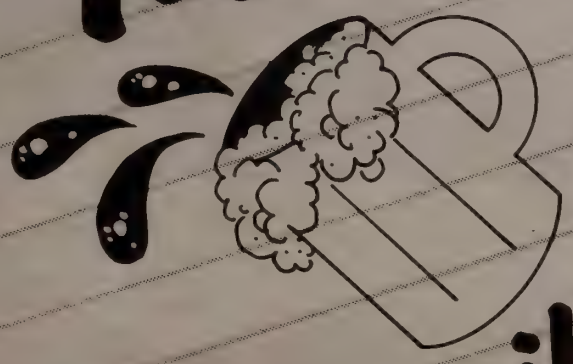
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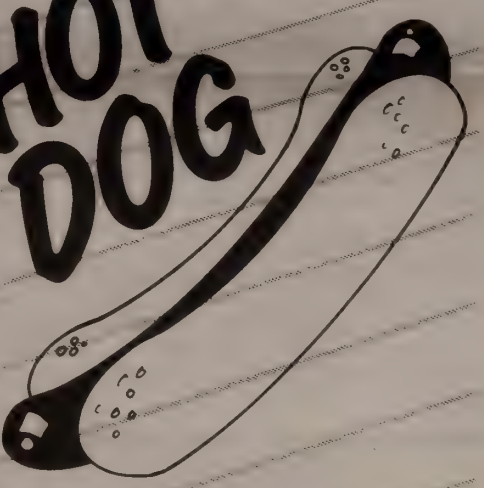
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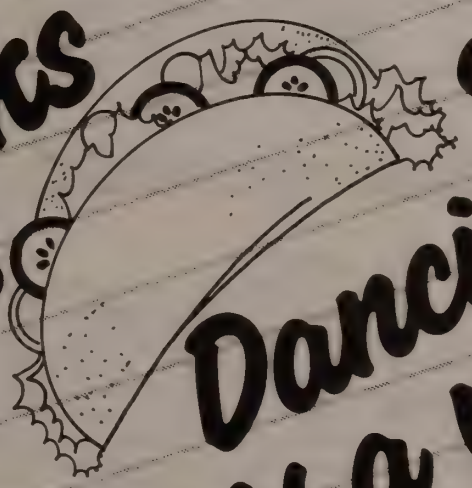


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SPORTS

BLUES NOTES

Hockey, Basketball Finals at U of T

The U of T will play host to 5 important finals events in the '84-85 season. After winning the men's hockey CIAU crown in 1984, the Blues were a shoe-in to get the CIAU national hockey finals this year. As host we automatically get a bye into the event (although we would have made it anyway) that is to take place March 15, 16 and 17. The men's basketball CIAU regionals will also be held in the rejuvenated Varsity Arena and that event will go March 8th and 9th. Blues fans will also be able to see the Ontario finals for women's field hockey, and indoor and outdoor track at U of T. Of course we always host the Vanier Cup, slated this year for November 24th.

Blues Will Travel

Exhibition games are where much of the action will be at this year. With the Hockey Blues sweep to the nationals last year, they will be looking for tough opponents south of the border this year. They will play St. Laurence, Boston, Cornell, Harvard and Clarkson Universities in special exhibitions this year. The Women's Field Hockey Team is in Northern Illinois this weekend for a tourney. On the agenda for Women's Basketball is a western tour to Lethbridge, Calgary and Edmonton in December. The men's team will visit the University of California in November. The gymnastics teams visit Kent State while the swimming teams have dates at the University of Texas, Dalhousie and Acadia.

O'Sullivan Goes Professional

As expected, U of T's Shawn O'Sullivan Announced at a press conference last week that he intends to pursue a career in professional boxing. The 22-year old Olympic silver medalist made this decision when he realized that boxing was not out of his system yet.

As an amateur, O'Sullivan fought in the light middle-weight class, but in turning professional, he has announced that he is trimming down to the lighter welterweight division. O'Sullivan's amateur record included a World Cup victory in 1981 and the world amateur championship in 1983 before last month's second place finish in Los Angeles.

O'Sullivan will retain Peter Wylie as his coach and Toronto as his home base. His professional career, guided by manager Michael Trainer will be premiered with a six-round bout at the Harbour Castle Convention Centre on Oct. 9 against an opponent yet to be named.

Blues Defeat McGill

It came down to the last play of the game, but the defence held, and the Blues defeated the McGill Redmen 25-20 at Varsity Stadium, in an exhibition game on Saturday afternoon.

In front of a disappointingly small crowd, the Blues and the Redmen resumed one of the oldest rivalries in Canadian sport. This last is a sad commentary on the state of affairs here in Toronto, because while the last Blues-Redmen matchup attracted 10,000 people, the game on Saturday failed to attract half that many, and the numberous empty seats were an insult to a great rivalry.

It was an exciting game, one which demonstrated the potential of both teams, but also showed just how much work both still needed. The Blues, for example, presented a quite steady offence, which only gave the ball away once and took quite good advantage of its opportunities, but the defence was, at times, in the words of defensive co-ordinator Doug Smith, "a bad scene".

Head coach Doug Mitchell was less worried, saying that it had been a hot day, and that all things considered he thought that the defence had played well. Smith's point, however, remained valid. As he explained, the defence made certain specific types of errors, such as failing to contain the Redmen's quarterback, and that those problems would have to be worked on.

The main story of the game stemmed from McGill's inability to capitalize on their opportunities. The Redmen ran up more offence, both passing and rushing, than the Blues. There were times when McGill's quarterback Jamie Crawford seemed to be tossing the ball



No. 48 Dino Koroneos recovers a fumble in Saturday's game against McGill

to primary receiver Myles Druckman at will. Over and over again though, Crawford would cap a lovely march up field by throwing an interception, or else somebody would drop the ball. The Redmen fumbled the ball twice, and Crawford threw three interceptions. As Blue's coach Mitchell put it: "Inside our forty yard line, they seemed to get away from what they were doing best".

The last play of the game was a perfect example of what Mitchell was saying. Crawford brought his team upfield with two consecutive 20 yard passes, and he then worked it to the 10 yard line with two more quick passes. Then, with 10 seconds to go, time enough for two quick passing plays, he elected instead to try and run it in himself. He was stopped by Mario Pietrangelo on the 3 yard line as time ran out, and the Blues squeaked through with a win.

The Blue's main quarterback, John Finlayson, started the game, but Mitchell used the exhibition to give his other two quarterbacks, Rod Moors and Tim Healey, some playing time.

Finlayson played steadily enough, but only completed 4 of his 8 attempted passes. Moors had an unfortunate beginning, as his first action upon taking the field was to throw an interception to McGill's Martin Lareau, a play that resulted in a touchdown for the Redmen. Moors redeemed himself later on though, throwing a beautiful long, floating touchdown pass to Andy Filipiuk. Tim Healey came on third and was impressive, completing all 4 of his pass attempts, and generally controlling the ball well. Each quarterback threw one touchdown pass.

Other Blues worthy of note were Steve Howlett, who along with Filipiuk caught 9 of the 10 Blues passes, and Bill Horvath, who rushed for 79 yards on 19 carries.

The Blues are still not carrying a full roster, and coach Mitchell says that anybody in the University with football experience is welcome to try out for the team, particularly if they are interested in being offensive or defensive linebackers.

Summer softball roundup

MIKE HOWLETT AND MIKE ZYRD

The U of T Summer Softball League featured two simmering playoff races in 1984.

In the coed-with-playoffs division, both semi-finals were decided in the final inning. Defending champion Power Elite (Political Science left-wing) pulled the Hail Mary of Softball as they scored 7 runs in the final inning to beat Mad Mapper 13-12. Bryce powered himself home with the winning run and RBI.

In the other semi-final, a solid defensive English I squad, fresh from a 10-4 (low-scoring by this league's standards) victory over Bases Vectors, met the Dept. of Immunology's Natural Killers. The Killers were quite a phenomena this year; after changing their name from the ambiguous Variable Region to the slightly more aggressive Killers, they made their way for the first time into the playoffs.

Winning their miracle game (with 4 regulars out of the lineup) before the English match, the Killers put on a dazzling defensive show against English, keeping the score tied into the final inning 7-7. A two-run home run pulled sharply into left field sealed the victory, as English could not get untracked in their half of tghe inning. Despite the ending, team captain Denis Snider credited the victory to 'our best defensive game ever."

Fittingly for the coed league, the Killers finest moment was provided by a woman hitting the home run. Female players often get a rough deal in the league, condescended to by male players, viewed more as liabilities than assets by their teams.

Outfielders sometimes move to within spitting distance of the infield, here, despite the respect the English team usually showed it was not enough to prevent the game winning blast from sailing over the left-fielder's head. Moreover, Natural Killers were easily the best truly co-ed team as they placed 5 women in the batting order, two above the minimum.

The final against Power Elite was almost anticlimactic, as the defending champions Elite won handily 22-9. Snider said, "They lived up to their name. We had never played them before, but they had 5 or 6 guys with power who could place the ball wherever they wanted in the gaps."

In the Open division (essentially a men's league) exact statistics are not available. What we do know is that despite a convincing victory over powerhouse Computer Science 23-6, Xenos I lost the championship to the Phi Kappa Sigma Skulls, who had advanced past Pharmacology.

Summer softball is one of the most popular projects the Dept. of Athletics and Recreation offers. Over 500 players ranging from professors to undergrads play on over 80 teams through July and August. One problem the program faces is ineligible players, either those who are not connected with U of T or who play for both Open and Co-ed teams. This obviously lends ans advantage to some co-ed teams (lmost perennial favourites are suspect) and leaves some bad blood boiling after some games. Nonetheless, as Snider says, "Most people are pretty relaxed. This year was less chippy than last — fewer conflicts — and we all had fun."

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The Low Lows and Higher Highs

by Marg Webb



Terry Wheatley directs ball downfield while Phylis Ellis watches on.

For the Canadian Women's Field Hockey Team, with 4 U of T players, the L.A. Olympics were an incredible experience.

"It was like being invited to the biggest birthday party in the world," says Coach Marina VanderMerve.

Though the Canadian team didn't quite make the impression they wanted to at the Olympics bash — they finished fifth — everyone came away positive.

According to Coach VanderMerve, the Canadian team is an up-and-coming force in the world field hockey scene. They surprized even themselves when they finished second in the world's last year and certainly considered themselves even lucky to make the cut to qualify as one of the 6 teams in the Olympic round robin tourney.

For the upstart Canadians, the tourney was a combination of very low lows and incredible highs. In a round robin tourney the teams with the most points of course capture the medals, but in case of a tie, standing is determined by goals for and against. The rules came back to haunt Canada.

In the first game, Canada faced off against the United States and seemingly every American in the country. U of T team member Phyllis Ellis said the Canadian side couldn't begin to "anticipate the power that being in home stadium, in home country and in the attention of a home audience gave to the U.S. side. No one could have beat them that day."

Canadian coach VanderMerve said "The U.S. was ready to devastate any team that day" and devastate Canada they did. By the time the cheering had died down, the U.S. had pumped 4 goals behind Canadian and U of T goaler Zoe MacKinnon, while Canada could manage only 1. In a game where a goalie usually sees 7 or 8 shots, former U of T player Phyllis Ellis says "Zoe must have faced close to 15 shots."

In the final point tallies the game proved a nightmare for Canada. After a loss to the final silver medalists, West Germany in their second game, Canada made some player changes, position changes and attitude changes and went on to win 2 games and tie the mighty Dutch, the final gold medalists. For Canada's effort, they finished for a 3-way tie for the bronze, but the high goals against in the U.S. game pushed them down to fifth spot.

Some of the changes involved former U of T'er Terry Wheatley. She was moved from the midfield in an effort to add power to Canada's defence. Coach VenderMerve said that she was "an exciting surprise. She had exceptional running power and while she kept defenders steady, she was also able to support the attackers."

According to team captain and also former U of T player Jean (Gourlay) Major, the most important change Canada made was in team meetings. Ellis said "the story of our first Olympics was in learning the importance of staying together," working on team cohesiveness off the field.

Though the "getting together" was a bit late, after 2 losses in a 5-game tourney, Canada went on to defeat Australia 2-1, overpower New Zealand 4-1 and command a 2-1 lead over the mighty Holland side until the Dutch evened the score with 5 minutes to go.

The 5-minute letdown was the difference between Canada's finishing fifth instead of capturing a bronze at the L.A. Olympics.

Each of the former U of T players on the Canadian team stressed that Canada must develop a superior penalty corner, the strategy of intercepting the ball knocked out of a defender's corner and converting it into a goal, and play, play, play. The Canadian program is young and participates in fewer events than their European counterparts.

For this part, U of T field hockey coach Liz Hoffman is doing her job. According to the U of T Olympians, it was Hoffman's high-profile coaching and involvement in field hockey at the provincial and national scene that attracted them to U of T. From there, Hoffman's coaching techniques prepared 4 players for Canada's national team — by far more than any other university could manage.

Make the most of it!

By Cynthia Ashworth

One of the problems bound to arise at an institution as big as U of T is that of exploring all the possibilities. It's entirely possible to spend four (or more) years here without even making it to the other side of Queen's Park.

Likewise, countless numbers bide their time here without ever daring to darken the doorstep of the Athletic Centre.

Contrary to popular belief, this large grey structure with the cutesy nickname — "Fort Jock" — is not exclusively for the sweatpants and squash racquet set. You've already paid for the right to use it; athletics gets $55.50 from every full-time student on the downtown campus. Why let it go to waste? Now is a good time for anyone to begin, especially those for whom the summer's most rigorous physical activity was that of lifting beer bottle to mouth.

Fall term activities at the Athletic Centre have been gearing up since Registration Week began. Recreational swimming in the 25-yd. and 50-m. pools is already underway, and the ever-popular fitness classes (drop-in format, offered six or seven times daily, Monday to Friday) commence this week.

Registration for the fall instructional programs in aquatics, dance and sport is being held from September 18th to 21st in the Main Foyer. More information on all of these activities is available in the *Athletic Centre News*.

And if appropriate mental preparation is necessary, a personal fitness assessment might start you off on the right foot. It's one of the few tests here that you can be certain you'll pass. A few simple measurements will give you a better idea of your physical fitness level. The test is available at a nominal charge for members.

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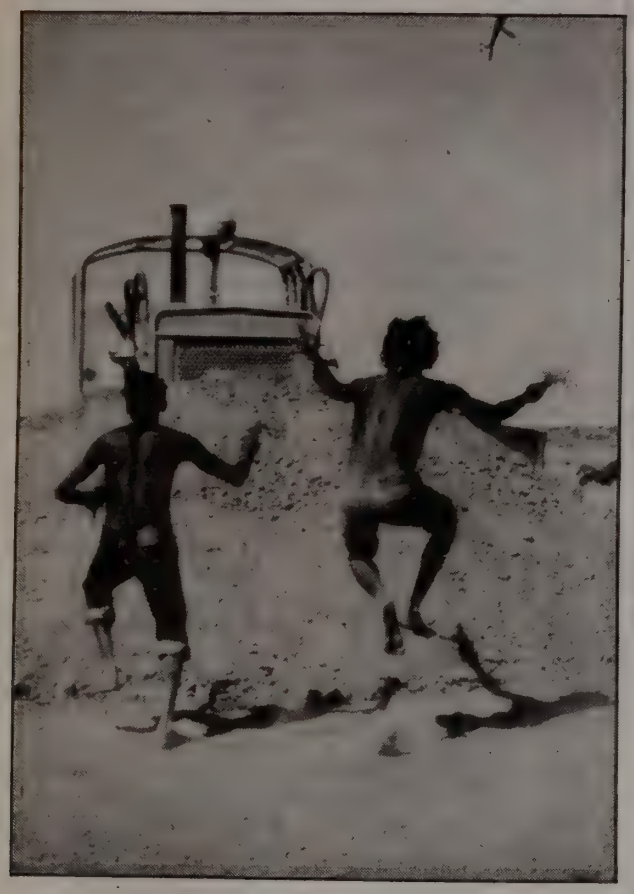
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REVIEW SENDS LUCKY WINNERS TO WINDY CITY

BLUES 16
FANS PREDICT THE UPCOMING SEASON



The Festival of Festivals is still hopping see page 8

THE VARSITY
ISSUE NO. 3 VOL. 105 THURSDAY SEPTEMBER 13, 1984

Students caught in course crush

By John Blake Knechtel & Julia McNally

There are not enough professors to teach the students.

Seminar courses all over campus, intended for 15 to 20 students, are filling up with 80 to 100 students.

At one 4th year political science seminar yesterday afternoon, 80 were vying for 20 places and the professor has resorted to an interview process to select the ones who will make it.

See Editorial P.4

"I knew there would be more than 20," said the course Professor Janice Stein, "but I didn't expect this."

As one student commented, "All four of my 400-level classes are large," she said. "This sucks."

This intense competition among students for places in upper year seminars has produced a number of serious consequences.

On one hand this competition means students' freedom to choose courses is limited. Of even greater significance is the fact than many students may not be able to graduate if they can not get into third and fourth year seminars, which are required for their degrees. Further, this problem could harm the overall reputation of the university, for, as claims Prof. John Kriton, "there is no point coming to U of T unless you go to fourth year seminars."



Prof. Stein at yesterday's tutorial: "If you're at all doubtful- leave."

Unfortunatly this problem is not a new one. This year though it is worse than ever and has been described as gruesome by the chair of the political science department.

The imbalance between profs and students has now reached "crisis" proportions and profs and administrators say they are stymied.

The general feeling of both students and profs is one of frustration and surprise. The situation, claims professor Stein, "is regrettable".

Yet in light of comments from Professor Robert Bothwell, director of the International Relations Program that in some cases there was "no rational way of anticipating the overload," it seems that the situation was also unavoidable.

The question arises then, what will be done to stop the stream of "quite appalling stories" about the number of students trying to enroll in classes. Or to solve what Janice Rubin, President of the Union of Political Science Students sees as yet another "blatant example of what happens when you start strangling your universities and suffocating them."

The immediate problem this year will have to be solved by a "great many emergency operations," said Bothwell.

Professors will be asked to teach extra sections without an increase in pay; out of the "goodness of their hearts."

The Political Science department is requesting extra money to hire Teaching Assistants (TAs) to deal with the heavy enrollment, which is up by 40 per cent over last year in some first year courses.

Over 840 students (not including those who are "shopping") have shown up for 4 sections of Pol. 100, says the department, and the Dean of Arts and Science "will have to try and find the money" for T.A.s.

Such piecemeal, emergency methods will obviously not solve the long term problem; a problem which seems to boil down to having too few funds to supply the students presently at U of T with a quality education.

Problems have developed during the past decade, over which "there have been cutbacks every year," said Drummond.

"Departments have made their own adjustments — some are shedding courses, some are shedding sections."

Drummond describes as among the hardest hit the History department, which in recent years has had a spate of retiring professors who have not been replaced, and Political Science, which does not restrict admission.

Although Political Science professors have resisted enrollment restriction in recent years because, said the Department Chair, "we aim to please," professors and administrators agree the policy will have to be re-examined this year.

Restrictions could come in the form of a lower minimum in the number of specialist courses required for a degree, and perhaps even a maximum, said Dupre. Similar recommendations were made in last year's Silcox report to the Dean of Arts and Science.

Other options include restrictions on individual courses and departmental enrollment, the current practice in the department of Economics.

This option, however, is problematic.

"We think that some of the people who are trying to meet the requirements in Political Science came from Economics," where rigid enrollment restrictions left them out of the running, said Drummond.

Despite the gravity of the problem, it does not appear that the Ontario Government is doing much to help the University out.

Profs interviewed by the Varsity were not confident that the crisis over enrollment would be solved by the Bovey commission, created early last year to look into the future of Ontario universities.

In light of the Ontario government's dismal track record kat solving the problems facing universitiy in the past, Prof. Bothwell is extremely cynical: "I don't think that the province will do anything."

Metro to renew bike licenses

BY BRUCE DINSMORE

A move to license bicycles was made at Metro Council Tuesday night.

Fred Beavis, the President of Toronto City Council, introduced a notice of motion calling for the return of bike licenses for the 500,000 bikes in Metro.

There have been "a lot of accidents lately" and "senior citizens (have been) terrorised on sidewalks by ten-speed bikes," said Beavis.

"It isn't all of the cyclists," he added. However, Beavis said there are a large number of people who flaunt the by-laws.

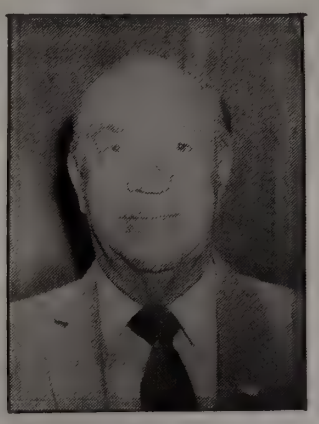
"There are so many different things they do wrong," he continued, citing among his complaints the lack of lights, reflectors and helmets.

Beavis has spoken to Metro police, but said police complain about an inability to positively identify the biker.

The motion was referred to the Legislation and Licensing Committee of Metro Council, which will meet September 25th. The notice of motion says, in part, that the "proliferation of bicycles using both the street allowance and the sidewalks now makes it necessary to re-introduce the licensing of bicyles to ensure the safety of bicyclists, motorists and pedestrians."

The City of Toronto required bikes to be licensed from 1927 to 1957. Licenses were dropped when Metro was formed because of the problems that licensing the increasing number of bikes would create for the new government.

Beavis said there are about half a million bikes in Metro and that a license cost of two dollars would generate one million dollars in revenue, which would help offset the cost of administering the licensing program.



Fred Beavis: "Senior citizens have been terrorized

"I'm not looking to make a

Continued on page 2

Student may be expelled

By JOHN LORINC

The Trinity College Disciplinary Committee has decided that a third year student should be expelled from the university following an orientation prank which resulted in the hospitalization of four people.

The Committee met for five hours on Tuesday to decide the fate of Michael Allman, a Trinity student and another Trinity freshman whose name has not yet been released. David Sharpe, president of the committee made the decision public Wednesday morning.

The Committee's recommendation to expel the student will be taken to the Provost who will make the final decision.

The incident occurred during Trinity's orientation weekend at Camp Couchiching on Saturday night.

According to David Morgan, Chairman of the Orientation Committee, Allman and the first year student broke into a girl's cabin around 3:00 am. Both men were drunk at the time.

Allman took a fire extinguisher and began to spray carbon dioxide foam all around the cabin.

Three of the girls in the cabin and the first year male student were sprayed directly and had to be rushed to the hospital because they had swallowed the foam.

Morgan emphasized that they managed to get the victims to a care facility very quickly and all four have recovered completely. The girls involved are not pressing charges.

Allman was not injured.

The incident follows the death last week of a Ryerson freshman who jumped from a ferryboat on a bet after an orientation party on the island.

When asked if the Trinity prank might result in changes to the orientation layout, Morgan says that "unless it's imposed on us, we're not going to alter it."

He went on to say that this year's organizers put less emphasis on alcohol than in the past.

Freshmen have been complaining that the only way they could enjoy themselves would be to get drunk.

Morgan says the organizers deliberately broght along less beer and hard liquor and more pop and, as a result, closed the bar at 1:30am. For this reason, the camp was quiet around 3 o'clock and many people had already gone to bed.

Says Morgan, "It wasn't a rowdy night."

HartHouse

UPCOMING EVENTS

THURS. SEPT. 13 — JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.

THURS. SEPT. 13 — ARCHERY CLUB -OPEN MEETING for those interested in top notch or novice bow and arrow competition. Find out all the facts at 5 p.m. in the Hart House Range. It's hidden away in the North Wing sub-basement — descend the stairs opposite the Locker Office.

THURS. SEPT. 13 — NEW HART HOUSE ORCHESTRA - holds an OPEN REHEARSAL for aspiring and inspired musicians. All U of T students welcome - remember to bring along your student card. 7:30 p.m. in the Great Hall.

THURS. SEPT. 13 — TABLE TENNIS OPENING SOCIAL MEETING to hear about the club's planned activities. 7 - 9 p.m. in the 3rd floor South Sitting Room. Table Tennis play takes place on Friday evenings, 7 - 9 p.m., Lower Gym, North Wing.

FRI. SEPT. 14 — REMINDER, THIS IS A "PRESIDENTAL HOLIDAY" AT THE UNIV—VERSITY. HART HOUSE WILL REMAIN OPEN AND WILL OPERATE ON OUR "WEEKEND" SCHEDULE. THIS MEANS THAT THE RECREATIONAL ATHLETICS FACILITIES WILL BE OPEN AND SO WILL THE ARBOR ROOM, BUT OFFICES WILL BE CLOSED.

MON. SEPT. 17 — GREAT HALL DINNER SERVICE RESUMES. If you haven't eaten at the Great Hall this term, do drop in this evening anytime between 4:30 - 6:30 p.m.

MON. SEPT. 17 — HART HOUSE SINGERS — a music group invites one and all to sing and enjoy, audiitons never required. Rehearsals carry on Monday evenings from 7:15 - 9:30 p.m. under the direction of James Wells. Meet in the Debates Room. HART HOUSE CHORUS NEEDS YOU, BASS, SOPRANO, ALTO, TENOR VOICES WANTED. Drop by the Map Room for audtions. AUDITIONS run from 6:30 - 9:30 p.m. First Chorus rehearsal Wednesday, September 19 in the Great Hall at 7:15 - 9:30 p.m. under the baton of John H. Tuttle. Please remember to bring your student card for presentation.

MON. SEPT. 17 — INVESTMENT GROUP SPONSORED BY THE Graduate Committee begins its lecture series with "Forwler vs. Monaghan: How does a broker service your needs?" All U of T students welcome - just bring along your student card for presentation and climb the stairs to the third floor South Sitting Room for 7 p.m.

MON. SEPT. 17 — REVOLVER CLUB OPEN MEETING offers introductory slide presentation and sign up times for safety courses. Meet 7 p.m. Great Hall.

FRI. SEPT. 14 — RECREATIONAL ATHLETICS REGISTRATION BEGINS FOR ALL CLASSES - DOORS OPEN AT 10:00 a.m. but arrive early and expect a lineup — we promise it will move quickly. REMEMBER to bring your brand new 1984-85 student card with you, it is required for registration. Clip 'n Save this issue's large ad listings schedules for *fitness, dance, swim, squash, strength training,* as well as *aikido, table tennis, t'ai chai* and *deep stretch* information or drop into Room 101 for printed programmes (while they last).
N.B. EXTENDED REGISTRATION HOURS UNTIL 6:00 P.M. FOR THREE DAYS -SEPTEMBER 17, 18, 19.
FITNESS CLASSES RESUME — multiple choices offered. Meet in the Lower Gym, no registration needed, but you must carry your 1984-85 student card with sticker. Classes are open to all Hart House members including staff and alumni who have a valid membership card via payment of fees. See Room 101 for schedules.

MON. SEPT. 17 — RECREATIONAL ATHLETICS AIKIDO DEMONSTRATION AND REGISTRATION with Sixth Degree Black Belt Chief Instructor T. Kimeda. 4:30 - 5:30 p.m. Activities Room. Classes begin Sept. 19. Pre-register Room 101 weekdays. Fee: $45.00.

MON. SEPT. 17 — BRIDGE CLUB still needs more duplicate or rubber players. Drop into the Debates Room and speak to interested committee members on any Tuesday night, 7 p.m.

MON. SEPT. 17 — CAMERA CLUB OPEN MEETING "TULIPS, EDELWEISS AND WINE" a European travelogue presented by Dr. and Mrs. D.M. Mason. (Darkroom Tours following.) 7:30 p.m. Music Room. Refreshments too.

WED. SEPT. 19 — WEDNESDAY. SEPTEMBER 19 — A VERY SPECIAL DAY ORGANIZED FOR YOU

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WED. SEPT. 19 — RIFLE CLUB SAFETY COURSES scheduled for 4 and 5 p.m. Music Room. Repeated again on Sept. 24 and Sept. 26.

WED. SEPT. 19 — YOGA CLUB CLASSES —instruction in Hatha Yoga is provided by Axel Molema. Wednesday evening sessions for Beginners at 7 p.m. and Advanced Beginners at 8 p.m. until April 29. Class Fee: $23 plus membership fee of $4. Pre-register early in the Programme Office weekdays, 10 a.m. - 5 p.m. as class size is limited.

Future students struggle

OTTAWA (CUP)—Hundreds of high school graduates scrambling to get into university may be out of luck as many institutions across the country impose stiff enrolment restrictions for the first time.

Along with community college transfer students, high schoolers are competing fiercely for the few spots available in already overcrowed universities. They are trying to return to school after suffering another summer unemployment rate of 20 per cent.

The competition is especially intense in Ontario. At the University of Toronto, more than 25,000 students have applied for only 6,300 spaces. At York University, which is accepting 200 fewer first year students in September, nearly 19,000 are vying for 4,700 spots.

Adminstrators at both universities say strained resources have forced them to close their doors.

Sheldon Levy, York associate vice-president, said inadequate government financing, cramped quarters and a desire to preserve the existing quality of education prompted the administration's move to restrict enrolment.

At the University of Alberta, nearly 2,000 students have been rejected. They failed to meet the university's new academic standards, which jumped from an average of 60 to 65 per cent this year.

The U of A student union recently took the university to court in a bid to remove the new standards. But an Alberta court judge ruled in favour of the administration, saying enough notice had been given to grade 12 students who would need summer school to boost their grades for admission.

At the University of Manitoba, 500 students seeking science degrees have been turned away. Restrictions are now in place there in every faculty except arts, said Desmond Bevis, director of admissions.

The University of B.C., which has pegged first year enrolment at 3250 students, has rejected 500 students who failed to make the grade standard of a C-plus average.

In st. John's, Newfoundland, Memorial University is thinking of limiting access in first year to 3000 students. but Ward Neale, Memorial's vice-president academic, said no official decisions have been made.

Although total numbers of rejections were not available before the end of registration, thousands are also being turned away from colleges and technical institutes.

Beth Olley, Canadian Federation of Students chair, said accessibility for new students looks just as bleak as it did last year.

Olley said many high school and transfer students are not even applying for post-secondary education because they do not have the money.

"We know people are being turned away from the doors of universities and colleges. It's still a problem. high tuition fees, quotas, and the high rate of unemployment are all having an impact."

Continued from page 1



TorontoCity Council Chambers

that we regulate it to a point profit; I would just like to see that bicyclists have to look after themselves as far as safety is concerned and they have to abide by the bylaws," Beavis commented.

The matter is now in the hands of the Council Legislation and Licensing Committee. It can do what it likes with the issue. From there, the issue will go to the Metro Executive committee, then back to the full Metro council. Each of those bodies can make their own decision and do not have to follow the lead of the other bodies.

Toronto Ward 6 Alderman Jack Layton sent a letter to Metro Council suggesting that the matter be referred to an ad hoc group for some study, the result to be remitted in February of next year.

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Women's centenary to be eclectic, radical

By LISE BETTERIDGE

The emphasis is on modern issues during this year's celebration of the 100th anniversary of the admission of women to the Unversity of Toronto.

It will be an exciting year for U of T feminists, who find themselves with a high-profile forum for debate and celebration.

Activities planned so far range from controversial lectures and panel discussions to poetry readings and the sale of souvenirs.

The idea for the "Women in Toronto" (WIT) celebration originated with a small group of women concerned that the centenary not go unmarked. The group has expanded to form the coordinating committee for a series of events throughout the year.

WIT is raising money to be used in the future to establish scholarships in the names of women who have made outstanding contributions to the university, to present a lecture series on issues of concern to women, and to improve library resources in the field of women's studies.

So far 1/4 of the long-range goal of $100,000 has been raised through the Varsity Fund, a support group mailing, and the sale of souvenirs on campus.

Details of the project have not yet been decided upon, however, for committee members are busy coordinating activities for the 1984 centenary.

Because WIT is a "grass-roots" organization, and doesn't have the resources to initiate events, impetus for the year's various activities has come from individuals and groups on campus, says coordinator Elizabeth Wilson.

A number of events are already in place, with more being added all the time. Some groups on campus are "supportive but don't yet know what form of celebration" their group will undertake, says Wilson.



Elizabeth Wilson: A grassroots organization

So, the description of the year's events is "not yet a complete or representative list" of what will take place.

The department of women's studies will make a two-fold contribution: as part of the annual Bronowski lecture series at New College, Dr. Helen Caldicott, a high-profile member of Phsycians for Social Responsibility, will speak on November 14. In honour of Caldicott, a series of "bag-lunch talks" on "Women in Peace" will take place at the New College library every other Wednesday starting September 26.

The department is also sponsoring a series of lectures on "The Impact of Feminism on Academic Disciplines." Financial constraints limit discussion to anthropology, literature, economics, and political science and women's studies professor Mary Nyquist is hoping that the respective departments will co-sponsor the lectures.

A pamphlet on the history of women at the university is being produced by researcher Anne Rochon Ford, with the help of a grant from former U of T President David Strangway and the co-sponsorship of the department of women's studies.

The pamphlet is a "history of struggle," not just success and achievement, says Nyquist.

"There are enough women on campus who want to see change" that the year must focus on contemporary problems, and not simply celebrate what has already been achieved by women, she emphasized.

A number of events are aimed at raising issues and the year will not be one of "complacent celebration," says Wilson.

Wilson feels, however, that it is important that the WIT organizing committee "not be seen to be political:" it must maintain a coordinating, rather than a political role.

The Student's Administrative Council Women's Commissioner, Helen Humphreys will be participating in the WIT launch September 19 at Hart House, however Wilson says she doesn't know of any activities organized by students.

It would be "wonderful if students would organize events," and there is still time to do so, she urged.

All three campuses of the university have plans for the centenary, including panel discussions, exhibitions, poetry readings, and plays.

To ensure that students know about all that is taking place, WIT is producing Newsline, a monthly newsletter listing news and events, and will be installing an information line describing activities on a weekly basis.

Sac horse stables to close

By MICHAEL TEES and COLIN GRAY

The horses are going to go, maybe.

Last night the Students' Administrative Council voted in a close 17-16 decision to close the stables which it now operates on the Scarborough campus.

The council will try to sell the stables, but if a buyer is not found by December they will simply be closed.

Vice-President Linda Quirk, however, pointed out after the meeting that the decision could easily be reversed if conditions improve before December.

Members debating the motion pointed out that the stables had been losing money "from day one," and that the service, used only by a small minority of U of T students, would lose at least $10,000 this year.

Greg Tugg, SAC Finance Commissioner, was the most vocal proponent of closing the stables.

He pointed out that money could be better spent for other services in the suburban campuses.

"Bullshit," commented one sceptical Scarborough SAC representative.

Several means of saving the stables were presented. It was thought that more extensive advertising, organizing residence parties, and perhaps a co-op management would make the operation more viable.

The SAC executive had voted earlier to give the stables an other chance.

Quirk said on Tuesday that the stables were but one of many areas coming under close scrutiny this year, as part of SAC's effort to be "more fiscally responsible."

Last year, SAC had its entire reserve fund of $100,000 wiped out by the setting up of the Sidney Smith Pub. They also had to borrow $100,000 to get them over the summer until the student fees came in. This year, they want to spend more carefully, and plan on having at least $20,000 back in the reserve fund by the end of the year.

Over the last three years, the riding school has lost approximately $44,000. Although the deficit was lower last year than in other years, it was still a money losing venture, and was seen to have no future in the new, budget-conscious SAC. Plans were made to close it down.

In an effort to prevent this from happening, riding school manager Patrician Gillis appeared before the SAC executive Monday night with a proposal for keeping the stables alive. Membership fees would be increased; fund raising events would be organized. The result, claimed Gillis, would be an initial outlay by SAC of $46,000, but a return of $46,560.

The Executive agreed to give her one term in which to prove herself. The council as a whole did not. Unless someone decides to take over from SAC responsibility for running the stables, the horses will be sold, and the land returned to the University.

In other business the Council gave quick approval to a report of its committee on binding arbitration, which had recommended that SAC not support the U of T Faculty Association in its bid to obtain binding arbitration on salary matter for its members.



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Jewish students' union

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A Desperate Situation

When 80 students have to fight for 20 available spots in a fourth year Political Science seminar course, things are bad. When they have to go through interviews with the professor to secure an elusive spot in the course, things are worse.

It's called underfunding, and it's starting to visibly affect the day to day lives of students across this university. Underfunding means U of T doesnt have enough money to pay for up to date lab equipment. It means new professors cannot be hired when old ones resign. It means that the number of TAs at U of T is dwindling.

No matter what courses you take, it is likely that your classes are much larger than they would have been ten or twenty years ago. Perhaps the class has been described as a "lecture with discussion," when before it was likely a lecture/tutorial. Clearly, the quality of your university education has decreased.

Students shouldn't have to fight ruthlessly over places in fourth year seminar courses. They shouldn't have to blindly accept the status quo of a post-secondary educational system which returns no guarantee of quality for money spent. Yet they feel the need to eat, to be gainfully employed, to pay for a third-rate education. Students let themselves be used.



The causes of the current dilemma are numerous and complicated; the solutions are elusive. Some causes? Student enrolment, for one, has increased steadily over the past few years. Uncontrolled enrolment in some departments combined with restricted enrolment in others has resulted in a certain amount of spillover into those programs easier to get into. TA hours have decreased by some odd 15 percent over the last five years, while the total number of students has increased by at least 10 per cent. And again, new professors are not being hired to replace those leaving.

Possible long term solutions range from completly restructuring the province's university system (perhaps turning it into a three-tiered system similar to that currently in place in the United States) to severely restricting enrolment across the board in Ontario universities. However, at present no one really seems quite sure *what* to do. The Bovey Commission, currently "on tour" across the province, might recommend increased funding for our universities. But of course, there's always the good chance it might not.

As for short term solutions, well, do they exist? And if they exist, will the administration and the government be willing to implement them? The Political Science department is currently making an over-enrolment application with the Faculty of Arts and Science. But the money for extra TAs has to come from somewhere, and the Faculty of Arts and Science is not known to possess huge surplus sums.

The problem, too, is not limited to Political Science. The History and Sociology departments have also been hit especially badly this year, as has the International Relations program. What is to become of those students? And what of the rest of you, for that matter?

As is so often the case when dealing with the monolithic, if you want something done, you have to do it yourself. Talk to your friends about the situation. Talk to your professors and TAs (if you have any). Get the people around you to realize that this is an important issue, one that will affect the quality of their education, and, by extension, the quality of their life.

There *is* a solution to all of this. Money. Complain to the people who have made Ontario the least funded (per capita) province--in terms of university education--in all of Canada. Complain to your MLA. Do not let yourself be abused by our post-secondary educational system. Refuse to simply make the best of an unacceptable situation. Your academic future is at stake.

Cheap Thrills

One wishes drinking wasn't such a traditional part of university life. Otherwise, innocent students might not get carbon dioxide foam sprayed down their throats.

The incident in question, which occurred during last weekend's Trinity excursion to Camp Couchiching, was horrible. That the Trinity College Disciplinary Committe has recommended the expulsion from the university of Trinity third-year student Michael Allman is quite a relief--though in cases like this criminal charges are in order. However, one cannot expect the university community at large to "learn" anything from this assault. Who has "learned" in the past?

The destruction of health and property resulting from the abuse of aclohol on campus, especially during Orientation, cannot be measured. How could it, when such abuse is taken for granted by both students and faculty at the university? Still, embarassing incidents haunt our past--incidents such as the closing of the Dr. John's pub a few years ago because of excessive damage, and the tossing of firecrackers at a hockey game. And now this.

A tirade against alcoholic consumption *per se* this certainly isn't. But it is a plea for all of us to rethink the traditional obsession with drunken debauchery as a campus sport--the worship of both alcohol as a means of destruction, and of the body's struggle to cope with abuse.

Is this what civilized human beings do for fun?

At the near bright hour of seven I think of Michael and the crew, who will be bringin their wham bam wing dingy of a show to our lowly CNE next month. If that man can make millions doing what he does, then I must be worth at least 250,000 for my fonkadelic moves...They've all gone, now. Marg, who always slams down as mean a meat-munchin' bone crunchin' sports section as I've ever seen--she's gone. John, who strikes me as a cross between David Byrne and Grizzly Adams (OOPS)--well he's gone too. Alison (who always makes us feel bippy), Karen (who controls the ...let me interrupt here...I mean I have a right to say SOMETHING here...you don't stay up 'till 7:00 and not feel a might bit feisty Festus, cause ya seee he might have a badge but I'm the deputy.WOAH!! Gimme back ma skeef, ya gosh durn fool...Give these kids a little freedom, and they think they can lassoo yer page frum ya. Anyhoo, goodbye to all (inc. Sven, Olaf, Wolff, and the clan) and to all a good buy (at Red & White, natch).

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The COLLEGES Page

Dean's position questioned

By JEB BLOUNT

Controversy is brewing at University College over a recommendation to amalgamate the Dean of Men and Dean and Women's positions.

A Faculty and student committee, formed to review the terms of Jonathan Pearl, UC Dean of Men and Director of Residences, and Ann Hutchison, UC Dean of Women and Social Co-ordinator, made the recommendation to the University College Council after the Deans' terms expired on July 1.

"Women need a role model"

They also recommended a one-year extension of Pearl and Hutchison's contracts. As of now, this is the only recommendation UC Principal Peter Richardson has implemented.

Student response has been generally unfavourable.

The Dean of Women's position, considered an anachronistic term by some as the job description does not restrict the duties to the concerns of women, has become the centre of controversy.

As the de facto focus for women and their concerns in a college whose faculty is overwhelmingly dominated by men, the elimination of the position through amalgamation could leave an already rarified environment even thinner for women.



Ann Hutchinson, DEan of Women

"It upsets me that they're eliminating a position that's a women's position," said Janet Atchison, a fourth year student, "There are so few women as it is."

Some new UC students, at first skeptical about the need for a Dean of Women, changed their mind when informed of the small number of women faculty at the college.

"It upsets me that they're eliminating...a woman's position"

"Women need a role model," said Mimi Kaplan.

John Yoo, a first year student, was literally "shocked that there are so few women at the college," as opposed to the number of women teachers at his high school.

While Hutchison is likely to leave the Deanship because of a generally accepted two-term limit on service as Dean, she became rather adamant when asked about the anachronism of the term 'Dean of Women.

"I feel very strongly about the title," she said, "there are very few women in the college, and I am a focus for women's concerns. I am a woman for women to turn to."

She also added that neither the official job description nor her personal sympathies with the concerns of women discouraged men from seeking her counsel.

"Almost as many men see me as women," she said, and added that her interest in women at the University was for the benefit of men as well.

The reasons for the amalgamation are said to be the result of a desire to streamline the operation of the college. The committee felt, according to Richardson, that the operation of the residence and co-ordination of social activities would be better handled by one person.

"Almost as many men see me as women"

Richardson also said the committee believed the change would better tie the concerns of residence and non-residence students together.

For now, Richardson is reluctant to act on the committee's recommendation for amalgamation.

"Women are anxious to have a Dean of Women," he remarked, "but the advice is otherwise."

He concluded: "The question of women at UC is interesting. For instance, it was once almost impossible for women to get jobs in the English department. Women need a person who carries a title like Dean of Women as a role model."

Gay Facer, a UC don agrees, "Ann Hutchison is a gracious woman who serves as a role model. I'd be sad to see it (the elimination of the Dean of Women's position) happen."

New Innis Principal

By JACK NAYLER

This year marks the twentieth anniversary of Innis College. Along with the celebration of its history, Innis is also looking towards the future under the guidance of its new principal, John Browne.

Professor Browne was born in Kitchener, and has spent most of his life in Southern Ontario. His educational background includes post-graduate work in the Faculty of Medicine at U of T. Browne also studied the Classics, concentrating on Latin, and likes to consider himself a humanist.

"The college," according to Browne, "provides a locus . . . and a sense of belonging in a large system." While it serves an institutional role, it should also lend a supportive, congenial atmosphere to each student's university experience.

This need is acutely felt at Innis, which has always been "different" from other colleges. Browne is quick to point out the strong sense of community at Innis, the only college on campus in which students, faculty and administration have equal input on College COuncil. He hopes to enhance Innis' image by using the alumni constituency, and drawing more attention to the college programs, including Urban Studies, Environmental Studies, and the enormously popular Cinema Studies.

Among changes Professor Browne would like to see during the next seven years is an expansion of residence space. The present facilities, says the principal, are old and expensive, and can only provide space for about one fifth of Innis students, far below the desired figure of one third.

Notable among his achievements outside the academic world is Browne's 1971 stint with the Ministry of National Health and Welfare. He helped lead a Canada-wide study of Community Health Centres. The involvement typifies his belief in a sense of community and of "personalization."

Professor Browne replaces Dennis Duffy, who is presently on a year-long sabbatical, after which Duffy will return to teaching at Trinity College.

U.C. club structure changes

Response to student experience report

By SAROSH NANAVATI

A concerted effort is being made this year to bring greater student participation to University College's various clubs and organizations. This revitalization of the club format stems from several sources on campus, and appears to be working.

On the heels of this spring's Quality of Student Experience Report, presented by a task forced headed by Faculty of Arts and Science vice-dean R.H. Farquharson, the University was prompted to take immediate action. The report painted a bleak picture of undergraduate students' attitudes towards life on the campus of a big-city University (described by one student as "the Harvard of the North Pole.") It summarized the realities of intimidation, alienation, and fear faced by many on campus.

Professor Frank Watt, a member of the University College Quality of Life committee, feels very optimistic about the success of the new program, claiming the University is "entering a new era of energy and participation." Watt feels it is the cooperation between faculty and students which is the vital component in the success of the clubs network.



Peter Richardson greeting the frosh

If orientation week is indicative of the level of participation to be expected this year, success for the revample, over 310 orientation packages were sold, easily exceeding last year's 200 or so. Watt credits the Literary and Athletic Society (U.C.'s student council) for a large part of the success.

One of the larger problems for organizers has been the recruitment of non-residents ped club and activities format seems certain. This year's orientation activies were very well attended by both frosh and other undergraduates. In University College, for example, over 310 orientation packages were sold, easily exceeding last year's 200 or so. Watt credits the Literary and Athletic Society (U.C.'s student council) for a large part of the success.

One of the larger problems for organizers has been the recruitment of non-residents to participate in extra-curricular activities. Much success is anticipated this year in this area as well. In order to promote interest, modest funds are being channelled into publicizing the various activities open to students. A special "Sangria and Beer Party and Club Day" was held last Thursday, hoping to lure students, both residents and non-residents, into participation. The selection of clubs is indeed vast and varied, ranging from the Music Society to Sports Clubs to student Newspapers to Wine Tasting Clubs.

While propsects do look good for this year's clubs, some faculty members prefer to withhold judgment on success or failure until a later date. Professor G. Loney in the U.C. Registrar's Office feels it will be at least until the end of this year and possibly well into next year before a fair assessment can be made regarding the effects of the changes.

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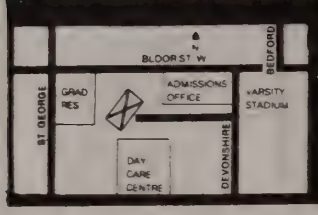


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Bovey hears from Ontario Universities

TORONTO (CUP)—Ontario students aren't alone in their fight against cutbacks to the university system. In a key brief to the Bovey Commission September 7, the Council of Ontario Universities (COU) argued that provincial government support for Ontario's universities has been grossly inadequate for the past decade.

A continuation of this policy of underfunding will have disastrous results for the universities of Ontario, according to the Cou representatives, who include the presidents of the universities of Ontario.

The Bovey Commission, officially known as the Commission on the Future Development of the Universities of Ontario, stopped in Toronto on its province-wide tour of public hearings this month. The Commission, formed by the Minister of Colleges and Universities to plan the reshaping of the Ontario university system, is scheduled to make its report to the Minister byd November 15, 1984.

The COU brief presents the concerns of the top university administrators in the province, examining areas such as quality, accessibility, system balance, and funding.

In its three-hour hearing with the Commission, COU refused to play the cutbacks game, despite the fact that the Bovey Commission does not question the adequacy of current government funding of Ontario universities. Dr. Alvin Lee, COU chairman, urged the COmmission to "make the case (to government) that chronic, sustained underfunding is the problem; all other problems are minor in comparison."

University of Waterloo President Doug Wright reminded the Commission of the importance of a healthy university system, a central theme of the Davis government's conference on economic development taking place that day.

For Wright, if the limited funding premise was accepted by the Commission, there would be only two choices: either "keep tuition the same (as a proportion of university income), and reduce the intake of students, or maintain accessibility and substantially increase tuition."

It was suggested that instructional activity might have to be cut by ten per cent, or about 20,000 students, in order to cope with inadequate government funding.

However, the Commission members would not discuss the question of underfunding, indicating that their terms of reference allowed them to examine only the allocation of funds at present levels.

In fact, Edmund Bovey, chairman of the Commission, suggested during the meeting that "underfunding may be only marginal" in relation to total university expenditures, a problem that a "relatively modest amount of money" would solve.

The COU chairman expressed cautious optimism regarding the outcome of the meeting. "Our main strategy was to induce them (the Commission) about the funding premise they've been handed as part of their terms of reference — that this was a ridiculous funding premise," said Lee. "That was our number one intention and the results have yet to be seen."

Hart House
students' information



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OPEN MEETING

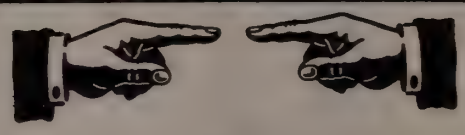
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"Black Lightning",
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Speaker of the House
Mr. Thomas Gough

September 19, 1984
at 8 pm in the Debates Room

Summer organizing pays, for some

By GIGI SUHANIC

Through the summer, mountains of organizing work was done by student representatives. Some were paid, and some volunteered.

This summer executive members of certain student governments received salaries for research and organizing work. On the other hand, executive members of other councils provided the same services but on a strictly volunteer basis.

"...student governments of essentially the same importance are not on equal footing"

The U of T and Victoria College Students' Councils (SAC and VUSAC) and the U of T Blue & White Society all paid one or more of their executive members a healthy salary this summer.

In the case of SAC, the submission of a proposal to the Bovey Commission, the organization of orientation week, and compilation of SAC's Date Book, were the results of the employment of three SAC executive members: Nye Thomas, Linda Quirk and Craig Morrison. At $210.00 per week, these jobs were solely available to SAC executive members over a period of one to sixteen weeks.

As far as VUSAC is concerned, its president Anne Pyke, earned "approximately $4000.00" this summer as VUSAC's summer researcher, she said. Pyke assumed the duties of her council's fullptime secretary, organized orientation week and answered the questions of frantic froshes.

The summer researcher position used to be open to applications from anyone.



SAC President, Bob Jones

Now the president automatically assumes the job.

Maxine Thomas, president of the Blue & White Society, received $200.00 per week after she put forward a proposal to SAC and the U of T Alumni Association. The accepted proposal gave the Blue & White Society a mandate "to lay the ground work for a revival," and inject some Blue & White spirit into the U of T. There was no search for other candidates for the position.

Other student groups did much the same work and received no monetary rewards.

At innis College, all work done during the summer in preparation to greet new students and orient them, is strictly volunteer. Scott Burk, president of Innis College's student council explained that "a lot of dedicated people" helped get the work done. At the end of the year a $400.00 honorarium is awarded to each member of the executive.

In the case of the Engineering Society, Luis Allegre, its vice-president stated that no member of the executive receive a salary for work done this summer, which included a submission to the Bovey Commission on the future of Ontario Universities and preparations for Engineering's 100th Anniversary celebration.

It appears that student governments of essentially the same importance are not all on an equal footing. A lot of money is being paid out in certain groups while others receive practically nothing.

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COURSES IN ENGLISH AS A SECOND LANGUAGE

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Writing Skills for ESL students (for students who have failed the English Proficiency Test required by the Faculty of Arts and Science).

Basic and Advanced Writing courses (for other students who are interested in improving their writing proficiency).

Oral Communication and Production (for students who wish to work on aspects of spoken communication, or specifically on pronunciation).

Further details are available from the School of Continuing Studies, 158 St. George Street or call 978-6757.

HartHouse art

INSTRUCTOR	Diane Pugen
NUMBER OF CLASSES	18
WHEN	7:30 to 10:00 p.m., Thursday evenings. First Term: October 11 - December 6, 1984. Second Term: January 10 - March 14, 1985. NOTE: There will not be a class during Reading Week.
LOCATION	Room 61, School of Architecture, 230 College St.
CLASS SIZE	Limited to 25 Students. **Pre-Register at the Hart House Programme Office.**
FEES	Students: $40.00 Graduate Members: $45.00 NOTE: Students are responsible for their own materials.
CLASS DESCRIPTION	The emphasis will be on drawing techniques and increasing visual perception in the first several classes. Later in the first term, brush and ink wash will be explored.

Services Centralized

By JOHN CHOI

By next spring, U of T students can expect their services to packaged into one central location.

The new Koffler Student Centre at College and St. George will, according to Eric McKee, the Director of Student Services, house the University Bookstore, Textbook Store, Health and Psychiatric Clinics, Counselling and Learning Skills Services, Housing Service, Career Counselling and Placement Centre, Drama Centre and Services to Disabled Persons.

The fate of a proposed Women's Centre has not yet been decided.

McKee said there has been no commitment from those who allocate the spaces in the new centre.

Renovations have already begun as the interior demolition is nearly complete.



Inside Koffler

Murray Koffler, whose name the new centre will bear, is partially financing the renovation. Koffler was the founder and is presently the chairperson of Shoppers' Drug Mart.

Greg Tugg, SAC Financial Commissioner, admitted that he knew little of the new centre but nonetheless, he was happy that there would be a new building for student services.

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Thursday and Friday: Noon - 2:00 p.m. and 4:00 - 8:00 p.m.

U of T students may pick up free Gallery Club membership card upon presentation of appropriate I.D. (The Gallery Club is located at the top of the east staircase, 2nd floor.) Reservations: 978-2445.

THE FESTIVAL CONTINUES:

9:Marisa Silver Interview

10:Skvorecky's Latest

11:Seagulls, Hats & Gadgets

the FESTIVAL O



DEMOCRACY ON TRIAL

The issue of medical abortion has, in this country, reached a high level of prominence. At the center of the controversy stands Henry Morgentaler. Judicial authorities are asking, with good reason, what they are going to do with him. Paul Cowen's movie **Democracy on Trial: the Morgentaler Affair** outlines historically just exactly what the courts and the police have done about this man.

The film is a docudrama of Morgentaler's work and subsequent court battles in Montreal. Although it was made in 1984 it does not cover his history in Ontario and Manitoba. The significance of the story itself is that one grindingly determined individual could cause legal precedent after legal precedent and markedly change the way our courts approach the question of abortion. This has also changed the realities of the women's rights movement in Canada.

With this in mind it would have been nice if the film had been good. Rather, I think, the film would not have swayed the even slightly unsympathetic. It plays like something out of the T.V. series Dragnet. The music is wildly melodramatic, and the photography was deliberately shoddy, intended to make it look like 1970s news footage. There are frequent references to Morgettaler's early life as a survivor of Auschwitz, and of his having gone to a psychotherapist that have nothing to do with the supposed theme: democracy.

In spite of what I think is an ineffective performance the story of Morgentaler shows through as a politically important story. Morgentaler opened his clinic in Montreal 1) as a badly needed social service and 2) as a slap in the face to what he thought was an outdated law. The clinic was raided twice and Morgentaler charged on the evidence of the second raid. When jury acquitted him, a higher court overturned the jury's decision and convicted him without a retrial — an action never before seen in our legal history. The legal loophole used was, in the words of the narrator, "uniquely Canadian". Morgentaler was sent to jail, and during this time he was pulled out and tried for further offences. After he was released he was tried again for a variation on his first offence. Each time, he was acquitted by the jury. The most powerful thing about this film is that the audience is struck with how like persecution this is.

Two things become clear in Paul Cowen's film; Morgentaler is a determined man, and the legal tradition here cannot abide by a man like Morgentaler, not gracefully anyway. The film reminds us that with the change of governments in Canada the policy on medical abortions may well change. However, it is unfortunate that the Morgentaler story is the only thing that keeps this film together. The way that story was dealt with was, I think, unsatisfactory.

Jill Adamson

BLOOD SIMPLE

American filmmaker Joel Coen may have managed the impossible with his gift to the festival, a cunning bit of work which bears the intriguing title **Blood Simple**: he has succeeded in rendering such things as punctured flesh, dead fish and dirty Texas streets nothing less than beautiful. Coen's morbidly funny screenplay does much to convey his obvious love of trash, but the real credit - and it is a credit, though it's a bit unsettling to find oneself gazing lovingly at a shot of a man trying to extract a jack-knife from his hand - goes to cinematographer Barry Sonnenfeld, as well as to crackshot editors Roderick Jaynes and Don Wiegmann. It's not often that editors are singled out for their efforts, but these two gentlemen must be praised for their daring navigation of **Blood Simple** toward its distasteful (but humourous) end, a task they perform with astonishing speed and an apparent lack of effort.

This story of a jealous husband out to murder his estranged wife (who, along with her lover, has similar plans of her own for the husband) is like a sinister carousel ride, full of dread and foreboding. Coen slyly picks up on this dread and draws up our worst nightmares in technicolour: bodies returning from the dead, and unseen assassins laugh ghoulishly behind closed doors.

BEATTY TRIBUTE

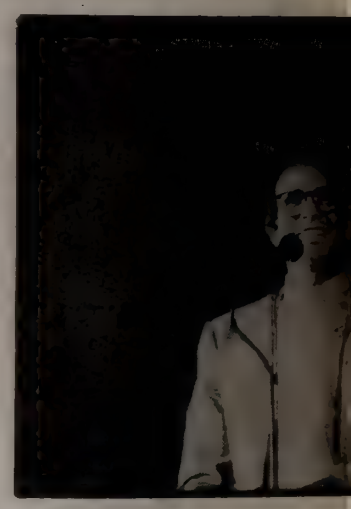
It was the best of times, it was the worst of times. Monday night's glorification of that all-American good-looker turned serious guy, Warren Beatty, was an admittedly boring and embarassing botch in some places, but bore that sort of Hollywood sheen which makes the Tribute an event that can never go *all* wrong. While Roger Ebert and Gene Siskel dragged things down with their silly questions (sample: *"Natalie Wood's life, toward the end, had very little to do with Splendour in the Grass. How did you feel about her as an actress, Warren?"*), guests Jerzy Kosinski and Jack Nicholson freshened the air with their bonhomie and gleeful storytelling.

The Great Man himself, however, would have done well to follow the lead of his chums; when he finally mounted the stage to speak, after what seemed like years of discussing such irrelevancies as the social implications of *Bonnie and Clyde*, and whether Jean Segerg was a decent actress (Oh Gene and Roger! You latter-day Laurel and Hardy, you!), the audience was treated to a lecture on the pursuit of demographics by American filmmakers today. Borin', Warren, but the audience stuck around and listened to him anyhow because, all his boyish modesty aside, he *is* worthy of tribute.

Beatty has a solid and varied career as an actor behind him, and although his forays into the field of I-Want-It-All moviemaking (he was either partially or completely responsible for the writing, directing and producing of such films as *Heaven Can Wait* and *Reds*) haven't produced stellar results, they have been more than pleasant. The audience also stuck around because they happened to think he was cute, and when he made passing mention of personal stories that were "inappropriately lurid for such august company and having very little to do with film", an audible sigh was heard throughout the University theatre.

But there were some delightful anecdotes: Kosinski told of his pouring rum and coke into Beatty's shoes during a Spanish sojourn; Nicholson recounted the many macho yuks shared by the pair while filming *The Fortune*; and director Arthur Penn gave us the behind-the-scenes dope on the ambush scene in Bonnie and *Clyde*. Crying shame, then, that the guest of honour couldn't share their humour; but there were enough brains around, and *someone* had to provide the beauty.

Cynthia MacDonald



THE GOOD FIGHT

The Good Fight, a new documentary by Noel Buckner, Sam Sills, and Mary Dore, received a strongly appreciative response from Saturday's audience at the Towne Theatre. The directors were given a standing ovation after the film. But the audience reaction was puzzling because what was shown was a reasoned, low-key history lesson about the involvement of the American volunteer Abraham Lincoln Brigade in the Spanish Civil War. The filmmakers are obviously sympathetic to the anti-Franco Popular Front and disapproving of the non-interventionist policies of the American government, but this viewpoint can be found in any history textbook and doesn't seem to warrant such strength of response. The audience on Saturday seemed to be heterogeneous, but then I took a closer look; and, sure enough, like Buckner and Sills, they seemed, for the most part, to be over-thirty, politically active intellectuals.

It is possible to sit narrow-eyed and analytical through the film, to wonder what the relationship might be between the Abe Lincoln Brigade and the 1980s. And when a few of the eleven veterans talk about the camaraderie in the ranks of the International Brigade, one might wonder about the connection between this film, the spate of films coming out of Hollywood with military heroes, and Reagan's aggressive posturing. Further, when a news clip shows the elbow stump of a soldier close up and the thirties' newscaster's voice says "Don't turn away — this is non-intervention", the spectre of El Salvador raises its head.



The last section of **The Good Fight** explains its title. The veterans kept the commitment ot their ideals that had sent them to Spain fifty years ago; a large proportion of those stidll able-bodied fought "against fascism" in the Second World War, but demonstrated against American involvement in Korea, Vietnam, Nicaragua, and El Salvador. It is not clear what idealogies made them choose no-intervention in the latter years though, because

eview

12:Murder Theatre

13:Watsups

14:AGO: Images of Ontario

F FESTIVALS





the film's theme is very simply: that a good fight is one in which one acts on one's beliefs.

But, of course,ideology cannot be ignored. Americans were sent to Europe by the American Communist party and were organized in Paris by the Comintern. Most of the veterans, however, see the reasons for their involvement in very personal terms: "I live in this world too." They feel they are simply exercising their rights as citizens of the world.

The film itself is not unbiased by any means. The only background to the war that the filmmakers see fit to include is mention of a group of discontented aristocrats who have rebelled against a "democratically elected government" in hopes of getting the reins of power into their hands again. As a matter of fact, the reasons for the outbreak of the Spanish Civil War were highly complex and had little to do with American democratic ideals. But narrator Studs Terkel, with his kindly, middle-American voice, does much for the low-key, peaceable tone of the film, making such phrases as "the fascist menace" seem as innocuous as "Mom and apple pie".

Directors Sills, Buckner, and Dore must take credit for the humanity of the interviews; many times, the recollections and innermost thoughts of the veterans bring tears to their eyes and the picture fades to black, sparing the audience from being party to an embarrassing invasion of privacy. A further example of the directors ability to convey the emotional impact of war is seenin the film clips of soldiers marching to the "International", as with the peasant revolt in Warren Beatty's *Reds*, which evokes the same moving response.

The interviews are fascinating: a retired marine tells of his adventures in an uproariously funny comic style; a somewhat cynical one-armed vet reveals a soft spot as he plays songs of the Civil War; and the only woman ambulance driver in the International Brigade expounds on feminist theory. Short clips of different interviews in colour are interspersed with the black and white news reels from the archives of five different countries, as well as photographs of the veterans in their twenties. This collage style has the effect of giving unity to the lives of eleven political activists, linking the audience of today with the events of the thirties. It all works in theory. .

Maria Casas

FRANKENSTEIN ON CAMPUS

After a solid week of snow, dogs, fir trees and crucifixes, how refreshing it is to set eyes upon a Canadian film that tells it like it really is in the true north strong and free.

Dr. Frankenstein on Campus (simply and tastefully subtitled *Flick*) is not only an awe-inspiring slice of late-60's Canadiana, but a devastating expose of University (of Toronto, that is) life during the period. Gone are the days, for example, when Varsity reporters wore suede halter tops and were murdered in selected U of T hot-spots - like the Science and Medicine library. It's not likely that the esteemed Dean of ARts and Sciences will encounter a fate similar to that of Dean Cantwell (Austin Willis, in a bravura performance) who meets with a cane in the left eyeball while strolling along Philosopher's Walk one night. And do they still hold those dope/sex/astrology parties in the UC residences?

Bursting with talent as our science labs are, it is questionable as to whether this campus or any other can boast the technological savoir-faire of Vic Frankenstein, exchange student from Transylvania (Robin Ward - in a tour de force, really): what young person nowadays has that passionate scientific drive so necessary to the perfection of an invention such as the killer Siamese cat? And let's not forget *Flick*'s lilting Lighthouse soundtrack - this is when young people really had it together.

And how about that cast: mainly recruits from the Judy Welch modelling agency, it's certain that they made the U of T of 1970 (for a time at least) into a jiggle show which in turn would have made Three's company look like Romper Room. No, life hasn't been the smae for Vic Frankenstein since that Varsity story came out showing him holding a chunk of hash; and God knows life hasn't been the same around here, either.

Cynthia MacDonald

OLD ENOUGH

It's quite unusual when the national press in the United States pay a fair bit of attention to an independent film by a new director. However, **Old Enough** directed by Marsia Silver, and produced by her sister Dina is an irresistible, intimate look at growing up. The friendship between Lonnie (Sarah Boyd) and Karen (Rainbow Harvest), is an eye opening experience for both girls, allowing them to delve into previously unexperienced worlds together. Similarly **Old Enough** must have been a highly educational experience for its young director, *The Varsity* spoke with Marisa Silver about the trials and tribulations of independent film making.

Varsity: Now that you have some distance on the film, how do you feel about it?

Silver: I love it. One of the wonderful moments for me was when



I finished the edit last Decemeber, and I went home and I realized that I really liked the movie that I made. I think that is a really important thing to have happen, before you start getting reviewed- you have to have a good solid feeling in your heart because ultimately process is a big part of any experience, and no reviewer is going to comment on the two years I spent making this movie. They comment on the experience they had sitting down watching the film, so it's important to have my feelings sorted out about the film; after all it's a two year part of my life.

How does one go about producing an independent film?

Well I wrote the script in 1980 and then after a period of time at the Sundance Institute (Robert Redford's institute that supports young film makers), my sister and I set out to raise the money for the film. That took about seven months. This makes it sound real easy but the seven months in there raising money were very hair-raising, more hair-raising than fund-raising sometimes.

The problem with raising funds for an independent film is that there are lots of prototypes to follow but no rule book on just how to go about it. It was especially hard with **Old Enough** being that there were no known stars, a rookie director and producer and no soundtrack that you could sell. This isn't a rock'n'roll movie. So really what we had to sell the movie was the story, and our enthusiasm.

How did you manage to convince Michael Ballhaus to shoot the film?

Well we searched around and looked at a lot of cinematographers, and someone mentioned Michael's name to us. They said he was great and that he had shot John Sayles' *Baby it's You* and all these films for Fassbinder but that we couldn't get him.

So immediately I thought, well if someone tells me there's a cookie in the cookie jar but I can't have it, then I'm going to break the cookie jar. So I wrote Michael a detailed letter about what I wanted to do with the film and a couple of weeks later we got this call from Germany and it was Michael saying that he wanted to shoot our movie.

All the production values in the film were very high considering the budget.

Well Michael really helped, I mean this wasn't a film that should have been shot in panoramic vistas of a child on the edge of a city. It is an intimate film, the story of two kids and Michael's style is...well it's complex in its simplicity, but it was true to what the film is about- the film being from the kids level.

Also Dina and I decide early on that we didn't want to make a movie that would look like a first feature struggling with a $20,000 budget. We wanted to make the best movie we could because we wanted to be marketable. I think that if you make a movie about kids for kids you have to realize that they've been watching *E.T.* and *Indiana Jones*. They're not about to look at a gritty downtown movie and say, "hey handheld camer..." Those films certainly have their place and there's some wonderful films in that genre, but this just wasn't a film that stylistically should have been gritty black and white. **Old Enough** is about colour, it's a film about two girls looking into worlds that they see as being rich and lush, and colourful.

How autobiographical is the script?

the seat of the story is very autobiographical. When I was young I met a girl that was real different from me. I don't really remember all the things we did together, but I remember the impression that friendship made on me, which was both expanding because I saw

Continued on page 12

ENGINEERING CANADIAN SOULS

BARBARA MENDEL

Both Josef Skvorecky, author of **The Engineer of Human Souls** and the novels protagonist, Danny Smiricky, are professors of literature. A reader of this very good translation of the Czech original, however, assumes the role of a student of politics. Happily, the teacher is talented and the lesson is well taken.

BOOKS

Danny Smiricky teaches literature at "Edenvale," in a Toronto suburb. Having left Czechoslovakia after the Soviet invasion of 1968, he considers Canada to be a relative paradise although its blandness bores him. Most of his students are hopelessly naive and unsophisticated – politically, culturally, academically. But he does try to enlighten two of them in particular — the skeptical communist-leaning and "criminally naive" Hakim; and the rich, beautiful, ardent Irene Svensson. Smiricky carefully, through literary example and elaborate arguments, attempts to educate Hakim. His education of Irene, however, does not need to be as persuasive: she is in love with Danny and gradually becomes entangled in an affair with him.

The local Czech community gets together at the Benes Inn to celebrate weddings, devise intricate plots to overthrow the Soviet government and recount stories of life back home under communist rule. A good deal of drinking is done and a lot of jokes are told by the lively, eccentric characters who form a closely knit and sympathetic group. Other friends in exile write to Smiricky from their adoptive countries or from Prague. These letters, interspersed throughout the novel, succeed in bringing their authors to life, and at the same time, provide an effective break from Danny's narrative style.

Danny frequently recalls his youth. Although his adolescence was spent working for the Nazis in a Messerschmitt factory, he managed to play his sax, love several girls, bungle an act of sabotage and remain carefree. A particularly moving character from this period is Nadia, who worked with Danny in the factory. Thin, poor and dying of T.B., she was nonetheless attractive to Danny and although engaged, she had an affair with him. Her hatred for the Nazis inspired him, and Nadia came to help with his sabotage attempt. The strength of her convictions and feelings and honesty of her love still command Danny's love and admiration.

Unlike his pupils, Danny does not instruct, but rather learns from his friends and their experiences. Nor does Skvorecky seem to have tried to teach his Czech readership any lessons. Smiricky is unable to advise the exiled young singer Veronika, who is both homesick and frustrated with the naivete of her Canadian boyfriend. For the Czech readership the novel is, a the subtitle explains, *An Entertainment on the Old Themes of Life, Women, Fate, Dreams, The Working Class, Secret Agents, Love and Death*. Often Skvorecky appears to be entertaining his Czech readership at the expense of Canadians.

For a Canadian audience this approach is seen as simplistic and offensive. For example, Smiricky warns Hakim against blind innocence but then seems to regard Canada with precisely this attitude. He tries to explain to his students that tyranny and hate truly exist - but then finds it ridiculous for North Americans to challenge such oppression when they discover it around them.

Relatively speaking, Canada may be justly and freely governed, and Canadians may be politically immature. And when Smiricky instructs his students to recognize and confront the darker motivations of men instead of naively denying them, his point is well taken. But Canadians, one suspects, cannot help being somewhat dismayed at Skvorecky's portrayal of them and regretting that this is the way the original readership must regard them.



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SYNTH ROUNDUP

Fad Gadget
Gag
WEA

Men Without Hats
Folk of the Eighties (Part III)
Statik/Sire

Flock of Seagulls
The Story of a Young Heart
Quality

ROHINTON MEDHORA

These three recent releases show the extent to which synth music can be taken in order to make it interesting, and also the extent to which the play-it-safe bands are not willing to take it. In the absence of new material from Heaven 17 and New Musik (although the former have just released a two-song import EP), praise must be directed instead to this year's surprise - and welcome - addition to the new music scene, **Fad Gadget**. The single "Collapsing New People" was a minor hit well before *Gag* was released, and the good news here is that the album is not just filler to cash in on the single's success. In many respects Fad Gadget is not the archtypical synth band. The name suggests a one-or-two-man beat box outfit, but instead we find eight musicians playing everything from piano and guitar to tuned bottles and marimba. *Gag* is full of curious notes and sounds, all embellishing basically keyboard oriented music that places the band within the category of, but also far above, most synth bands.

The lyrics are important in what they are not. They are not "serious" statements on life and politics, or even more serious narcissistic self-tributes. If anything Fad Gadget pokes fun at the trappings of the electrotech age - starting with its own name. Besides "collapsing New People" and "One Man's Meat" (the other piece most likely to succeed on the album, "Sleep" and "The Ring" show promise partly because of instrumentation that is different from that on the other tracks. Diversity, wit, and a flair for risk make *Gag* one of the best releases so far this year.

Fad Gadget has taken its genre of music to a frontier that is still accessible for most people, a combination of circumstances that eludes **Men Without Hats** and a **Flock of Seagulls**, both of whom are content with only the accessibility part of the equation. As this country's entry in the synth band glamour sweepstakes, Montreal's Men Without Hats have escaped the scathing criticism that critics here reserve for the British poseurs that have nothing to say. Admittedly "Modern Dancing" and "Safety Dance" were neat little bop numbers, but how many different ways can you present the message that you don't care about anything, so let's just dance?



Fad Gadget

On *Folk of the Eighties (Part III)* the Men do nothing to shed their image as a low budget Human League. One of their major influences is supposed to be Roxy Music (they do "Editions of You" in their live shows), but the Men seem to have borrowed only Bryan Ferry's plastic personality, and not the rest of his band's musicianship. On the few occasions that the Men try to comment on something (as on last year's "Living in China") they end up sounding trite. Even the Human League has now decided to say something quasi-meaningful (on "The Lebanon"), leaving the Men to sing "I don't want to be a messiah, because messiahs die young." So let's just dance.

The Flock of Seagulls' latest droppings could have been compressed into one long song. Ostensibly there are nine separate tracks on *The Story of a Young Heart*, but take away the pauses in-between and you wouldn't know the difference. The title track and "The More You Live, The More You Love" should grace the charts for a few weeks and then fade into the woodwork, only to re-emerge as some "new Seagulls material next year. In this blend of bland pop, lyrics, titles, and credits lose their significance. Songs called "The End" and "Suicide Day" sound as if they were odes to sunny days and fun parties. To their credit, the Seagulls don't even attempt to sound intelligent - they are content to sound pleasing, which they do. Fad Gadget manages to sound both intelligent and good without even trying.

Flock of Seagulls



CJUT

TOP 10 LPS

1. **DAVID SYLVIAN**.....*Brilliant Trees*
2. **ELVIS COSTELLO**.....*Goodbye Cruel World*
3. **HOLGER CZUKAY**.....*Der Osten ist Rot*
4. **PUBLIC IMAGE LTD**.....*This is what you want*
5. **WHITENOISE**.....*Windows of vulnerability*
6. **MANTECA**.....*Strength in numbers*
7. **TALKING HEADS**.....*Stop making sense*
8. **VIOLENT FEMMES**.....*Hallowed ground*
9. **TRACIE**.....*Far from the hurting kind*
10. **ANGST PATROL**.....*I can't see the trees for the Mr. T's*

JAZZ

1. **RUBY BRAFF/DICK HYMAN**.....*America the beautiful*
2. **VARIOUS**.....*That's the way I feel now*
3. **DON THOMSON QUARTET**.....*Beautiful friend ship*
4. **SLIM GAILLARD**.....*Cement mixer putti putti*
5. **BEBOP AND BEYOND**.....*Bebop and beyond*

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by William Shakespeare
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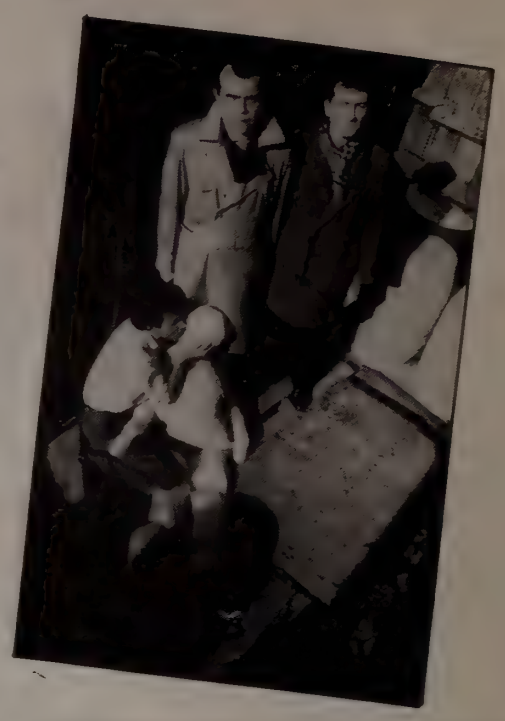
Howard Brenton's play **Christie In Love**, is about a little Englishman, who, over ten years, commits rape, murder, and necrophilia with several women. "John Halliday Christie was born in Halifax, his childhood was normal, his marriage was normal. When Christie was arrested the police found in his London house the following bodies..."

Playing until Sunday at Theatre Passe Muraille Another Stage's **Christie in Love** is not a beautiful story. But this production's good acting, variety of presentation techniques and creative direction made the play as enjoyable an experience as it possibly could be.

Terrence Slater plays the inspector who forces Christie's confession. His manipulation succeeds because he is able to identify with Christie's crimes; recognizing, perhaps, the sadistic urge in all of us. Here, Slater maintains a powerful voice and an intimidating physical presence. Bruce McFee as the Constable works brilliantly with a life-size doll that provokes Christie's final confession. The Constable is a welcome relief from the abnormality of Christie and the cynicism of the Inspector. His major concerns are his work, love, and his wife. Christie's act is incomprehensible to him; when he laments "it's too deep for me" the comment provides what is nearly the evening's only humour.

As Christie, Daryn Dewalt is powerful and assured. The transformation from the quiet, normal, married man into a monster is effortlessly executed and does not fall into cliche. His performance is at once easy and horrific to watch, and his character has been meticulously researched.

The fine acting is despite a sketchy script that provides little background for the character's motivations and reactions. Watching the play, the audience is placed in much the same position as the Constable who uncovers the murders. We are left with facts, but at bottom, no real way to understand or identify with Christie or the events of the story. Given the subject, it is not suprising that our experience of the play is a sort of confused, groping attempt to make sense of the events upon which it is based. We can only observe, rather than participate in, the story.



SILVER'S SCREEN AUTOBIOGRAPHY

Continued from page 9

worlds I never knew existed, and also bittersweet, because it ended in an inevitable seperation. So I took that seat of the story and embellished it with my own imagination. But what I wanted to make a film about was, not a big social commentary, but a story about the times in life when you turn a corner and suddenly the world is a lot more complex than you thought it was.

The kind of response we've been getting back is very similar, because everyone has moments in their life, where after walking by the same building thousands of times, and not seeing anything, you might notice that it has weird window cases. It's just the moment that your mind sort of opens up and looks at something differently, and that changes your whole world.

Did you intentionally set out to make a film for children?

Yes, in fact one of the reasons I made the film was because I wanted to make a movie about real kids , and the complexity of a kids life, and to show it with some dignity.

Even though the problems Karen and Lonnie face seem small to you and me, they're big problems for them. When you have a friend who says get out of my house, or if you have an encounter with a boy for the first time, and even though it's nothing sexual, it's sort of titilating and terrifying. Those are big problems, and I really wanted to show that those problems *were* important.

What's nice about the kids who have responded to the film is that they have responded for those reasons. They say it's a film about me. There's obviously a market for fantasy films where it's me, if I could be in a space ship, and that's great. But I think that it is also nice to have a different kind of film for kids where they can see themselves up there.

Are you working on any new films at this point?

Well I'm writing a screen play for a sort of caper mystery and Dina and I have optioned two screenplays. One is a romantic comedy and the other is a sort of quirky moody love story. I think that when you do your first film you really have to give your all, and not dissipate your energies at all. You just have to keep pushing this one rock as far up the hill as you can get it.

As far as other films, I really love different genres. There are certain movies I won't make, for example any sort of exploitation film. I don't only want to make small, personal, sensitive stories though. The caper film I'm writing is not at all a personal story. You see I love going to the movies. I love paying my five dollars, sitting down and having an image come up on the screen.

One of the neatest things about finally having the movie out there is realizing that somebody is opening up a paper, going down the list, and maybe one of them will choose **Old Enough**. They'll go to the movie not knowing me, not knowing Dina, not knowing anything about this movie and they'll have this wonderful experience of seeing a movie. Hopefully they'll come out having had a good time and just knowing that I've created a film-going experience for someone, especially since I love going so much myself, is a neat feeling.

Joel Dubin



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We're giving away ten posters and ten double passes to Armyan Bernstein's new film Windy City this Thursday at 3:30 p.m. All you have to do is name 5 films with meteorological terms in their titles (Eg. *Gone With The Wind*) and breeze on into

watsup

FILM

Dig this, universitarians: it's fast, it's ungrammatical, it's a scientific explanation of the whys and wherefores of T.O. film this week. But why should I have to spell movies out to you miserable booklearners anyway? I have better things to do. I could be eating deep-fried radishes, or dealing with the roach problem. Can't you read a real paper to find out about this stuff? Well...a chick's gotta do what a chick's gotta do.

The Festival of Festivals continues into the weekend, bringing us lo-cost blobs of celluloid joy such as **Swann in Love** (Friday, University Theatre, 3:00), Schlondorff's red-velvet biggie; **Ring of Power**, a cartoon with Lou Reed and Debbie Harry in it. (Saturday, Showcase Cinema, 2:00); and **Paris, Texas** a Cannes triumph about "alienation, the difficulty of communication and the cross-fertilization of cultures." Strictly for those who know how to have a good time (Saturday, University, 12:00 noon.) All these afternoon delights are three beans a shot, so what the heck?

The night time galas are pricier but spicier as the stars come out to play - tonight you can catch Big Norm Jewison, walking, talking and wearing a tux, at **A Soldier's Story** at the University Theatre at 8:00. It's a "mystery with a social conscience" and promises to be very moving indeed. The galas (Friday night's closer, Carment, threatens to overwhelm with its majesty and splendor) cos six bucks - but you don't have to dress up, even if Big Norm does.

Cynthia MacDonald

MUSIC

This is the first week since the start of the summer that the city has not been inundated by loads of big acts passing through. Take away tonight's performance by Elton John (please) at the Maple Leaf Gardens, and what you have left with is a host of good talent, local and international, at the clubs --- nice small venues to see bands as they were meant to be seen, and above all, licensed.... **Pick of the Week** is **Taj Mahal**, one of the wonders of the American music world, Sept. 19 at the Hotel Isabella's Lower East Side. His music encompasses the blues, Appalachian sounds, jazz, calypso, reggae, and rock, complete with a voice to match the legend.... Tomorrow (Sept. 14) finds **Teenage Head** at Larry's, and the first of what might be a regular series of dance parties at the Palais Royale. The opening edition features **Leroy Sibbles, Liberty Silver** and the **City Lights Band** (who do an R and B version of "Owner of a Lonely Heart" that puts Jon Anderson to shame), and **Henry III**. Favorite ska crooks **The Villains**, play Dr. John's on Sat. Sept. 15. Tickets at BASS, Records on Wheels, and the Bamboo. **Lord Burgess** is at the Cafe on the Park Sept. 13-16. Who? He has collaborated with Harry Belafonte for over three decades now, and has sold over 100 million records worldwide. So there. Ace guitarist **Roy Buchanon,** sometimes accused of being more a technician who relies on special effects than a musician, plays all week at Albert's Hall.... A couple of corrections: **Breeding Ground** did not open for **Alta Moda** as mentioned in our Roamaround preview; the order of appearance was the other way around. More important, neither band "opens" for the other. They like to be billed equally, and usually alternate on who goes first at their joint gigs. Also, Bill Grove of **Whitenoise** now regularly plays with Molly Johnson and Aaron Davis on Blue Mondays. Exception: this Monday, when **Whitenoise** is booked at the Bamboo, and **Blue Monday** at the Cameron. Remember, you read it here first: RBI Productions plans to bring here the New **Mahavishnu, Keith Jarrett** with Jack DeJohnette and Gary Peacock, The **Paco de Lucia** septet, a **Claude Bolling** band featuring Larry Coryell and Michel Petrucciani in the weeks and months ahead. The latest incarnation of John McLaughlin's Mahavishnu features Bill Evans, Dan Gottlieb, Mitchell Forman and Jonas Heborg. Expect an album at the end of the month, and an Oct. 8 Convocation Hall date.... STRANGLERS UPDATE: their next album, *Aural Sculpture* is going to be their most ambitious effort yet, according to bassist Jacques Burnel. "There are hardly any lyrics in it. Just phonetics." An indication of what he means may be found on two pieces, "Pawsher" and "Permission", recorded at the end of their *Feline* Tour in New York, and released on the flip side to the 12" version of "Paradise." However, at last report the band was unhappy with the material so far, and has gone back into the studio. CBS Canada expects a November release. That leaves only seven more weeks or so of Stranglers updates. No problem.

Rohinton Medhora

THEATRE

This week featuring: the bizarre, the scandalous, the scintillating and the witty...all for the measly price of student admission!

Heading the list is **The Princess Zoubaroff** a Trinity College Dramatic Society production. Welcome to the world of "lesbian nuns, pederastic noblemen and decadent priests!" Billed as a blend of Oscar Wilde, Harold Pinter and La Cage Aux Folles, the play, if nothing else, promises to be one of a kind.
George Ignatieff Theatre, 15 Devonshire Place, Sept. 12—16 $1.50

Still more irreverent humour awaits you at Nightwood's presentation of **Pope Joan I** (that's right, **Joan**). Plot synopsis: undercover woman monk becomes Pope in the Dark Ages. A satirical commentary on contentious Catholic and Women's issues. Discounts for all who bring their TTC Pope Passes!
Poor Alex, 296 Brunswick St., Sept. 6-23

Gothic gore comes your way in **Christie in Love**, the touching tale of a smitten mass murderer. (Specifically, John Christie, England, circa 1950.) This ambitious (and, at first glance, unlikely) production is the theatrical offering of Another Stage, a new theatre group which spotlights social issues.

That Brechtian classic, **Threepenny Opera**, re-appears this season at the Bathurst Street Theatre. Mercury Theatre comes through once again with an impressive production and the orchestra is fantastic. Look for the sign: 3¢ Opera. Held over at the Bathurst Street Theatre, 736 Bathurst Street.

FOB (Fresh Off The Boat) makes its debut at the Toronto Free Theatre. This award-winning play by David Henry Hwang is a comedy about Chinese Immigration to North America. Runs Sept. 11-Oct. 11.
Toronto Free Theatre, 26 Berkeley.

Finally, if drawing room humour is more pallatable than these other delectable offerings, Airplant Theatre Co. presents **The Misanthrope** Alumnae 121 St. Joseph St., 926-7135.

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the review

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Art ..... Robin Butt
Books ..... Barbara Mendel
Dance ..... Janet Miller
Film ..... Cynthia MacDonald
Jazz ..... Bernard Wong
Rock ..... Rohinton Medhora
Theatre ..... Sharon McAuley
Colin Taylor

BOOKS

This may be the umpteenth list of books you've been presented with this week. But these books are recommended only, and not reading them won't result in a lower G.P.A. Besides, they're both cheaper and more fun than any of the books you've been lining up to buy.

Appearing this week in the stores is **Just Watch Me: Remembering Pierre Trudeau**, from Lorimer. Trudeauphile Larry Zolf answers questions such as, "Is Trudeau Canada's first Socialist Prime Minister?", and discusses his confrontational style.

Recently excerpted in The Canadian Forum was Audrey Thomas' **Intertidal Waves**. Published by Stoddart and available soon, the novel deals with life as a series of trials, errors and revelations.

The Year of Armageddon, from Collins, is by Gordon Thomas and Max Morgan-Witts. The authors have investigated C.I.A. links with the Vatican and other timely stories. (Maybe this one won't be on the shelves for a few m ore days.)

Matt Cohen's new novel **The Spanish Doctor** promises to be a fascinating story. Set in the years before the Spanish Inquisition, including the massacre of the Jews in Toledo, the Black Death in France, and the pre-Renaissance in Italy, the novel can't fail to be exciting and dramatic. From McClelland & Stewart.

Also equally comprehensive is **John Turner**, a biography by Jack Cahill. Full of quotes and pictures, **John Turner** tells the story of the man who would be King. Also from McClelland & Stewart.

And finally, I'll mention that **The Promised Land**, Pierre Berton's fourth and final volume of his series that began with **The Last Spike**, is to be released this week from M&S.

Barbara Mendel

CUEW LOCAL 2

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It gets harder to remain jolly as the universe as we know it crumbles. Fortunately the typos vanish at 5 a.m. Fortunately there's help, esp. the women's brigade: Cynthia, Sharon, Maria, and the fabulous Ally, psychic pals if there ever was. And afternoons of things other than copy editing. Sigh. Scrunching toward the sunrise to be (re)born.

Looks like I's the buy who thanks the boys. But were there any? Well, there's Joel, but what with his malady he was but half a man this eve *cum* morn. All that's left is all them goils, and how's a young man to decide? What Karen said and a hug and a thanks to her. Love to the Bulldog for kisses, pizza, and beer.

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OLDE ONTARIO PAINTINGS & PIX

ROBYN BUTT

Images of Ontario, celebrating the bicentennial, begins as the predictable survey of descriptive painting in Canada from the 1700s to the present day. However, its

ART



Lawren Harris Old Houses, Toronto, Winter, 1919



Gladys Reeves (Provincial Archives of Alberta)

message becomes less and less predictable as the viewer stumbles forward. With a couple of exceptions the style is representational, and Images is divided into four categories: Landscape, Farm, Town and City; these divisions actually disguise the fact that the same landscape is simply evolving.

The exhibit's obvious lesson is that in terms of description no-one before or since does it like the Group of Seven. (The possible exception is Kazuo Nakamura, whose *Blue Reflections* is incandescent.) Later paintings show that no-one much is interested in doing it like the Group of Seven. The Great Ontario Story, it turns out, is no longer about pride, hope, and growth, but about sarcasm, hopelessness and paranoia.

Witness the evocative lyricism of Lawren Harris' Old Houses Toronto, Winter (1919) which offers up that peculiar balance of a bright winter afternoon's warmth and its coldness like a rimed breath on a gold platter. Beside it is Albert Franck's Behind Power Street (1963), the same familiar rowhouses but now seen from their scruffy back yards on a dim winter afternoon. A cloud of gloom hangs over them just out of view above the picture-frame and they seem already resigned to decay. A little further on you arrive at Brian Burnett's Breathing Space (1983), which is about not having any. Now the landscape reeks of fear: buildings lean inward, a street ends in a whirlpool, trees writhe with threat, the sky glows poisonous plastic blue; lidless eyes peer at you from various hiding-places and the whole painting turns the corner with you in case you thought you could escape. A small beige window in the foreground, presumably the room where the artist's light burns, looks overwhelmed and sickly a portrait of futile courage.

There you have it, folks: Ontario is about setting out rural, celebratory, and full of fight in 1919 and by 1984, all sense of direction lost, wandering in ever-tightening circles nauseous with urban vertigo.

The two remaining paintings in the exhibit stand off from messy feeling in the arena of straight sarcasm. Since irony reigns in the 80s, one can say this show reflects the truth. But considering its harmless title and obvious organization (not to mention some padding with merely decorative works), I wonder if that's quite the truth intended.

Rediscovered, the photo-collection, may be an archivist's coup, but the mere fact of the photographers' sex does not endow it with a theme. In fact the point, because there isn't any other, remains the old Canadian standard: documentary. In this case it documents, not surprisingly, the conditions of the photographers' lives or of those they photographed. Women either worked or were decorative, or recorded famous men's fame, or were frustrated artists, or showed tendencies to radiant sympathy and occasional mad humour. None of it got very far.

This history-lesson is tedious and unrevealing. Why didn't its curator carry through on her coup and wrestle a unifying statement out of her material? If for no other reason than to refute what, as it stands, is just a depressing reminder of the facts. Or are facts Ends rather than Means?

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OUAA -Big 4 Clash

BY MARG WEBB

Everything was hush hush around the Ontario Universities' Athletic League Tuesday as university athletic directors prepared to go into a meeting at Toronto's Skyline Hotel that will have a major impact on the direction intercollegiate competition will take over the next few years.

The meeting was held in response to a notice the universities of Toronto, Queen's, Western and MCGill served back in June. The schools, calling themselves the 'Big 4' after a 1950s football league comprised of the 4 universities, expressed grievances about erratic levels of competition in the Ontario university leagues. They warned that unless the leagues came up with proposals to restructure along more competitive lines, the Big 4 would go to the Canadian Interuniversity Athletic Union with a proposal to form a new league.

After the meeting Tuesday, Toronto's Director of Athletics Gib Chapman, says that alternative "is still a real possibility."

U of T's position in the negotiations is clear. According to Chapman, U of T wants a realignment of the Ontario leagues that would allow U of T to renew old rivalries with Queen's, McGill and Western which were destroyed by league reorganization in the early seventies. Chapman is also pushing for a restructuring of the league in order to resolve the present situation whereby the centrally located U of T is made a periphery school because of scheduling. For many sports, the OUAA is divided into eastern and western divisions with Toronto as the dividing point. In some sports Toronto competes in the east against schools as far away as Carleton while they are denied competition with schools as close as McMaster and Guelph.

Chapman went into the meeting asking for 3 things: the opportunity for U of T to play home and home series against their traditional football rivals, the tiering of schools according to competitiveness in hockey, field hockey, and basketball, and also the inclusion of U of T in the Ontario West division in all other sports.

The president of the OUAA, David Copp, charged that the Big 4's grievances were "vague" and "lacked any concrete proposals for restructuring" so he didn't know what would satisfy them. In spite of this, his league's futures committee came up with proposals over summer meetings that are very close to satisfying U of T's requests.

The committee proposed a tiering of universities in basketball and hockey according to competitiveness. Copp said that in hockey "the stronger teams would compete in a division I consisting of 8 teams while the weaker teams would make up a second division consisting of 6 teams." The two divisions, however, would play cross over games, a feature Chapman feels is unacceptable. At present basketball plays 12 league games but this structure would push up the number of league games to 21. This is contrary to the U of T's original request to restructure along competitive lines to achieve quality of competition rather than quantity.

The OUAA committee did come up with a proposal that would satisfy U of T's ambition to play in a football league with McGill, Western and Queen's. Copp said "football would go to a 3 division league with the Ontario/Quebec division, a western division and a third group."

The only area which still represents a major block in the negotiating is Toronto's request to be included in the Western Division in basketball, soccer and volleyball. Chapman says that it appears as if "the OUAA is not preparaed to meet all our requests."

The OUAA has been given until September 24th to come back to the negotiating tables with oither proposals. As yet there has been no formal communication between the OUAA and the Ontario Women's Intercollegiate Athletic Association nor has there been any attempt to bring Quebec schools into the dialogue. The November 1st deadline for resolution of these differences between the Ontario leagues and the Big 4 is getting significantly close.

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SPORTS

Star or Not U of T Enforces High Entrance Standards

BY JACK NAGLER

"We're Number One!"

Every school likes to hear this phrase in connection with its athletic teams. However top-notch sports and high-level academia don't always mix: the dilemma of how to balance scholastics and athletics is no more in evidence than here at U of T.

Our claim to be "the Harvard of the North" is, to a large extent, true. Toronto's admission standards are much higher than most schools — even in Phys. Ed. where a minimum Grade 13 average of 70% is required along with outstanding athletic credentials.

However, many claim that we are losing outstanding to other institutions because of these rigid standards. "Requirments should have a component which identify the fact that people are involved in extra-curricular activities," said football coach Doug Mitchell. He noted that if a student is close to the normal academic requirments, consideration should be made for other qualities he/she would bring to the U. of T. community.

Mitchell pointed out that Burlington native Bruce Tharby, an excellent offensive guard, was lost to the Football Blues because of inflexibility in our admissions procedures. Tharby's grades got him admitted to Erindale, but not the St. George campus. Recognizing the difficulties he would face shuttling between campuses, Tharby instead enrolled at Western Ontario.

Not everyone agrees with Mitchell's viewpoint, however. Peter Tiidus, Undergraduate Co-ordinator of the School of Physical and Health Education, dismissed rumours that phys-ed admission standards had been lowered this year in order to admit some exceptional athletes. He stated that "coaches have been educated... (not to) recruit below-standard athletes." U of T Director of Admissions William Kent emphasized that there should be "very little if any concession" made for athletes who don't meet our academic requirements.

Reactions from other coaches is mixed. Andy Higgins, the track coach, admitted that sometimes he wished we were more flexible, but recognizes that we're "running an educational program," and that it is in academia that our priorities lie.

A similar philosphy is shared by women's hockey coach Dave McMaster. "We are an academic institution first and foremost," he said, adding that if flexibility is needed anywhere, it's in our professional schools, which "must be more aware of contributions made to the university community" by athlete-applicants.

Basketball coach Brian Heaney is adamant about maintaining our high standards. U of T "is tops in academic prestige...and we're probably going to be a little bit snobby about it." Heaney states that his concern as a coach is how players do once they're here, not who gets in.

While the debate continues, perhaps the final word should be left to men's hockey coach Tom Watt. Some time ago, Watt said, "I'm not developing professional hockey players, I'm developing professional people."

Pressure is on Football Rookies

Varsity staff photographers Donna MacLachlan and Barb Auger were at the McGill game to ask fans how our blues will fare against western in the season opener.

Blues Fans Talk

Economic's David Lee



"Since Eric Upshaw and Frank Balkovic left this will be a rebuilding year for them. But they have the potential of being respectable. I'm really optimistic the Blues are going to beat Western next Saturday."

Zeta Psi Fraternity



"...the Blues are by far the greatest team that ever existed..." "They've really got to push these games during Orientation. They're great!" "...We're not even thinking Western cause the Blues are goin' all the way this year..." "Everyone should drink Grizzly."

London Fitness Instructor Stephanie Rushton



"I've been out to a few Western games this year and they look very good. I also saw Carleton beat the Blues and based on that game the Blues would have lost to Western. But since I know a Blues coach, tell everyone I think the Blues will win."

Student Bob Lymer



"The team is really young and inexperienced this year. Just look at the field. The guys are really small. They're still experimenting with different players and they've got a lot to learn but there's room for improvement. Sure they'll win."

This Saturday, the Football Blues travel to Western to play the always tough Mustangs and 7 of 12 defensive players will be rookies. With veteran middle linebacker Frank Ciulini scratched due to an injury, all three linebackers will be rookies as well.

Rookie linebacker Duncan Ellis feels, "I'm improving" every game but I'm thinking too much and putting a lot of pressure on myself." Head coach Doug Mitchell adds, "the raw talent and desire is there, it's only the experience that is lacking." It's obvious that the season hinges on the rookies' ability to mature quickly.

Coach Mitchell emphasizes that, "our defensive backfield is our strength," but safety Mario Pietrangelo is quick to say that, "Western will only throw the ball if they can't run effectively."

All-star receiver Andy Filipiuk stresses the importance of the game. "This is the first game against in-conference opposition and it will give us an indication of where we stand." Filipiuk adds, "Western is well coached, they have a solid running game and they're always strong at home."

The offense has been playing well and has displayed the team's strength n the two-preseason games, a loss to Carleton and a win over McGill. The same system that was employed last year is being used this year, that is putting two workhorses in the backfield, namely Iafrate and McVey. The one thing that this year's team is missing is the breakaway speed of Trevor Miller, but it really doesn't matter if as Filipiuk notes, "we control the ball and put points on the board."

BLUES NOTES

Angela Bailey Looks South

When you are offered over 1,000 scholarships what do you do? This is the delicious dilemma facing U of T Track Club member and Olympic silver medalist, Angela Bailey. Tentatively she is planning on attending the University of Texas but, according to her coach, Bailey is still considering Southern California. Since the Olympics, Bailey ran a good tour in Europe and spent some time vacationing. At the Olympics, Bailey was nudged out of 5th spot in the 100m by 1/100th of a second but ran a strong leg in the 4 x 100m relay to help Canada slice a 1/2 second off the national record and capture the silver medal.

Cross Country Team is Strong

Coach Andy Higgins is ecstatic about this year's women's cross country team. He says it will be the "best women's team we've every had." Rookies will play a major role in the team's success. Karen Dunston, the Ontario Secondary Schools' 1500m champion, opted to run for U of T as did Pan American Games Junior Champion, Elise Braithwaite. Among the returning athletes counted on for strong performances are Gisel McKenzie and Donna Dixon who was in the top 8 at the nationals last year. U of T will run its first meet at Western September 22nd. They opted to miss this Saturday's meet to allow for a longer training period.

Meet the Olympians

Just a walk across campus today to Queen's Park will present you with the opportunity to meet Ontario's Olympic Athletes. At noon the Minister of Tourism and Recreation, Reuben Baetz, and Premier Bill Davis will introduce the 233 athletes as part of a celebration of amateur sport in Canada. 44 Ontario athletes captured medals at the Olympics. After Davis and Baetz address the athletes and the audience, one male and one female athlete will talk about their Olympic experience.

Intramural Roundup: Track meet set for Sept 21st

BY MIKE ZYRD

Rah! Rah! Tweet! Grunt! Pass it to ME! (hum theme music to Chariots of Fire) Smash! Whimper! Run, run, run...Score! Yah!!!

OK. So Intramurals are fun. If you play, you know that already; if you don't play, ya know now, kid.

Next week, seven sports will resume regular season play on the fields of the front and back campuses and in friendly Fort Jock (the Athletic Centre, don't ya know). The idea is for you to participate. But it is up to you to sign up for teams and events and your college or faculty athletic reps to let you know when, in what and how you can get invovled.

More importantly, Intramurals are interesting. The degree of skill varies but competitive intensity glows in every division of every sport. That's what this weekly column is for. To give sports coverage to what is happening on the fields outside Varsity competition. So stay tuned — same Batday, same Bat-space — for the scoop on Intramural Athletics.

Rick 'em, Rack 'em, Ruck 'em, Ruck 'em; Get that ball and really ...er... Fight!... 'em.

In the next two weeks, a plethora of sports start up. Here are some of the sports and teams to watch out for.

In women's field events, Erindale reigns supreme. The Hustlers captured crowns in both divisions of field hockey *and* soccer. Last year, Rehab gave Erindale some resistence in the Div. I field hockey final; PHE, always dangerous, could challenge again in Div. I soccer.

The Convenor of men's and women's touch football last year, Mike Howlett, is returning for another busy year. Men's touch football fields more teams than any other field sport (30 with 10-15 other teams that eventually default) and traditional powerhouses Medicine and Law will battle the pack in both divisions. Howlett is also experimenting with flag football in the women's division. If last year's contenders adapt quickly to the changes, defending champion St. Mike's Blue Bombers will once more be fighting off PHE (who fielded three teams last year).

In men's field sports, Erindale was less fortunate, winning only the Div. II Rugger title. More, they lost both lacrosse division finals, Div. I to St. Mike's and Div. II to Trinity. Vic beat Meds A in Div. I Rugger.

Men's soccer offers the most diversity in skill level and winning teams. In Div. I Scarborough held off Engineering in the final playoff, while in Div. 1V, tiny Wycliffe College defeated Music in the finals. Div. II and III returned Vic and PHE A as champions, Vic beating Trinity A and Phys. Ed. quelling a game Commerce team. Convener Niki Nicolaou handles both the men's and women's divisions, a total of 53 teams. Lets you know how much work goes on behind the scenes to get the Intramural program going; the Recreation office employs 50 "semi-paid" workers and 100 strictly volunteer helpers every year.

Vic Team to beat

BY LAURIE APPLEBY

Scheduled earlier than in the past, this year's Intramural Track and Field Meet is set for Friday, September 21, fitting right in with orientation activities.

The meet has an interesting history; it dates back to pre-1871 when it consisted of running events, tug of war, throwing a cricket ball, and kicking a football as well as three-legged race and a Servant's race (in which University employees competed). Instead of on a track, the "Games" (as they were known) were held on a grass field. A half holiday was declared and everyone turned out to cheer on their college. During the 1960s, an indoor meet was also held in the spring at Hart House.

At last year's meet, Victoria College won the men's aggregate, while Trinity (in their traditional gowns) swept both the women's and combined awards. Colleges and faculties intending to participate in this year's meet should send a representative to an information meeting on Monday, September 17 at 12p.m. in the Board Room in the Athletic Complex. Entries can be made the day of the meet.

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THE VARSITY
ISSUE NO.4 VOL. 105 MONDAY SEPTEMBER 17 1984



Photo by Rick Hayward

Pope John Paul II

Masses love Pope

By PAULA KULIG

Amidst adoring faces and outstretched arms, Pope John Paul II was greeted with great affection on his visit to Toronto.

And that affection was reciprocated by the Pope, who has an obvious love for people wherever he goes.

With hands clutching yellow and white papal flags and chests displaying papal buttons, Torontonians turned out in the hundreds of thousands over the weekend to catch a glimpse of the man who is leader of the world's 800 million Catholics — 800,000 of them in Metro Toronto.

Although the crowds were appreciative, they never reached the numbers expected. Only 210,000 turned out to watch the popemobile make its way through the streets. On Saturday, approximately 500,000 people took part in the mass at Downsview airport, where organizers had planned for up to 1.2 million people.

On Friday, crowds along the motorcade route were not as great as anticipated. However, outside St. Michael's Cathedral and St. Paul's Anglican Church, they lined up 15 to 20 people deep. These two spots were popular because the Pope had to leave the popemobile to conduct church services.

Cheers went up from the crowd as he stepped on to the pavement and motioned to them, a combination of a wave and a sign of the cross.

People who waited for the Pope's arrival on Friday were a mixture of Catholics and non-Catholics, and they all had their own reasons for being there.

Gina Portincasa, a second-year student at St. Mike's, said, "The Pope means something to me. He is an important figure because he does come out to the people. He's not just a figurehead...If he didn't have any significance, you wouldn't see all of these people here today."

Damian Cesnick, 19, who attends Father Henry Carr High School, said the Pope has "charisma" and is "a Pope for the people."

He said he hoped the Pope's visit to Canada would have an impact, but was "sort-of skeptical. I think Some people will follow and believe what he has to say. The majority will forget about it."

Lisa Carreiro, 26, an unemployed theatre technician, said she never intended to wait for the Pope. She was out looking for a job and realized offices were closed.

"I like the fact that he's taking an interest in meeting people."

She said that so many people were interested in seeing the Pope because "we really like to have heroes. We like to worship people."

Continued on page 8

Student groups make call to "Bust Bovey"

By RICHARD BALNIS

The Commission on the Future Development of the Universities of Ontario was created last December to study the future of Ontario's universities. Its final report is expected November 15. Richard Balnis is a researcher with the Canadian Federation of Students-Ontario. He is travelling with the commission and this is the second of four articles from the Commission's month-long process of public hearings.

The Bovey Commission's tour through the pastoral region of Southwestern Ontario this week has thrown two aspects of its work into sharp relief.

The "Bovey sideshow", as the students' demonstrations are known among the small group of camp-followers accompanying the commission, has been profoundly influenced by recent Hollywood movies. Along these lines, 400 students at a lunchtime rally at the University of Windsor were enthusiastically invited to become "Bovey Busters" to "bust Bovey today, rather than being bashed by Bette tomorrow".

The rally at Windsor repeated the concerns presented by student councils throughout the region to the commission: that underfunding was being ignored; increased institutional specialization and higher tuition fees will mean that only the wealthy would attend university; and that university education under "rationalization" schemes would only provide narrow training without the tangible benefits of a more broadly based, liberal arts education.

At the University of Guelph the hearings were deliberately moved some one and a half miles off-campus. Across rain-soaked fields, 15 students mounted a spirited picket to, in the words of a one banner, "cut the commission, not Education." The Windsor graduate student organization argued that the sole purpose of the commission was "to outline ways and means of reducing provincial expenditures, while minimizing the negative impact on the university system."

These direct challenges to the commission's mandate have provoked vigorous denials on the part of the three commissioners. Edmund Bovey had repeatedly wondered out loud where people were getting the idea that his commission was only involved in a cost-reduction exercise. Ironically, his standard introductory remarks for each session eschew any discussion of the commission's terms of reference which, according to Bovey, "Everyone is well aware of."

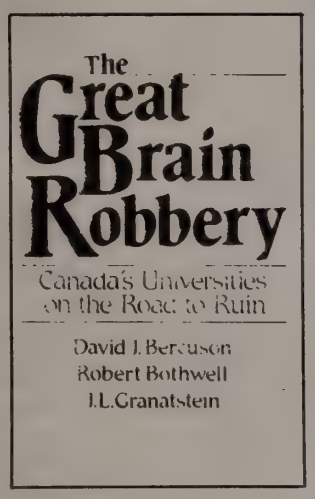
Fraser Mustard, perhaps the most blunt (but also insightful) member of the commission heatedly rejected tenets of the September 13 *Globe and Mail* editorial that argued the commission has the task of "paring down and reorganizing a thriving (university) system without cutting any vital nerves."

While the tactics differ, it is becoming clear that students, staff, and various community representatives are pursuing a common strategy, one designed to make the final report "too hot" to handle in an election year. Circumstances may save the current provincial government from any such potential embarrassment however,as signs point to a November 22 provincial election. Although the Minister has asked that the report be delivered to her by November 15, she will not have to release it right away. In fact, Stephenson has already said she'll need time to study the report before it is released. That, along with translation,

Continued on page 18

Professors call for return to elitism

Robbed, and left for dead



David J. Bercuson, Robert Bothwell, J.L. Granatstein. **The Great Brain Robbery: Canada's Universities on the Road to Ruin**. Toronto: McClelland and Stewart, 1984. $12.95

By SCOT BLYTHE

The universities, it seems, are daily immersed in a crisis that grows by leaps and bounds. But when have the universities ever been free of crisis, of a Kondratieff-wave like cycle of optimism and retrenchement? A decade ago, the university was on the verge of irrelevance, out of touch with the liberality of a new-found era of affluence. A decade before that, the Russians threatened to give the lie to the superiority of Western knowledge and Western universities.

But surely today's crisis is different? *The Great Brain Robbery* attests to that. All along we had thought it was only a question of money — but it is much, much more than that. The universities have only two options: they must go forward, or go back. They cannot remain the same, even if requisite funding were available.

Bercuson et. al. have written what they call a "polemic". On the one hand, they succeed in slinging mud in all directions. A good polemic usually succeeds in blaming everyone else, and doing so with a little wit. But this book is only a half-polemic, and the worst half at that. The wit is lacking, because the target is absent. A polemic is supposed to identify an opponent, puff him up by representing his views with a little flair, only to show that his views must inexorably lead down the short path to hell. In short, Bercuson and company present a litany of complaints, instead of informed critique.

Bercuson and his co-authors accurately outline the forces that brought us here: the baby-boom which forced university expansion, the uncontrollable spiral of hiring and enrolment, the lowering of the boom on spending by the government. They note the present situation: universities are too dependent on government, and have lost sight of their objectives.

Then they trot out the old and safe cliche about permissiveness." The universities watered down their standards to achieve liquidity; the time has come to limit accessibility and charge higher fees to regain fiscal and academic integrity.

The propagation of cliches continues. One determinant of the crisis of education is the "proletarianization" of the professorate. Professors, they argue, were never meant to be trade unionists; because they are lazy, and unions and tenure get in the way of reorganizing and firing the teaching staff. "Excellence", which the authors dearly seek, apparently has nothing to do with justice in the workplace. Hence unions must go.

Continued on page 6

High Schoolers to hear about cutbacks

By BRIAN HENRY

U of T student leaders are getting ready to tell Ontario high school students about accessibility and underfunding at the province's universities, and some members of the university are wary of the negative image that could be projected.

The Students' Administrative Council (SAC) is planning to invite the high school students to a conference in Toronto this fall.

Nye Thomas, SAC's External Commissioner, says the conference will not focus exclusively on political issues, but will also tell the students how their university experience will differ from high school.

Thomas told *The Varsity* that "high school stduents need an honest assessment of the situation in Ontario's universities."

"While the quality of education is still good, (if underfunding continues) in the future quality may be seriously reduced."

The conference is tentatively scheduled for November 16, but Thomas said he will try to move the date forward since an election called the day the Queen of England leaves Canada could be held as early as November 12.

Acting U of T President Frank Iaccobucci met with SAC President Bob Jones last Thursday to discuss the conference. Explaining he is "strongly in favour of this sort of outreach", Iaccobucci said he thought the conference was a "great idea" which he hoped would be used to "extol the virtues" of U of T.

Continued on page 15

TIME & PLACE

MON sept 17

"ARE YOU READY?" SCARBOROUGH ORIENTATION WEEK BASEBALL - in S-wing field. "HOPS&SCHNAPPS NIGHT"-in the Pub. Orientation packages are on sale for a nominal fee, outside H-wing cafeteria. (For further information call 284-3135)

9:00—2:30pm **THE AWESOME BLUE WAVE** is back in business at U of T. Check out the U of T Progressive Conservatives' display in the Sid Smith lobby this week.

10:00—6:00pm **RECREATIONAL ATHELETICS REGISTRATION** Hart House, Rm 101 N-wing.

3:00pm **INFORMATION MEETING AT DELTA UPSILON** The oldest non-secret, non-hazing fraternity offers refreshment and insights for freshmen—at 182 St. George St. (North of Bloor).

TUES sept 18.

"ARE YOU READY?" SCARBOROUGH ORIENTATION WEEK CULTURAL NIGHT in the Pub, featuring the reggae band "RARE ROOTS" (For further information call 284-3135).

5:00—6:00pm **INFORMATION MEETING AT DELTA UPSILON** Celebrating its sesquicentennial, DU might be for you —find out by dropping by 182 St. George St.

6:30—9:30pm **"LEGAL ADVICE FOR SMALL BUSINESS"** Seminar given by the Business Development Centre and presented by David Bereskin at York Main Library, 1745 Eglinton Ave. W. Fee: $15.00 (For further information call 789-2485 or 789-0365).

7:00pm **VIC CHORUS FIRST MEETING** at Wymilwood.

WED sept 19

ALL DAY **HART HOUSE—WIDE OPEN HOUSE** ALL WELCOME.

"ARE YOU READY?" SCARBOROUGH ORIENTATION WEEK FROSHNIGHT in Pub. (frosh only until 9:00)

3:00pm **WOMEN'S CENTENARY CELEBRATION** Official opening.

5:00—6:00pm **INFORMATION MEETING AT DELTA UPSILON** At DU, we treat newcomers like oldtimers, hence our motto "The Unpledge" So come see us at 182 St. George St.

5:00—7:00pm **VARSITY CHRISTIAN FELLOWSHIP** Come to our World Aware group pizza fun and a look at the Christian lifestyle at the International Students Centre, 33 St. George St. Join us at the Blue Jays' game afterwards.

7:30pm **BLUE JAY DAY** at Exhibition Stadium—tickets on sale for $4.00 at SAC or college/faculty councils.

8:00pm **"OPEN HOUSE" DEBATE** "A Cult is a Religion that hasn't made it" in the Debates Room.

8:00pm **THE SUFI STUDY CIRCLE** is holding informal meetings every week in the International Students Centre, focusing on the the fundamental themes of the Sufi mystical tradition. For further information call Anab Whitehouse 496-2214

THURS sept 20

"ARE YOU READY?" SCARBOROUGH ORIENTATION WEEK BBQ on the H-wing cafeteria patio (For further information call 284-3135).

3:00pm **OUAA SOCCER** U of T Blues vs. York at Varsity Stadium.

4:00—4:00—6:30pm **INTERNATIONAL RELATIONS SOCIETY** holding its first general meeting in the Junior Common Room at Trinity College. Wine & Cheese. General plans for the year will be discussed.

5:00pm **SAC FREE FILMS** presents: "BROADWAY DANNY ROSE" at Erindale, S-building 2072.

6:00—10:00pm **THE BUSINESS DEVELOPMENT CENTRE** presents: NETWORKING EVENING-with guest speakers and the opportunity to meet others in business or interested in starting their own businesses. Fee: $12.00 including buffet supper at York Main Library, 1745 Eglinton Ave. W. Registration 789-2485 or 789-0365.

7:00pm **CITYTALK SERIES OF LECTURES&DISCUSSIONS** topic: WATERFRONT DEVELOPMENT OPTIONS speakers: David A. Wallace, Architect/Partner, Wallace, Roberts & Todd Philadelphia PA. in City Hall Council Chambers.

7:30pm **TROTSKYIST LEAGUE CLASS SERIES "Socialism vs. Capitalism"** Rm. 2116 Sid Smith.

FRI sept 21

"ARE YOU READY?" SCARBOROUGH ORIENTATION WEEK presenting the TENNANTS at the Meeting Place Tickets-TBA (For further info. call 284-3135)

11:10am-12:30pm **"EXPERIMENTAL MARKET ECONOMICS"** Professor Vernon L. Smith, Dept. of Economics, University of Arizona. In the Ignatieff Theatre. (sponsored by the Dept. of Economics, U of T).

4:00pm **SUDS** The Engineering Pub, in Sanford Fleming Cafeteria.

7:00pm **SAC FREE FILMS** presents: "BROADWAY DANNY ROSE" at Scarborough S-319.

7:00pm **INTRODUCING THE CHINESE CHRISTIAN FELLOWSHIP** Orientation is being held at the International Students Centre, 33 St. George St. All students welcome! (For further information call Raymond Tsang, 927-9129 or Elaine Ho, 960-8727).

8:00pm **MOONLIGHT DANCE** at Wymilwood.

8:00pm **FISHNET STOCKING PARTY** Come kick the year off in fishnets with the Delta Upsilons. We are across from the subway at 182 St. George St.,

9:00pm **REznikoff'S RAFFLE NIGHT** Special prize draws. At the UC Refectory.

SAT sept 22

2:00pm **BLUES VS. LAURIER GOLDEN HAWKS.** at Varsity Stadium.

9:30—4:00pm **THE BUSINESS DEVELOPMENT CENTRE** presents: All Day Saturday Workshop-specialists in Law, Accounting, Marketing. Formal presentations in the morning, rotating workshops in the afternoon-opportunity to have all your questions answered. At the York Main Library 1745 Eglinton Ave. W. Fee: $25.00 (inc. Lunch)

7:00pm **SAC FREE FILMS** presents: "BROADWAY DANNY ROSE" in Med Sci Auditorium.

HartHouse

TODAY IMPORTANT

RECREATIONAL ATHLETICS REGISTRATION BEGINS FOR ALL CLASSES - DOORS OPEN AT 10:00 a.m. but arrive early and expect a lineup — we promise it will move quickly. REMEMBER to bring your brand new 1984-85 student card with you, it is required for registration. Clip 'n Save this issue's large ad listings schedules for *fitness, dance, swim, squash, strength training,* as well as *aikido, table tennis, t'ai chai* and *deep stretch* information or drop into Room 101 for printed programmes (while they last).
N.B. EXTENDED REGISTRATION HOURS UNTIL 6:00 P.M. FOR THREE DAYS -SEPTEMBER 17, 18, 19.
FITNESS CLASSES RESUME — multiple choices offered. Meet in the Lower Gym, no registration needed, but you must carry your 1984-85 student card with sticker. Classes are open to all Hart House members including staff and alumni who have a valid membership card via payment of fees. See Room 101 for schedules.

MON. SEPT. 17

JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.

RECREATIONAL ATHLETICS AIKIDO DEMONSTRATION AND REGISTRATION with Sixth Degree Black Belt Chief Instructor T. Kimeda. 4:30 - 5:30 p.m. Activities Room. Classes begin Sept. 19. Pre-register Room 101 weekdays. Fee: $45.00.

BRIDGE CLUB still needs more duplicate or rubber players. Drop into the Debates Room and speak to interested committee members on any Tuesday night, 7 p.m.

INVESTMENT GROUP sponsored by the **GRADUATE COMMITTEE** OFFERS "Penny Mining Stocks" with Don Fowler of Richardson Greenshields. Arrive at 7 in the Music Room (note room change). Bring U of T student card for presentation.

REVOLVER CLUB OPEN MEETING offers introductory slide presentation and sign up times for safety courses. Meet 7 p.m. Great Hall.

TUES. SEPT.18

CAMERA CLUB OPEN MEETING "TULIPS, EDELWEISS AND WINE" a European travelogue presented by Dr. and Mrs. D.M. Mason. (Darkroom Tours following.) 7:30 p.m. Music Room. Refreshments too.

WED. SEPT.19

WIDE OPEN HOUSE
—A DAY OF CELEBRATION
FOR ALL U OF T STUDENTS, ALL ARE INVITED TO JOIN IN.
WIDE OPEN HIGHLIGHTS

11 a.m. - 6 p.m.	GROUP OF SEVEN EXHIBITION	ART GALLERY
11:30 a.m.	CARILLON CONCERT	SOLDIER'S TOWER
12:15 and 1:15	TOWER TOURS	MEET IN THE ROTUNDA
noon - 2:00	HOSPITALITY SUITE and HART HOUSE TOURS	MAP ROOM
	INTERNATIONAL LUNCHEON	GREAT HALL
noon-1:00	MINI ORCHESTRA CONCERT	EAST LANDING
	STUDENT CLASSICAL CONCERT	EAST COMMON ROOM
	NOON HOUR FITNESS CLASS	MAIN GYM
3:00	TOUR	THEATRE
4:00	ROCH CARRIER, QUE. NOVELIST	LIBRARY
4:00-8:00 p.m.	RIFLE AND REVOLVER CLUB	MUSIC ROOM
	CHESS SIMULTANEOUS MATCH	CHESS CLUB
4:30-5:30 p.m.	FITNESS CLASS, M. HARRIS	MAIN GYM
4:30-7:00 p.m.	$4 STEAK DINNER -lineup early	GREAT HALL
6:00 p.m.	T'AI CHI DEMONSTRATION	EXERCISE ROOM
6:00-8:00 p.m.	FILMS AND POPCORN	EAST COMMON ROOM
7:00-8:00 p.m.	"CRASHCREW" BREAKDANCERS	MAIN GYM
7:15-9:30 p.m.	CHORUS OPEN REHEARSAL	GREAT HALL
8-8:30 p.m.	BALLROOM DANCING DEMO	MAIN GYM
8:00 p.m.	CULT DEBATE WITH "BLACK LIGHTNING" CULT DEPROGRAMMER	DEBATES ROOM
8-11:00 p.m.	JAZZ PLUS PUB—ROB FRAYNE	ARBOR ROOM
9-11:00 p.m.	TABLE TENNIS DEMO	MAIN GYM
	UNDERWATER HOCKEY	POOL

DON'T MISS THIS DAY
GIVE—AWAYS, PRIZES, AND A GOOD TIME.

WED. SEPT. 19

MUSIC AT HART HOUSE FOR "WIDE OPEN HOUSE" day opens it's **"JAZZ PLUS** series to be held in the Arbor Room on Wednesday Evenings at 8:00 p.m. on. Reserve your Wednesday evenings during September, october, until mid-November to hear **TORONTO'S BEST JAZZ MUSICIANS FREE.** First group is the Rob Frayne Quartet.

HART HOUSE DEBATES FOR WIDE OPEN HOUSE AND CULT AWARENESS WEEK resolve that: "A CULT IS A RELIGION THAT HASN'T MADE IT YET." International known cult deprogrammer Ted Patrick ("Black Lightning") is the Honorary visitor. 8 p.m. Debates Room.

T'AI CHI CH'UAN and ancient Chinese way of exercise to achieve health and tranquility is demonstrated during Wide Open House at 6 p.m. Registration following for Wednesday evening classes that continue until April. May pre-register in Recreational Athletics Office, Rm. 101 and pay $45 fee. Classes: 6 p.m. beginners, 7 p.m. intermediates, and 8 p.m. advanced. Sept. 26.

THURS. SEPT. 20

MUSIC AT HART HOUSE IN CO—PRODUCTION WITH CJRT AND YORK UNIVERSITY offers another SERIES: **"CJRT ORCHESTRA SOLOISTS"** - FEATURING SOLO AND CHAMBER MUSIC PERFORMANCES. First concert includes music of Mozart, Poulenc, and Somers. Admission Free - no tickets. 8 p.m. Great Hall.

Anti-Calendar late

By KIMBERLY HUIE

Many U of T students found themselves at a disadvantage this year because the Arts and Science Student's Union (ASSU)'s annual *Anti-Calendar* came out late.

The *Anti-Calendar* is a compilation of student reaction to last year's courses. Although it is usually published in late August, the *Anti-Calendar* was not available this year until September 10th.

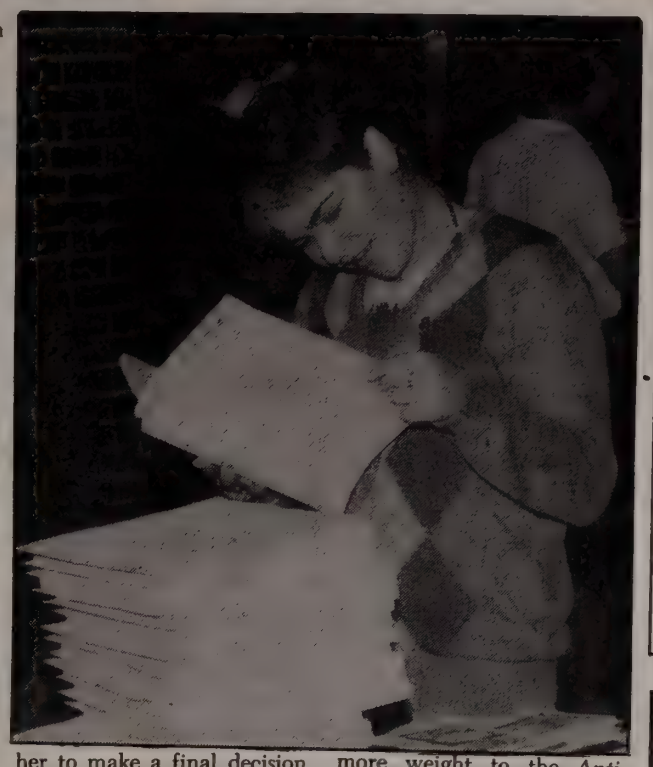
While some students were not seriously affected, others were clearly inconvenienced by ASSU's tardiness.

In the case of one second year student the *Anti-Calendar* came out after she had picked her courses and arranged her work schedule, "too late to make any changes" to her course selections, she said. Other students who had deadlines to meet were forced into making hasty decisions. According to one second year student, "because balloting was required for some of my subjects the *Anti-Calendar* was no use to me this year."

The reactions indicate how much emphasis is placed on the *Anti-Calendar* when students choose courses.

According to Lubo Cipin, a second year student, the *Anti-Calendar* is only useful "for seeing what other students thought of the courses." Another second year student felt that the administration *Calendar* can be totally disregarded because it is not a thorough presentation of the courses. He believes that the professor evaluations are irreplaceable because the professor "often either makes or breaks the course."

In the words of one third year student, "the student's perception of the course is superior to the course description found in the *Calendar*." Many students claim that they give first consideration to the evaluations of professors and T.A.'s Evaluations of a professor's teaching style and communication skills appeared to be the most important factors for students using the *Anti-Calendar*. The second determining factor was the workload in the course. According to Hannah Lam, the extent of the workload helps her to make a final decision in selecting courses for the year.



Most students felt that if faced with a descrepancy between the *Anti-Calendar* and the administration's *Calendar*, they would lend more weight to the *Anti-Calendar*.

ASSU Executive Assistant Greg Leake said the Anti-Calendar was late because copy from many course unions was past deadline.

Scarborough program helps to "pass the time"

Unemployed study free

By LOIS MERMELSTEIN

In a bid to reduce the "waste and boredom" of unemployment, Scarborough College will once again offer free classes to the unemployed this year.

Scarborough professor John Alan Lee, who runs the special program, says that interested people are provided with a list of courses in which there are spare seats. No credit is given for the courses and attendance is optional.

Professors in each course have to give permission before unemployed people can sit in on their classes.

About 150 people have taken advantage of the program in the last two years. The program has grown from an initial selection of 21 courses to 65 courses last spring.

The special students come from a variety of educational backgrounds and range in age from 20 to 60, according to Lee. He says that most people attend lectures "just to pass the time."

Lee, who works in the Sociology Department, started the program and runs it in his spare time. He stresses that the program won't necessarily help those involved to get jobs. "I'm wary of suggesting a relationship," he said. Lee believes that many of the unemployed have high school educations and job skills, but there are few jobs available for them.

Lee said that, at first, the Faculty didn't see any reason for participating in the program. Many felt that letting extra people into classes free of charge would create the appearance that the university had spare resources in times of budget restraint.

However, attitudes appear to have changed, as faculty members have contributed $100 to cover the costs of publicizing the program, and a few professors have even offered to comment on their unemployed students' papers.

At this point, Lee said, "the faculty is supportive, but not enthusiastic."

If an unemployed person decides to seriously continue his or her studies, some help is available. If he or she meets admission standards, he or she can apply for an OSAP bursary that pays for expenses such as transportation, books, babysitting, and fees for one course taken for credit. Only one student has taken advantage of this so far.

Students who have been away from school and don't have the necessary admission requirements for university, but want to continue their studies can benefit from special courses. These, given both at Scarborough and St. George, are designed to give them the skills to handle regular university level coursework.

Carol McKay, director of the program, called it "very successful" and added that "three-quarters of those who complete the program go on to university studies right away, and many do better than students coming straight from Grade 13."

Lee first came to the attention of the university community last year when a class of his students boycotted their final exam. Lee supported their move because he Had taught them that many contemporary educational methods, including final examinations, are invalid ways to evaluate students.

Careers?!$

LOOKING FOR PART-TIME WORK?
Come in and register with the:
Part-Time/Temporary Employment Service

GRADUATING IN '85?
Start looking for a permanent job now!
Come in and find out about the On-Campus Recruitment Programme.

CAREERS IN GOVERNMENT
Information is now available on Public Service Careers and Foreign Service Careers. Drop by and pick up the booklet and application form.

CAREER RELATED SUMMER EMPLOYMENT
You can start looking for next year's summer job now! Ask about the On-Campus Recruitment Programme for Summer Employment.

JOB SEARCH TECHNIQUES WORKSHOP
Begins: Sept. 24th-Sept. 27th
10:00 - 12:00 p.m.
pre-registration is required

For more information, - contact the:

Career Counselling and Placement Centre University of Toronto

St George Campus: 344 Bloor Street West, 4th Floor (Bloor and Spadina), 978-2537
Erindale Campus: South Building, Room 3094, 828-5451
Scarborough Campus: Student Services, Room S 302F, 284-[illegible]

The Greek Students' Association

announces its first General Assembly Meeting on
Thurs. Sept. 20, 5 p.m.
International Students' Center
33 St. George St.

Annual Elections to be held.

First year and returning students are urged to attend.

½ PRICE

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Offer Valid Mon. To Fri. Only
Offer expires Sept. 28, 1984.

SUBCOMMITTEE ON ADMISSIONS, CURRICULUM AND STANDARDS

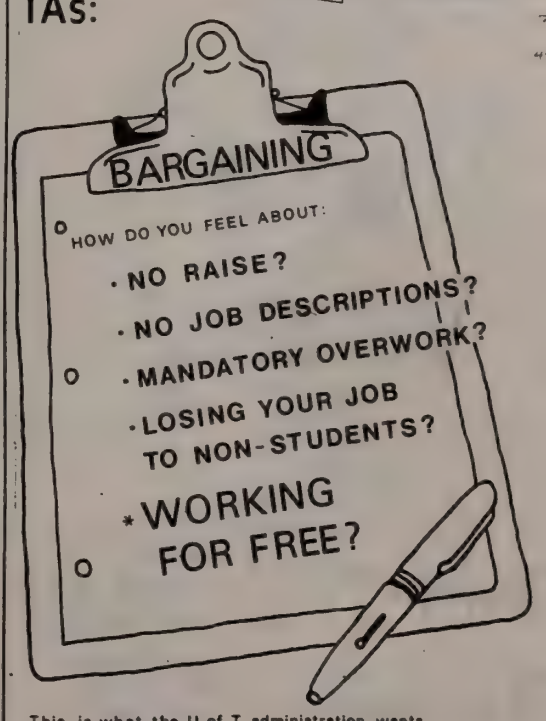
Vacancy

There is a vacant co-opted, part-time student seat on the Subcommittee on Admissions, Curriculum and Standards of the Academic Affairs Committee for 1984-85. Nominations should be submitted by 5:00 p.m., Friday, September 21st, 1984 to:

STRIKING COMMITTEE
ACADEMIC AFFAIRS COMMITTEE
c/o IRENE MACPHERSON
GOVERNING COUNCIL SECRETARIAT
ROOM 106, SIMCOE HALL
Enquiries may be directed to
Ms. Macpherson at 978-8794

cue w Canadian Union of Educational Workers, Local 2
16 Bancroft Avenue
Toronto, Ontario M5S 1C1

TAs:



This is what the U of T administration wants.
What do YOU want?

MEMBERSHIP MEETING
Wednesday, September 19, 4 p.m.
Galbraith Council Chambers*

*on St. George above College, north of the International Student Centre

Coffee & tea during the meeting. Cheap beer, wine & cheese afterwards, next door in the International Student Centre.

CUEW will pay childcare costs to enable members to attend.

THE VARSITY

U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"we hesitate to believe that the soul traffics in kisses"

—The Varsity, 1929 (see below)

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, ***Varsity*** Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a ***Varsity*** principle. ***The Varsity*** is also a member of the Ontario Community Newspapers Association. In addition, ***The Varsity*** is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

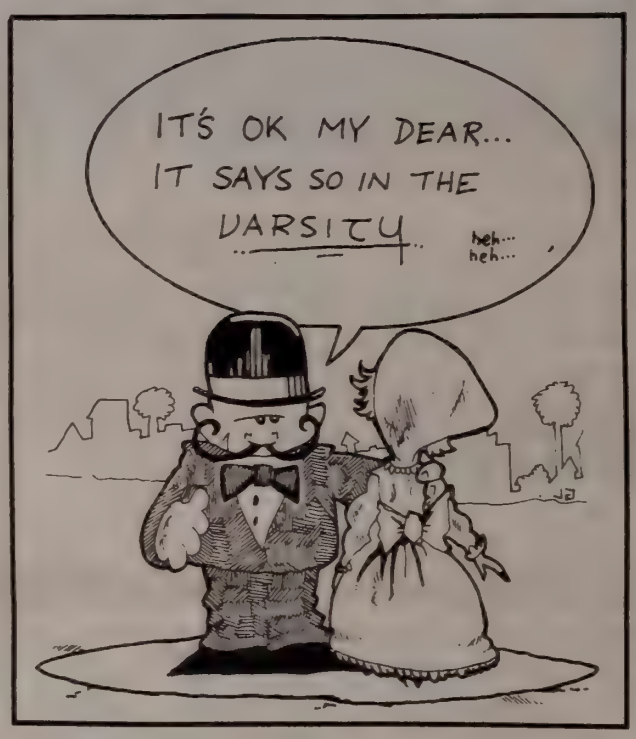
Subscriptions to ***The Varsity*** cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to ***The Varsity*** 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The ***Varsity*** Ad Manager and Ad Assistant are members of CUPE Local 1281.

To Pet Or Not To Pet

The following editorial is reprinted from the Jan 29, 1929 edition of The Varsity. *Written by later* Toronto Star *writer Helen Allen, "To Pet or Not to Pet" is probably the most contentious editorial ever printed in this publication. 15 days after it appeared, the administration dismissed L.J. Ryan from his position of editor-in-chief of the paper. When Ryan's staff resigned in solidarity, the* Toronto Telegram *offered them a daily half page called* The Adversity *in which they could lash out at their replacements (culled largely from the students' council).*

"To Pet or Not to Pet" is reprinted here both to provide a sense of the history of The Varsity *and the university, and to perhaps shed some light on timely issues.*



Last week a prominent middle-aged clergyman told his hearers in gentle tones and with irrefutable logic that petting was dangerous and that it should not be practiced. The divine claimed that petting was a new institution, that it exacted gestures intended only for the larger intimacies, and that it debased the coinage of the soul.

It is not for undergraduates to contradict a man whose experience of the world has been so much greater than their own, but in the light of our own close connection with the younger generation who are thus accused of debasing their souls, we should like to attempt an explanation of our generation and of its actions.

In the first place we admit that although petting is a new institution it is a widely accepted one. We venture to say that, of those who have had opportunities for experimentation in the field, almost no one can deny some knowledge of the art. We shall go further and say that most of the so-called conscientious objectors are such because they have no occasion to be otherwise, and that the other objectors do not pet simply because it does not appeal to them as a diversion—not because they have any moral scruples. Infact petting as an institution has come to be recognised by all who are not wilfully blind to existing conditions.

We confess that we cannot see in this situation any great cause for alarm, nor can we see that the generation so much in the spotlight is in danger of losing its moral sense entirely. The pathetic cry of the traditionalist is bound to remain unheard, for youth will go on trying, and if it finds them pleasant, clinging to all the aspects of its new freedom. Just as standards of all kinds have changed, the standards of morality have also changed, and whatever may be the attitude of parents on the subject of petting, for those who indulge in it, the question of morality does not enter in at all. To them it is simply an exchange of amenities, in some cases quite casual, which make no difference (except perhaps of deftness in their dealing with the opposite sex) when the "grand passion" is experienced. Parents who realize this, and who wish to retain the confidence of their children, have long since given up decrying modern conditions but have submitted gracefully to them.

Whether the reverend gentleman was right in his contention that such conduct "debases the coinage of the soul" we shall not say, but we hesitate to believe that the soul traffics in kisses, or that a few of such, casually exchanged are going to have any permanent or devastating effect upon character.



This Thursday
12:00—5:00
and beyond...

Seminars, Varg Pros,
Food and Drink

In the *Varsity* building, 91 St, George St.

LETTERS

Negligence... ...Stupidity

As you are all aware, most colleges and faculties have been busy throughout the past week running their Orientation events. One event which is common to most Orientation programs is the Scavenger Hunt. For those who are not familiar with this term, it is an event in which the frosh are given a list of items which they are to acquire throughout the night. In almost all cases, however, people will not stick to the list and bring back unlisted items. The number of these items acquired depends directly on the imagination of the frosh. Needless to say, we had some very imaginative frosh this year.

This year, our Scavenger Hunt was on Saturday September 8th. This date was well publicized in advance so that people had fair warning. However, SAC did not feel it important to secure their building and left it wide open, either out of negligence or stupidity, for everyone to enter. Obviously, the word was quickly broadcasted and the imaginative members of the Scavenger Hunt went to see what they could borrow. One group was successful in acquiring a draft beer tap from the service commissioner's office. Obviously this is an article of considerable value which SAC would not want to lose. The organizers of the Hunt realized this and quickly locked up the tap so that it did not get damaged or disappear. It was for this reason that it was kept under lock and key until SAC could reposses it.

It was felt that SAC should pay for their negligence. This payment was to take the form of a $200 donation to Cystic Fibrosis Research. As we all know, this is a very small sum of money when compared to the $9000 the SAC executive is trying to place in an honorarium to be divided among the executive members at the end of their term. The same SAC executive, on the other hand, did not feel this donation was of enough importance to rate a discussion at their last meeting and was shot down without even allowing the proposal to be presented. If this is an example of what SAC considers to be responsible spending then the students of this campus are in for a lot of laughs from the SAC Board, once again. The only difference being that this year, they have about $80,000 more of our money to spend or do I mean waste? Oh, while on the topic of SAC spending, I though I would remind Nye Thomas that he still owes us for 6 beers from Roamaround.

Nick A. Iozzo
University of Toronto
Engineering Society

Handbook Errors

I would like to point out a few factual errors in the section of your Varsity Handbook called "Academics" starting on page 46 (at least as the regulations apply to the Faculty of Arts and Science; the case may be different in other faculties within the university).

1. (p. 47) "...it is the right of the students of the class to decide on the appropriateness of the instructor's weighing of different aspects of course work." This is incorrect; the instructor has the right to decide the weighting of the elements that comprise the course mark, within the regulations established by the Faculty and his or her own department. This weighting should be announced to the class right at the beginning of term, within the first few classes.

2. (p.47) "A majority vote of students ... can overturn the instructor's decision regarding the distribution of marks." This is only partially correct; once an instructor has announced the marking scheme, he or she cannot then change that scheme without the consent of the majority of the class.

3. (p. 47) "... the marking scheme cannot be changed after this time." This is incorrect; the marking scheme can be changed after the course drop date, but the consent of the class must be unanimous.

4. (p.50) "... a cumulative GPA of between 3.20 and 3.48 upon graduation means you graduate ."with distinction" (above 3.50 and it's "with high distinction"). "3.20 to 3.49" should replace "between 3.20 and 3.48" and "3.50 or above should replace "above 3.50".

5. (p.51) "Petitions will not be granted to students who have failed a course...." This statement is incorrect, and should be deleted.

Aside from these errors, your article contains a number of useful pieces of information for students, and I urge them to read it.

Peter Harris
Director of Student Affairs,
Faculty of Arts and Science.

Editor as pediatrition? I've thought about it John, and I think not. Editor as somnambulist is more like it. Anyway, small box but big thanks going out to Rick and Paula (up at the crack o' dawn, those two), Lisa, Leslie, Julie, Lois, Bruce, Colin, John L, Glen, Alison, BFG (JCD), Geoff, Karen, George, Twiddly, and Sven. Thanks to those crazy kids A.L. and B. for the sweeties. Condolances to Mark for O.D.ing on popcorn. And love (lots) to Katie.

Stadium says signs "political"

Daycare protest thrown out

By LISE BETTERIDGE

However inconsistently Blue Jays officials may define politics, they know they don't want them in the CNE stadium.

At a game last Sunday, a group of men protesting government spending on a dome stadium rather than on daycare was asked to leave in mid-game.

The protesters belong to "General Male", a men's group which believes men should become more involved in what are usually described as "women's issues": daycare, pornography, violence against women, and choice on abortion.

At Sunday's game, the men held up banners reading "Daycare before the Dome" and "Dads for Daycare". Members of the group also distributed pamphlets outside the stadium criticizing provincial and municipal spending on the dome when daycare is in an "underfunding crisis."

The pamphlet claims that $150 million dome could subsidize 30,000 daycare spaces.

Asked why the men were told to leave the game, Freddie Wooton, director of security for Blue Jays games, said that the signs were not allowed because they were "trying to talk to government" and were "politically motivated."

He added that banners have only recently been allowed at the games, because of complaints that they obstruct vision.

Wooton does not feel that a debate about a playing field instead of a dome is "political". Security officials allowed baseball purists from a group called "Friends of Outdoor Baseball" to remain at a game last Wednesday. The group held signs reading "Beer, Sunshine and Baseball" and "Keep Baseball Outdoors".

Said Wootton: "That's not politics, that's baseball, but daycare, that's political and it's not allowed."

Tony Dean, a spokesperson for General Male, said that 5 or 6 Metro Police officers approached the men and told them that their banners were obstructing the view of spectators behind them.

Dean said he "knew that was not the case. We only held the signs up between innings" and were "sensitive" to spectators who were there simply to enjoy the game.

The men were also told that management did not like the "political nature" of the banners, and police asked the entire group to leave, said Dean.

The men were "shocked" and found the experience of being ejected "surprisingly traumatic", said Dean.

A press release lamented the "very real limitations...placed on freedom of expression in a supposedly 'open' society."

According to Dean, reaction from the surrounding spectators was positive: one woman suggested a petition would have a "surprising amount of support", and another man said he was "encouraged" that the men were not content to "leave politics at home."

Wootton admitted that other than holding up the signs, the group was not disruptive.

"They weren't rioting or anything...", he said.

In a related incident, a group member distributing pamphlets outside the stadium was asked to leave the CNE grounds. According to Wootton, the distribution of pamphlets on the CNE grounds is "prohibited by a Metro Toronto Bylaw."

THE LITTLE WHITE HOUSE THAT ROCKS THE CAMPUS

We at *The Varsity* invite you to become a part of incisive journalism. You don't have to know the ropes because, along with *Varsity* alumni like Tom Walkom of *The Globe* and Peter Gzowski of the CBC, we'll teach you everything you need to know. And more.

Call us. 979-2831.

The Varsity. 91 St. George Street

UNIVERSITY OF TORONTO
FACULTY OF ARTS AND SCIENCE

BY-ELECTION

To fill vacancies on certain Committees of the Council as follows;

STUDENT MEMBERS

Erindale College	
Erindale College	General Committee (2)
	Committee on Counselling (1)
Innis College	General Committee (2)
	Commitee on Counselling (1)
New College	General Committee (2)
	Committee on Counselling (1)
St. Michael's College	General Committee (2)
	Committee on Counselling (1)
Victoria College	General Committee (2)
	Committee on Counselling (1)
Woodsworth College	General Committee (2)
Any College	
Curriculum Committee on College Courses & Programmes	
	full-time (1)
	part-time (1)
Curriculum Committee on Humanities	
	full-time (1)
Curriculum Committee on Physical Sciences	
	full-time (1)
Committee on Study Elsewhere (3) (Full-time or Part-time students)	

NOTE: Nominations and voting for all these positions are restricted to the constituencies named. Full-time students nominated for a curriculum committee must be enrolled in at least three courses within "the group."** Nominees elected to Curriculum Committees the Committee on Counselling and the Committee on STudy Elsewhere will automatically be seated on the General Committee and the Council. Nominees must be registered as degree students in the Facultly.

Consult the Calendar for further information about the membership and functions of these committees.

**The Groups:

The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. **Humanities** — Classics, East Asian Studies, English, Fine ARt, French, German, History, Italian Studies, Linguistics, Middle East & Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese.

N.B. For election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.

2. **Life Sciences:** Botany, Psychology and Zoology.

N.B. For election purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.

3. **Physical Sciences** — Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.

4. **Social Sciences:** Anthropology, Economics, Geography, Political Science Sociology.

FACULTY MEMBERS

Divisional	
East Asian	General Committee (1)
Fine Art	"
French	"
German	"
History	"
Italian	"
Linguistics	"
Middle East and Islamic Studies	"
Near Eastern Studies	"
Religious Studies	"
Slavic Languages & Literatures	"
Spanish & Portuguese	"
Curriculum Committees	
College Courses & Programmes	General Committee (1)
Social Sciences	General Committee (1)

Note: Nominations and voting for General Committee are restricted to Departments named.

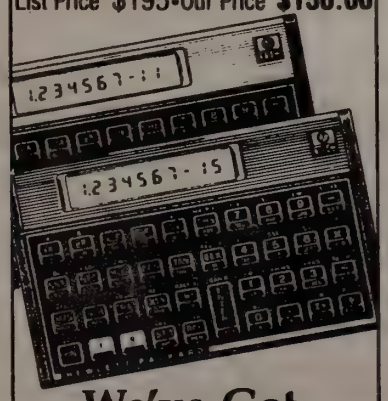
NOMINATIONS
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Further details are available from the School of Continuing Studies, 158 St. George Street or call 978-6757.

Brain Robbery review

Continued from page 1

Of course students helped achieve this. After all, our authors hold, don't students want to make an easy time of it? Hence the proliferation of students on governing bodies is a major impediment to restoring excellence, as is the stranglehold of opinion students exert over professors who, since they unionized and have tenure, have no desire to change things. The only thing Bercuson and company overlook are the facts: students represent less than 20 per cent of the membership of university governing bodies.

More than that, if Bercuson and company fear students, it is more likely because students have become brighter. The concept of university as finishing school died when social conditions changed. Universities now either provide job training, or a challenging education. And if students ts exert influence, it is because their opinion is by no means uninformed. This explains, in part, the growing tendency towards profesional education; even if there are too many lawyers, the degree has an intrinsic value.

On the other hand, students take more care in their work if it is not job-related. Doctorates now take longer than they used to, and the primary reason is that no graduate student feels comfortable unless he or she has grappled with all the relevant material, something quite different from the situation of twenty years ago. Those academics who graduated twenty years ago are now a hopelessly outclassed lot.

They cling rather desperately to a quite narrow area, which they define as the subject, and wherein they might claim expertise. They have neither the sweeping vision of the older professors (whom they seek to displace) nor the awareness of the younger ones, who threaten to make them obsolete. They are, in general, pedagogically, methodologically and philosophically weak. The authors are an indication of this; their book, and others they have done, project no broader philosophical framework within which the transformation of the university is to be perceived and criticized; they have no methodology by which to understand how that transformation was produced, other than the selection of citations produced elsewhere — in newspapers, documents, journals.

What we have is journalism, and not very good journalism at that. To be sure, today journalists are better educated and more sophisticated than ever before. Not so with many professors; the most disparate material is pasted together, and dignified with the title 'academic' not through thoughtful analysis, but by virtue of the fact that the authors are professors.

The real issue, which Bercuson and his fellow authors do not wish to broach, is that the universities are factories. They figure as training schools in the minds of government and their clientele, the students, as well as the public. They teach people to manipulate information, and then produce it themselves. But they are not the only sector of society that does so. Indeed, penetrating social analysis as often as not comes from newspapers and the whole host of lobby groups that want to transform government policy.

The golden age of twenty years ago held that it was sufficient for a student to have a grade 12 education to find a life-time job. Since then, educational requirements have been inflated, and not necessarily without cause. Society requires better-educated people — witness the growing numbers of M.B.A.s.

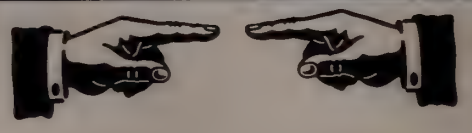
And so the Great Brain Robbery reads a little too much like Hamlet's mother, who went down in history as protesting too much. The call to a more elite education on the one hand reveals the traditional hysteria about "mass culture" that afflicts middle class cultural workers. Those who lament the decline of culture and education more often than not lament the decline of their own status. Harlequin romances and soap operas do not indicate a fall in culture; they indicate how far it has come — a hundred years ago most people couldn't read.

On the other hand, this tract betrays the nervousness of those intellectuals who came too late to be overly respectful to traditional ways, but too early to present any alternative. They have lost their birthright; to recover it, they see a return to the old days.

If the universities are in trouble, it is not because they have declined; they simply fell asleep at the wheel. As the population became better educated, the academics failed to keep the pace.

The only proper way to view knowledge and the universities is to recognize they are useless unless they threaten to undermine themselves. Knowledge only finds urgency against the premonition of its own obsolescence. Any knowledge that does not push itself to the brink of extinction is as hide-bound as a religion to be communicated to those in need of salvation. Perhaps that is what Bercuson and his comrades object to; they want to halt the progress of knowledge so they can be its prophets.

HartHouse debates



Question for Debate
"Resolved that a Cult is a Religion that hasn't yet made it."

Honorary Visitor
Mr. Ted Patrick,
"Black Lightning,"
Cult Deprogrammer

Speaker of the House
Mr. Thomas Gough

September 19, 1984
at 8pm in the Debates Room

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Wednesday September 19

This day is for all University of Toronto Students — yes, undergrads and graduate students are members of Hart House. Don't hesitate, drop in any hour of the day on *Wednesday, September 19*. Join the fun, discover the variety of activities and facilities in Hart House that are yours.

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- **Displays and Demonstrations (don't miss "Crash Crew" breakdancers)**
- **Debate: Honorary Visitor, Ted Patrick, cult deprogrammer**
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HartHouse food services

Great Hall

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HartHouse food services

Great Hall

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WEDNESDAY, SEPT. 19
DINNER SPECIAL
4:30 p.m. - 7:00 p.m.
(line up early)

Small Steak with Garlic Bread

Noisette Potatoes

Green Beans

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Coffee served in The East Common Room

$4.00 (tax included)

Glass of Red Wine available at $1.50

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Wide Open House DRAW

Student Prize Winners Announced at 6 p.m. in THE GREAT HALL

Bovey

Continued from page 1

printing and the inevitable bureaucratic fence-sitting, could push the report's release into early 1985 and out of these politically sensitive times.

As the hearings progress, concern among the Bovey camp-followers has increased about what the commission has left unsaid on the critical issue of the government's traditional guarantee of university accessibility.

The promise of institutional and system "rationalization" has had the southwestern university administrators falling all over each other in a scramble to extoll the ability of their respective universities to cut programs.

Ron Ianni, the new Windsor president, proudly explained to the Commission his institution's planning process that has cut three departments, three degrees, and over 60 courses since 1979, although "not without scars". His enthusiasm over such flexible institutional planning was endorsed by the presidents of Guelph and the university of Western Ontario.

The enthusiasm does not stop there. University administrators facing the commission on their own have expressed considerable willingness to continue this cutting process. While the number of teaching faculty remains constant,or even declines, the growth in such institutional planning bureaucracies is unprecedented. The only caution that these administrators offer is that they should be left alone to do the cutting, rather than having the cuts imposed from outside.

Such devotion is reflected in the various funding and governance mechanisms recommended to the commission so far. A favourite is the "planned capacities" model, advanced originally by the University of Western Ontario. Under this approach, with variations, a ceiling would be artificially imposed on the total growth of the system, choking off expected increased demands for full- and part-time university study. Each institution would then carve out a distinctive role for itself within this self-definition, with little or no reference to enrolment. Of course, extra funds would be needed to make the transition to this institutionized "permanent cutbacks mode."

As the 1981 Fisher Report has already noted, such differentiation would mean that much would be lost. Unfortunately, Edmund Bovey does not appear to aware of this. He has repeatedly asked those appearing before the commission to give him proof that the quality of university education has declined. He's not sure it has.

Next week, the Commission returns to Toronto, after brief visits to McMaster and Brock. If you're interested, phone 965-8551 for further details on times and locations of the latest installment of the "University Busters."

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Slide Show at 4:30 p.m.
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SEPTEMBER 19, 1984
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The Library



Pope's visit

Continued from page 1

A second-year Vic student, Maggie Manion, said, "I think that it's been recognized that it's a good thing to have a representative for the church."

She thought the Pope was "a very holy person and a genuinely devoted person." She added, "I would hope he would address the issues that are important in our time."

Mark Knoll, 21, and a Woodsworth College student, decribed himself as "kind-of a lapsed Catholic. This is making me feel a bit more religious than I am."

"It (the Pope's visit) has generated a positive feeling across the country. I'd like to think it will last," he said.

Although a visit by a world-renowned figure is an exciting occasion, there are a couple of harsh realities.

One is security. Approximately 7,000 police officers were given the job of restraining crowds and protecting the Pope. The helicopter was a permanent fixture during the two-day visit, and the police presence was difficult to ignore.

Yet, in front of St. Michael's Cathedral on Friday, a derelict holding a papal flag roamed behind the barricades, until police carted him away.

Even more unpleasant was the fact that there were people who used the visit as a chance to fatten their pocketbooks.

Souvenir sellers were in abundance. As one bystander said, "They're turning the whole thing into a commercial fiasco."

While most sold "official" souvenirs, meaning they were recognized by the Canadian Conference of Catholic Bishops, others did not.

Frank Delph, one of the unofficial entrepreneurs, said he was "not into religion. It's another form of politics, and I'm not into politics."

Delph said the Pope was in Canada to "drum up business. He needs people to go to church. The man wants to be famous."

Those who went to the mass at Downsview airport must have really wanted to see the Pope, as conditions were anything but favourable. Except for a few paved areas, most of the site was muddy and wet.

Attending the mass meant a great deal of walking, as well as standing for hours. Although it did not rain and there were periods of sunshine, the wind was cold and penetrating.

The Pope arrived by helicopter, circling the field, and a tremendous roar went up from the crowd. They waved, jumped up and down, stood on chairs, and cheered loudly. The Pope was faintly visible, as he waved to the crowd below him.

The whole effect could be compared to a scene from "The Wizard of Oz", where the munchkins gave a simliar welcome to the Good Witch of the North, who floated above them in the form of a white ball.

Gerry Castenada, a third-year computer science student at U of T, was at the mass with a friend. They had arrived at 11:00 a.m.

Gerry called the Pope "a foremost symbol of hope" and said that "even people who may not have any religious beliefs are impressed by him."

Referring to the Pope as "a modern man," Gerry said, "If he wasn't a man for our time, all of these people wouldn't have shown up."

The theme of the visit to Toronto was technology and the human person, and the Pope spoke on this topic in his homily.

His message was that technology has the potential to serve society, but also to make life more difficult for members of society.

"Technology has contributed so much to the well-being of humanity; it has done so much to uplift the human condition, to serve humanity, and to facilitate and perfect its work. And yet at times technology cannot decide the full measure of its own allegiance: whether it is for humanity or against it.

"The same technology that has the possibility to help the poor sometimes even contributes to poverty, limits the opportunities for work and removes the possibility of human creativity. In these and other instances technology ceases to be the ally of the human person."

The Pope called especially on labour, business, and political leaders, as well as scientists, to ensure "that the techology which has done so much to build Toronto and all Canada will truly serve man, woman and child."

the review

FESTIVAL OF FESTIVALS

BOY MEETS GIRL

One of the most popular films at this year's festival was the arcanely beautiful **Boy Meets Girl** written and directed by a diminutive 22-year-old ("23 now" as he hastily assures me during an interview) Frenchman named Leos Carax. Because of its black and white photography, lopsided screenplay — the characters communicate with each other by means of some terribly verbose monologues — and impenetrably weird central character, the robotic Alex, **Boy Meets Girl** has found itself in the position of being one of the festival's most misunderstood films as well.

Doubtless due to Carax' age, critics have been labelling his work Beckettian, Godardian, and Bergmanesque — seemingly not thinking that perhaps the idea for a Leos Carax film might have originated with Carax himself. "It's a problem that's pretty recent, that arrived with the New Wave", says the director, prickling. "Before that, nobody said that Bergman came from Dreyer, or anything like that. Anyway, I find the opinions of critics dramatically bad and no good for the movies. Critics want the movies made; they are people who are dreaming of movies out loud. And when they see a movie, they automatically have to think of another one."

His anger notwithstanding, Carax's film was unexpectedly well received at the festival, in spire of its length and overly-dense monologues (where this film is concerned, critical pot-shots are irresistible.) The young age which has caused him problems with film insiders seems to have aroused popular curiosity, but Carax shrugs off the prodigy tag with which he has been unofficially saddled, made all the worse by his small stature and retiring manner. He admits, however, that age a difference: "I think it'sa strange that there aren't more directors who are younger; I think you can start directing when you are 12, 13. All what's missing in movies today could be done by someone who was younger. When you're you risk more, and what's missing today is not technical quality, it's more people risking things. I'm not saying that a movie made by a 16 year old has to be interesting, but at least it would be different.

Carax denies that the fashion and music in **Boy Meets Girl** (pedal pusher pants, the Dead Kennedys) are the signature of a youthful filmmaker. "I always feel that films today try to be so modern, like *Diva*, showing Walkmans and things like that. I was born 20 years ago, that's all, and I kept some things from home and put them in the movie. Most of the furniture thre belongs to me, or to friends. And someone told me about the Dead Kennedys the other day. I'd never heard of the Dead Kennedys! I was looking for a violent piece of music; I heard that (the song *Holiday in Cambodia*) somewhere and decided to put it in."

Far from playing the brash and imposing director ("I don't talk to anybody on the set. My assistants do that") Carax did not always want to make films. "I wanted to be an ocean-o-graph-er. Is that how you say that?...Or something physical. I wanted to be a lot of things I couldn't. Singer, an actor, tennis champion, something like that. But as I grew older, I saw I couldn't do all those things, and so I started making films. I don't know what else I could do. I can't write. I can't paint. I guess I'm lucky I found out what I could do." Guess we are too, because, for all its flaws, **Boy Meets Girl** is a pretty and profound film which benefits greatly from its creator's youthful riskiness.

Cynthia Macdonald

ALEX COLVILLE

Alex Colville: The Splendour of Order is a film which, although interesting, does not meet its potential. It gives us a look at the life of Alex Colville--a man who certainly seems to be enjoying the fame and the wealth which his disturbing realist works have brought him. The director, Don Hutchison, presents us with a documentary-style look at the major events in Colville's life. Documentaries however, often have a tendency to become sentimental and dramatic, which is exactly what happens in this film. Hutchison's fault lies, perhaps, in trying to explain what makes Alex Colville tick in just 57 minutes. To do this, he resorts to familiar cliches and cute cinematic techniques, all of which have been used too many times in too many documentaries preceeding this one. There is the devoted wife (who incidentally, is the most interesting person in the whole film). There is Colville himself, waxing philosphical about his art and himself. There are the relaxed scenes of Colville interacting with the regular folk, walking the dog, filling up the car. Then there are the film techniques--dissolves of Colville seeming to enter into his paintings, a soundtrack which is sometimes effective, but is basically trite (classical strains predominate when Colville is in the scene; cacophony takes over when war scenes are shown).

The subject of the man's art and its importance is never properly approached. A fair number of Colville's works are shown, but mostly they appear as pretty pictorial interludes. The forboding sense of the unknown, which permeates Colville's works is greatly de-emphasized. There is some discussion of the art itself but mostly, it is limited to superlative accolades. There is very little depth here.

However, despite all of this, **Alex Colville: The Splendour of order** is still an interesting film, if only on a superficial level. It gives some insight into on of Canada's most talented and famous artists, and as such is worth viewing--but only once.

Jennifer Kaye

SNOWSCREEN

Michael Snow: The Art of Michael Snow starts out on an unusual note. A number of people shopping in the Eaton's Centre are asked if they know who Michael Snow is. They all reply no. The ironic part of all this is that they are standing in front of "Flight Stop", Snow's most famous work (you know, the one with the geese). What is even more unusual is that the film which ensues does very little to tell us about Michael Snow, except that he is a talented and intelligent artist. What the film does tell us about is Michael Snow's artwork. There are no scenes of Snow at home relaxing, Snow at home playing with the kids, Snow at home talking about himself--just an examination of the works and artistic beliefs of an artist, both in his own words and in the words of those who are most familiar with him as an artist.

Robert Shoub, the director, does justice to Snow's varied and long career. We see shots of his "Walking Woman" series, "Flight Stop", and some of his three-dimensional works, all set against a background of weird jazz music, played by Snow's own band. The commentary from Snow and his acquaintances is intelligent and interesting. One woman, (the speakers are never identified), describes Snow's films in terms of a walk to the beach during which one becomes exhausted and can neither continue on, nor go back. One sits down, instead, in that very place and watches ants because it is the only possible thing to do at the time.

Jennifer Kaye



Blank's **Sprout Wings and Fly**



Blank's **In Heaven There Is No Beer?**

BLANK DOCUMENTARIES

Two of Les Blank's music documentaries were screened recently at the Festival of Festivals. **Sprout Wings and Fly** and **In Heaven There Is No Beer?** deal less, however, with their musical topics (the fiddle music of Kentucky and American polka music) than the people involved with these forms. These people are explored through candid shots in which they discuss themselves, their lives, and the music which expresses their experiences.

Much of the atmosphere in **Sprout Wings and Fly** is conveyed through the use of anecdotes: funny, poignant, and often, macabre. One fiddler describes two late friends who come across the body of a third friend. The third, who had apparently fallen asleep on the road, had been run over by a cart. One man sends the other up the road for a bottle of brandy and, sitting down beside the corpse, places nickels on its eyes. When his friend returns, the first man tells him to take the nickels as payment for the brandy. "He wanted to be able to say that this man would actually take the coins off a dead man's eyes!" cackles the interviewee.

Blank shows the extent to which the fiddlers' music forms the centrepoint of their lives. Living in farming communities, they are, however, not themselves farmers. There's more money, it seems, in moonshining. To the farmers, whiskey and music just seem to go hand in hand: you can't play if you don't drink. While the musicians are an accepted part of their society, they inhabit its fringes.

Throughout the film, repeated images of death are flashed at the viewer through both the subjects of conversation and constant visual images of graveyard and gravediggers, punctuated by accompanying fiddle music. One starts to wonder if there is anyone in the town worth talking about who is still alive!

This Kentucky community appears to exist in a time warp: a pocket of the fifties, still alive in the eighties. Hornrimmed glasses abound, along with sensible shoes and frocks. The men are everyone's stereotype of farmers - overalls and straw hats. One expects to find Huck Finn sitting among them.

Blank makes the point that the people of **Sprout Wings and Fly**, however morbid, are at least three-dimensional, quite unlike the cardboard cutout polka partiers examined in **In Heaven There Is No Beer**. The polka dancers jump about the screen, constantly claiming they're having the time of their lives. Who are they trying to convince? Us or themselves?

What does one wear to a polka fest? Well, if nothing matches and the colours are blindingly bright, then it's safe to say that you're appropriately dressed. One couple expresses their Polish heritage by wearing matching white polyester leisure suits with red and white polkadot shirts. (The Polish flag, they explain, is red and white.) I'm sure the Poles in Poland would cringe.

Many of those interviewed claim to be expressing their ethnic heritage by going to "polkabrations". Yet for all this ballyhoo, they are the stereotypical middle Americans: loud, boorish behavior, narrowminded outlooks, and extremely bad fashion sense. One girl expresses her disdain for rock and roll (rock and roll, by the way, is any music not played by an oompa band) because she feels that rock n' rollers press their tastes upon her. Ironically, she herself then proceeds to press her polka tastes upon the audience. Another young man claims that those of us who do not know the joys of the polka are all potheads anyway, and our chief joy in life is likely to be lying around, being "flaked out".

The documentary dwells at length on the often week-long polka conventions which feature such festivities as raucous dancing on the beach and in the pool, beer drinking and sausage eating. When making reservations for a holiday one would be advised to enquire as to whether or not the Polka community has booked a convention there first.

Blank's polka-mad subjects celebrate the fact that they have been able to retain their Christian heritage while, they say, the Poles in Poland have been unable to. And all this faith is celebrated, unsurprisingly enough, with a polka mass! Communion is received to the accompaniment of an oompa band, from a priest whose robes have music bars intertwined with the cross and musical notes. A stark contrast to the mean church, wooden benches and solemn hymns of the Kentuckians of **Sprout Wings And Fly.**

Polka parties seem to do everything on a large, loud, bright scale. Sounds pretty American, doesn't it? The priest does assure us, though, that the worshippers are not allowed to dance, although they can sing. I wonder if they drink beer instead of wine at mass?

Joanne Taylor



Carax' **Boy Meets Girl**

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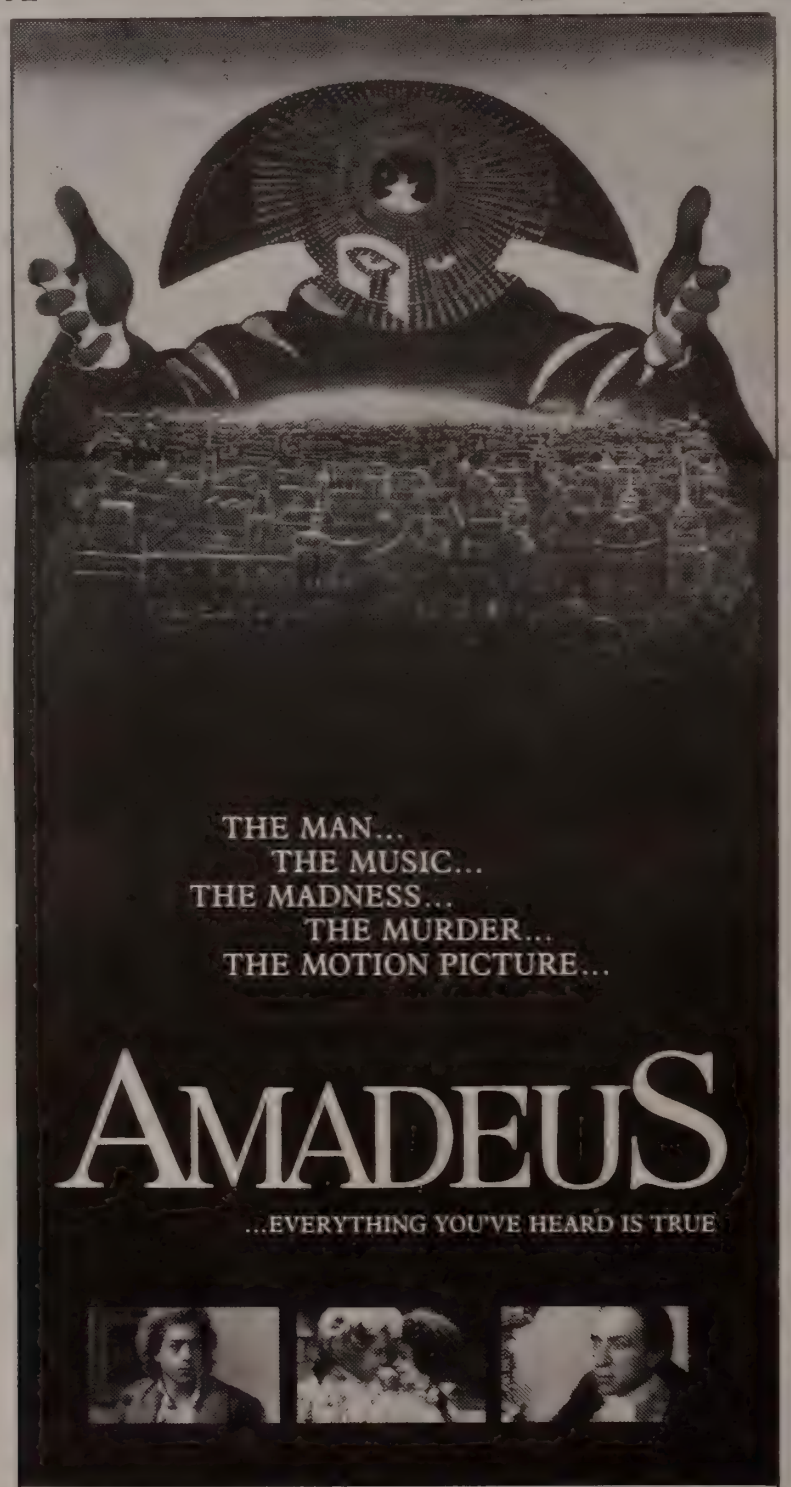
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Opens September 19th at the York 1 in Toronto. Check your local listings for times.

FUNNY DIRTY LITTLE WAR

Funny Dirty Little War is a successful black comedy, a political parable made at a risky time, as a contribution to the debates surrounding the 1983 elections in Argentina. The film actually concentrates on the events in Argentina's history which led up to the military takeover in 1974, which no one thought was to be permanent, but which turned into a lasting military dictatorship. The film relates to alternately hilarious and shocking effect, how a rift between left- and right-wing Peronists in the petty bureaucracy of a small Argentinian town provided the ideal chance for those who talk with guns to speak, and for torture, repression and death squads to be the order of the day.

Fluentes, a town administrator, first gets wind of rumours accusing him of a left-wing Peronist rebellion when he is biking innocently around the village on his way to work. Once the rumour has taken hold it escalates, and Fluentes is seen as a large-scale threat by lunchtime. He then barricdes himself into the Town Hall with Mateo, who rigorously claims to be apolitical, but who is dragged into the conflict anyway, and with a policeman, whom Fluentes bribes with promotion promises. The right-wing Peronist Mayor, on hearing of the problem at hand, first attempts to keep his thugs at bay, but on finding his entreaties for surrender answered with gunfire he subsequently sends his supporters for a shoot-out with the 'Commies'.

As the 'funny, dirty little war' escalates, Fluentes is captured and tortured but to the end refuses to toe the right-wing Peronist line. The ridiculousness of the situation is emphasised by one side taunting the other with the 'you are just bad Peronists' jibe, while the behind their backs the military, taking full advantage of the situation, move in on both sides and prepare for a coup.

Finally we see both left- and right-wing Peronists as essentially power-hungry and corrupt, but the timing of film's release in Argentina emphasises its irony, for although the 'funny dirty little war' can be seen for what it is petty and unecessary — it in no way prepared the people of Argentina for the atrocities which were to take place under the military dictatorship of the subsequent nine years.

This film was lucky to pass the Argentinian censors in 1983 but it is no chance that it became a popular success, for it is a brave and funny film, boldly and wittily exposing the reasons for a political situation going awry.

Catherine Sudds

FULL MOON IN PARIS

Like the popular *Pauline at the Beach*, **Full Moon in Paris** is part of Eric Rohmer's series of films entitled "Comedies and Proverbs". These are gentle, sentimental film tales—with well-observed, finely-drawn charcterizations of young pretty people who weave webs of romantic misadventures. To say the films are bland and predictable would be to miss their point, since it is on these very aspects of love relationships that Rohmer wants to focus the depicts a world of carelessly elegant people, whose only preoccupations are their endless soul-searchings in the name of love.

Louise (Pascale Ogier) is the film's central charcter and she is young, rather too idealistic and somewhat egocentric. She is seen to be a character that cannot function without some love interest in her life, and this is in any case in plentiful supply around her, since she is attractive, carefree and fun-loving. In her relationships with suitably fun-loving men Louise cleverly combines platonic closeness with measured flirtation to keep them hovering. However, she also has a more 'serious' relationship with her boyfriend Remi, with whom she shares an apartment in the suburbs of Paris. Remi is older and more serious than Louise, less inclined to be frivolous and more inclined to be moody and possessive. In Louise's Edie Sedgwick world of chic mini-skirt fashions and artsy parties these qualities are seen to be a real dampener. Yet Louise likes to have her cake and eat it too and she wallows in agonizing over Remi 'loving her too much' and in the guilt feelings that living it up without him give her. In the fashion of Rohmer's bitter-sweet ironies, Louise realizes too late that she has been seduced away from what she really wants by the heady nights of the full moon in Paris.

The film displays an equally subtle sense of comedy as of romance, embodied in the comic character Octave (Fabrice Luchini), a ridiculously pretentious journalist for a literary magazine who is an ardent admirer of Louise. He is portrayed as the most shallow of characters and Rohmer seems to have fun with him in the same sort of way that he mocked the character of Marion, the beautiful though vacant and unstable character in *Pauline at the Beach*.

Louise's lifestyle and the film's rather moral ending indicate that Rohmer intends us to be both seduced by Louise's glamorous lifestyle, while also seeing it as ultimately self-serving and trivial. **Full Moon in Paris** is not one Rohmer's most meaningful or even most charming evocations. It is enough for it to be another of his gently comic, beautifully-photographed looks at adult romantic sensibility.

Catherine Sudds

BACK TO GOD'S COUNTRY

Ernest Shipman's **Back to God's Country** is a charming history lesson for all those who thought Canadian film was born somewhere in the snowbanks of *Mon Oncle Antoine*. Well, wrong snowbanks. This 1919 feature would appear to presage everything Canadian cinema is and has been through the years: it depicts the weather as foe (with the icicles taking top billing); wildlife as friends — **Back to God's Country** contains a particularly cute procupine, a docile grizzly bear and a dog who proves himself noble above and beyond the call of duty — and the everpresent evergreens as beautiful and necessary decor. Yet although every bit of this film bears the indelible stamp of northern North America, it is so well put together and heartwarmingly dated that it cannot fail to make one feel all the glutinous emotion it sets out to.

However well-worn its plot, **Back to God's Country** is often surprising in its modernity. Much of its screenplay was written by its leading lady, Nell Shipman, the director's wife and reportedly the first significant woman in the Canadian cinema. The film centers around the relationship between one Delores (Shipman) and a Great Dane by the name of

con't on p 11

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con't from p. 10

Wapi, who wins audience hearts by escorting Delores and her gravely ill husband across miles of northern terrain to a kindly doctor, while the virtuous trio are chased by a corrupt and drunken Mountie and his equally malevolent sidekick. These two hooligans are questing after the white folds of the heroine's flesh (to borrow a snatch of the turn-of-the-centry film jargon), but are led to an icy and unenviable fate by "Wapi the Killer...his hour-of destiny at hand, fighting the greatest of all his fights — for a woman."

Back to God's Country was prefaced at Friday's screening by a bit of 1932 fuzz entitled **Back in '22,** which contains such amusing sights as a group of workmen demolishing a building with pickaxes, and the Queens' ruby team defeating the Edmonton Eskimos.

A collection of Thomas Edison shorts — many filmed prior to 1900 — followed **Back in '22.** These, it goes without writing, are extremely simple; one is entitled "Employees Leaving a Factory", lasts 30 seconds and shows us nothing more than its title would lead on. A remarkable feature of these films is the expression on the faces of their stars. The employees emerge from the factory in their feathers and top hats, staring at the camera as though it were a spaceship. Particularly notable among the shorts is a hand-colored wonder called **Butterfly Dance,** wherein a "modern" dancer swirls about in a voluminous chiffon dress which changes hue - from blue to green to fuschia - with her every move.

Cynthia Macdonald

EXPERIMENTS

Four minute closeup of an azure sky...a sheep lies on a butcher's altar, legs bound, dripping blood from his white neck as he convulses, ever more slowly ... thirteen minutes of a picture of the Thames being faded from orange to black, scratched occassionally ... a cat eats a dead fish, a cat eats a dead fish ... a "blue movie" about waves ... the screen fades into black signifying the end of the film ... not one person moves from his seat.

The Canadian content in this year's Festival of Festivals was particularly heavy. While some people feared this might scare audiences away, many of the programmes, including **Experiments: The Photographic Image** drew respectably sized audiences and offered an opportunity to see both obscure and neglected films, as well as works which have been acclaimed abroad but rarely seen in their country of origin.

R. Bruce Elder, himself an important Canadian avant-garde filmmaker, critic and theoretician, designed this programme of so-called vanguard films to situate the Canadian avant-garde film tradition within the context of both the international avant-garde and the Canadian feature film industry. As well, he hoped to identify what is unique about the sensibility by examining its roots. Two panel discussions were held in which Canadian and American experimental filmmakers and critics debated whether there was an identifiable "Canadian" quality to the avant-garde films produced here. The panels also made clear the difficulties in selecting salient or important films to include in a programme of experimental works, while the presence of many of the programme's filmmakers allowed both informed and new viewers to become aware of the diversity, both aesthetically and theoretically, within the Canadian avant-garde cinema community.

Through his programme of over 90 films (ranging in length from four minutes to over three hours), Elder effectively explored the influences of the documentary impulse which has been so strong in Canadian filmmaking and the effect of the austere Canadian landscape on both the artist's subject and his vision. While the films certainly had a hard-core audience who came to nearly all twenty screening programmes, there were some members of the audience who knew little or nothing about the films and still enjoyed the experience immensely, whether pleasant or horrifying.

At first, watching six or more Canadian avant-garde films in one sitting can seem something of a nightmare. The film s demand one's attention in a manner far diferent from what is required by the "dominant mode", or Hollywood cinema. Through their unconventional use of editing, pace, sound (or silence), colour, disjunction between image and sound and still and moving pictures, experimental films do not affect their viewers in the same manner as conventional films. In Michael Snow's three-hour *La Region Centrale* one finds oneself readily dissolving into the beauty of the tundra both at close range and in panorama. It is easy to lose track of time, or at least become unaware of duration, while staring at the cartoon-like ocean waves in David Rimmer's *Blue Movie*, or out of his studio window at the harbour scenery in *Canadian Pacific I and II* for twenty minutes at a time. Perhaps some uninitiated viewers became agitated with the whimsical multiplicity and repetition of imagery in Tom Braidwood's *Limited Engagement* or in *Thirty-six short films* which director James D. Smith descibes as "a sad didactic focusing on social estrangement, not without a happy ending."

Some films clearly left their audiences devastated: Elder's own *Illuminated Texts*, in which image, voice and title often overlap or collide, Jack Chambers' *Hart of London*, a film rife with imagery of gory death and delicate rebirth, left many audience members stumbling out of the theatre or remaining a



Bruce Elder

long time staring at the blank screen.

Elder's program reminded one that experimental film does not necessarily exclude narrative forms. There were definite diaristic tendencies evident in a number of the films, particularly Patricia Gruben's *Sifted Evidence*, which chronicles her journey to Mexico, in which she used still photos as backgrounds, effectively calling into question both the real identity of the objects and the people in front of the camera. As well *Dula*, a film concerning the various internments and attempted escapes through sewers and other trials of the Polish people from World War II to the present, used fragments of narrative and still photos with voiceover to create an intensely disturbing effect which surely would not have been possible if told with a conventional or documentary form.

The **Experiments** programme as a whole was superb. The presence of many of the filmmakers themselves, both at screenings and panels, along with the expertise and enthusiasm of Elder, made the programme enjoyable as well as educational, effectively illustrating the point that "Canadian" need not be a pejorative term in the world of film. For many of the viewers of **Experiments** returning to ordinary commercial movies will be a most unsettling experience.

Kristina Jones



Opening September 21, 1984
Check your local listings for details.

CULT AWARENESS WEEK

SEPTEMBER 17-21st

ALL WEEK:
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Sidney Smith Building
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MONDAY SEPTEMBER 17

4 p.m. St. Michael's College
50 St. Joseph Street
Carr Hall No. 100

- Panel Discussion: "Cult New Religion or Mind Control?"
- Rabbi Moishe Silverman, Director Jewish Students Union
- Rev. Richard Pierik, Chaplain Christian Reform
- Rev. Norm Tanck, Chaplain St. Michael's College
- Allan Wilding Unification Church
- Rev,. Earl Smith Church of Scientology
- Bhaktimarg Daf International Society for Krishna Consciousness

7 p.m. University College
King's College Circle
Media Room
- Film: "Ticket to Heaven"
- Special Guest: Benji Carroll on whose experience the movie is based.

TUESDAY SEPTEMBER 18

12 p.m. University College
King's College Circle
Room 161

- Panel Discussion: "What Should Society Do About Cults?"
- Professor Jack Stevenson, Department of Philosophy, U of T
- JohnSweeney, M.P.P. Kitchener-Wilmot
- Mike Kropveld, Director Hillel Cult Project, Montreal.

4 p.m. Hart House Music Room
- Lecture: "Cults and The Law"
- Michael Flynn, Lawyer

8 p.m. Victoria College
73 Queen's Park Crescent
Northrop Frye Hall
- Panel Discussion: "The Indoctrination Process"
- Dr. Andrew Malcolm, M.D., Psychiatrist & author of Tyranny of the group
- Dr. Susan Schulman, M.D., Hypnotherapist and leading expert on hypnosis
- Mike Kropveld, Director Hillel Cult Project, Montreal

8 p.m. Erindale College
The Meeting Place
- Film: "Ticket to Heaven"

WEDNESDAY SEPTEMBER 19

12 p.m. Erindale College
The Meeting Place
- Lecture: "Bringing Them Back"
- Ted Patraick, de-programmer

5 p.m. New College
Wilson Hall Residence Room 1016

- Panel Discussion: "Ex-Cult Members Speak Out"
- Ian Haworth, Director Council on Mind Abuse, Toronto
- Christine Denko, ex-Way International member
- Mary Dahonik, ex-Unification Church member

8 p.m. Hart House Debates Room
Debates Committee: "A Cult Is A Relilgion That Hasn't Yet Made It"
- Guest Speaker: Ted Patrick, de-programmer

NOTE: Attendance restricted to 200 current U of T/Hart House members.

THURSDAY SEPTEMBER 20

12 p.m. Innis College
2 Sussex Avenue
Town Hall
Lecture: "Bringing Them Back"
- Ted Patrick, de-programmer

7 p.m. Sidney Smith Building
100 St. George Street
Room SS2135
Lecture: "Preventative Education Needs Regarding Cults"
- Dr. Michael Langone, Director of Research, American Family Foundation

All events during this week are free and are open to the public.

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RECORD REVIEWS

U2

JOEL DUBIN



Most of the time when **Brian Eno** produces a record, the effects can be readily heard. Witness the African and Third World influences added to the Talking Heads, and certainly the sparse electronic madness of Devo's first LP was never repeated on any subsequent, non-Eno works.

It is therefore somewhat suprising that the collaboration between U2 and the master non-musician has had very little effect on the band's sound.

"Pride (In The Name Of Love)", is dedicated to Martin Luther King, and is as good as (and remakably similar to) much of the material on *War*. The flipside, "Boomerang I" (an instrumental); "Boomerang II (vocal) and "4th of July" all follow in that tried and true U2 formula (although "Boomerang" is somewhat funkier than what we're used to from this band).

Perhaps Eno's influence is in the more subtle approach that is evident on these three tracks. The music does not hit you over the head in the bombastic fashion of much of *War*. However it is also true that *War* was equally less bombastic that its predecessor *October*.

It remains to be seen on U2's soon to be released LP, if Mr. Eno has had any larger effect on the band. Whatever the case, the EP is a fine collection of songs, and it gives us a taste of what to look forward to on the album.

JOEL DUBIN



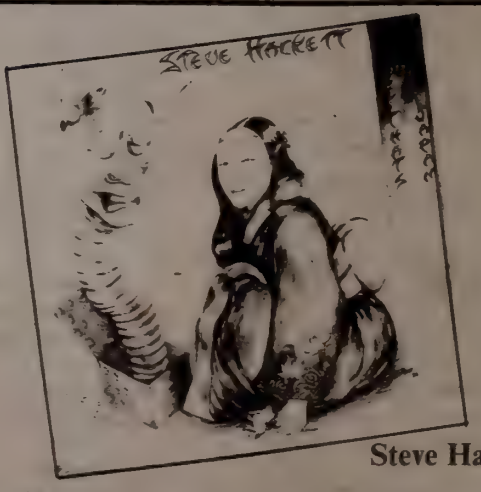
Malcolm McLaren

The world is fascinated by clever thieves, especially those who get away with it. And music, especially pop music, is all about stealing from one source or another.

Thus it would not be surprising if **Malcolm McLaren's** latest pinch was a great success. After moving square-dancing out of the Blue Ridge Mountains and into the Bronx on "Buffalo Gals", McLaren has reached back into history to 1902, and plucked Giacomo Puccini's classic opera *Madam Butterfly* into similar territory. That's right, the world's most clever musical thief has combined opera and hop-hop funk to create this gem of a cultural clash. Utilizing a young opera student, Betty Ann White for the aria, he has added an electro backing track and a second set of soulful vocals by Deborah Cole. McLaren has created a clean, almost minimalist sound, with operatic singing soaring over modern sounds.

That's the A side. The B-side takes Madam Butterfly's basic musical themes and turns them into a wonderful, flowing instrumental dance track, with a kitchen sink load of tape-tricks and effects thrown in. While it is true McLaren may not be a composing genius, he certainly has an eye for clever adaptations. Madam Butterfly succeeds because, with his up-dated sections, McLaren does not attempt to reach up to the lofty heights of Puccini. By keeping matters clean and simple, he has succeeded in a manner not far removed from, say, the 'Great Train Robber', Ronald Biggs.

ROHINTON MEDHORA



Steve Hackett

Losing a juicy recording contract with a big label can do wonderful things to your creative abilities. While Peter Gabriel's departure from Genesis in 1976 was supposed to sound the death knell fro the band, it was guitarist **Steve Hackett's** departure one album later that finally forced what remained of Genesis to abandon its traditional approach to music and go into whatever it is that Phil Collins and company are doing these days. Hackett's third solo album, *Spectral Mornings* (on Chrysalis), was a masterpiece of progressive eclecticism, and was followed by a couple of albums for Polygram and CBS that saw him spinning his wheels.

With this two-track EP on an independent label, Hackett is back on the right track. As the title suggests, the music here harks back to his early experimentation with oriental instrumentation, so successfully executed on *Spectral Mornings*. The flipside contains a powerful piece called "Just the Bones", which has just the right amount of guitar work to keep it from getting overblown. The cover artwork, as is the case with all Hackett's albums, is impeccable.

If the followup LP is even half as good, then the progressive tradition continues in good hands.

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ROBERT ARMSTRONG

Classic plays are difficult to stage, and doubly so when the play was originally meant as satire. This problem was brought home very strongly in the second act of Moliere's greatest and most complex work, **The Misanthrope**, staged at St. Michael's Theatre. When Celimene and two of her suitors wittily deflate what must have been instantly recognizable figures of the French royal court, it is immediately obvious that the passing of two hundred years, the references, and Moliere's wit, have conspired to make the audience reaction a different one from that originally intended. This is not to say that *Le Misanthrope* isn't funny. It is, in a rather intellectual way. But satires just don't age as well as other dramatic forms.

Another major problem with the Moliere canon is that the plays are written in rhymed couplets. Fortunately, this cast generally handled the verse form quite well. Again, some scenes are object lessons in changing styles and conventions. When Alceste (the miser of the title) is visited by Oronte, a foppish courtesan, Alceste ridicules the latter's latest sonnet in rhyming couplets. One couldn't help wondering which sounded the more contrived.

Fortunately, Robert Leeming as Alceste manages to avoid the natural and deadly trap of pausing on rhymes, making bearable what could become incredibly dull. The cast as a whole works very hard to make the language work, and their success lends greatly to the performance as a whole. As a whole, Leeming's performance is strong and sustained; he tends, however, to reach one level of moral indignation and remain there.

Other performances of note were Basque (Nick Wright) whose reading of the letter in act five was a comic high point; Elaine Crossley's vivacious and coquettish Celimene; and the worldly pragmatist Philinte (played by Chris Downham), who tries to open his friend's eyes to the social dangers of telling the blatant truth.

There was a casting problem in the choice of Karen Bennet as Arsinoe, as she looks about the same age as Celimene instead of much older. This problem was compounded by her inability to create the self-righteous (and self-centred) prudery of the character. Instead, she appears simply as a jealous rival.

In spite of St. Michael's Theatre's narrow walls and high ceilings, there were no sound problems; even from the back of the stage, the actors could be heard. There was a tendency to rush lines, though, and, paradoxically, if the actors had all slowed their delivery, the performance might not have lagged in the middle.



St. Mike's **Le Misanthrope**

The beautifully simple set, in contrast with lavish and excellent costumes, very effectively established the feeling of decadence which the play criticizes. The use of the thrust stage created some lighting problems such as bad spill into the audience, but with any luck this problem can be rectified over the production's run. Dorothy Kelleher's direction seems to have some miscellaneous movement, but for crowd scenes and setting stage pictures, it was excellent.

Despite its flaws, this production succeeds in conveying the essence of Moliere's comedy, which still has the 'social relevance' that modern audiences hypocritically demand. When you see this play, you might find yourself wondering whether you are chuckling at eighteenth-century fops, or twentieth-century practice.

ALTERNATIVE ANTICS

KATE LAZIER

As **The Princess Zoubaroff** opens, two Oxonian gents are found in their cricket whites lounging about a Florentine garden amongst gaudy flowers and a fountain. One expects to see another dreadful comedy of manners, a Wildean farce perhaps. *The Importance of Being Ernest*, sans cucumber sandwiches. This play, however, begins where most Trinity plays leave off.

The playwright, Ronald Firbank, resists the comedic standard of "happily ever after" and instead lets marriages wither and die of ennui. He chooses to write over that of the dull, dull world of heterosexual arrangements.

Firbank's **Zoubaroff** is a nutty, chaotic portrait of wealthy English expatriates in Florence during the 20's. The decadence of their lifestyle arises, one suspects, from Firbank's own champagne-persuaded imagination to create an extravagant comedy of affectations.

Director Paul Stone (who should be commended for unearthing this gem of a play, available only from the rare book library) invigorates Firbank's language with bawdy and explicit antics. The language itself is preoccupied with phalluses - one character, for whom the shadows of trees at dusk form an "obscene brocade" of images, is told by a prudish socialite, "My dear, they choose to grow that way."

The production is teeming with visual gags: eroticized bananas, popped champagne corks and fondled cigars. In the true spirit of camp, it's *so* bad, but there's so much of it that it's good.

The acting style is best when the stereotypical becomes grotesque. Jon Allore and Edmond Gough play homosexuals whose affectations, hedonism and sexual obsessions seem comfortably at home in this decadent Florentine society. Indeed, the effect is a celebration of sexual alnatives. Mary Land, as the preposterous and exotic Zoubaroff, courts the attentions of the naive but willing Enid, convincingly brought to life by Elaine Duffy. Nora Grant plays a 1920's femininist who has taken up writing novels (one is entitled Lesbian) since the gaining of suffrage.

The production also displays some noteworthy ensemble acting. The first act is a keenly timed mating dance, a sequence of country rituals that fluctuate on the thresholds of playful seduction, but which are never consummated - not even with so much as a kiss. The second act, however, was so cluttered with characters coming on and off the set that it almost buried the rest of the show: gangs of children dashed across the stage; a one-eyed cardinal bounded about taking pictures; and a baby buggy with a cabbage patch doll in it was rolled on and off by a nursemaid who constantly fondled her own bosom.

Just when the production seemed to be unravelling itself completely, it was rescued by a delightful turn of slapstick pantomime between Grant's writer and Nina Linder's Nadine. As these two were chasing each other with a riding crop, an inbound wave of running children knocked over one of the backdrops and the stage was suddenly the site of a hilariously unleashed romantic chaos.

Irreverance and sexual decadence spill from the court life into religious life when the princess Zoubaroff fulfills her calling into the church and gathers together her "sisters". In act three, we witness the hybrid of a convent-cum-lesbian colony. The episode evokes a speculative association between this play and the recent film *The Fourth Man*; both mischeviously play with the notion that Catholicism is somehow implicitly homosexual.

Whether it was intended or not, it is refreshing to see good gay theatre being done on campus. As Enid would say, "It's so different and so charming."

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NOTE: Ayn Rand takes part in the question-and-answer periods of lectures number 5 through number 12 of this series.
CONTACT
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ROCH CARRIER'S DARK FANTASIES

BARBARA MENDEL

In Roch Carrier's new novel **Lady with Chains**, translated by Sheila Fischmann, fantasy and imagination become reality. The question that is raised is whether the fantasy is prophecy, or reality a living out of that fantasy.

The narrative is modern in style and tells the story in the third person from the point of view of a young woman, Virginie. It is gradually pieced together as a series of scenes of the reality and the fantasy of Virginie's experience. Often a stream of consciousnesss narration punctuated by nightmarish visions of an imprisoned Lady with chains, the approach succeeds in creating a frightening but believable character capable of committing murder.

Virginie is a young girl who lives in mid-nineteenth century Quebec City and is familiar only with this safe, urban environment. Although her activities are carefully controlled by pious parents, she meets a soldier, Victor, at a Mardi Gras dance. After Lent, Victor comes to her house to ask her father for her hand, admitting that his wish is to leave the city and help to build a monastery and cultivate land on the south shore. On the journey to their new home, catastrophe strikes. A tremendous snowstorm forces Victor to leave Virginie en route, and with their baby, seek help. Victor puts the baby down with a sack of provisions while he rests and then continues on, accidentally leaving the child in the snow. With difficulty, Victor tries to recover from the disaster and get on with life, but Virginie is unable to, and swears revenge against "that man", as she begins to refer to him.

Confined together in their cabin in the wilderness all winter, Virginie recalls a story she had heard in childhood of a woman who poisoned her master in an inn. The lady is imprisoned in a jail that Virginie envisions as being wet, without light, and teaming with rats. Soldiers rape her. Finally, the Lady is released and put on a ship for the new world. Like the Lady, Virginie expects that she will be absolved of the crime she feels justified and compelled to commit, and that she will be given a new life and a second chance.

Fate, and ironically, Victor himself, collaborate to bring Virginie's fantasy to life. The conclusion is a consolidation of the narrative elements of fantasy, reality, and symbolism. It is, however, so tidy that the tension that has been so carefully built up is somewhat weakened. This is, however, the work's only disappointment.

Lady with Chains represents a carefully created image of the pain of misjudgement and the desire to live well. It is, for Carrier, a darker work than most of his readers will be accustomed to, but it is nonetheless a strong and optimistic work.

Roch Carrier will be giving a reading at the Hart House Library on Wednesday, September 19 at 4:00.



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DAR Program Boasts About Instructors: Golf Pros

by MARG WEBB

If you joined one of Bill Whitcombe's golf classes offered in the fall instructional courses, the first thing you would discover was that Whitcombe's method of instruction is rather radical. In the very first class he would place a hoola-hoop over your head and ask you to pretend that your arms, and the golf club as an extension of your arms, are the arms of a clock. The ball becomes the face of the clock. Through the 9 weeks of instruction, Whitcombe will build your stroke up beautifully to a ten o'clock to 2 o'clock swing.

Whitcombe might best be termed an Ivy League professor of golf. He picked up his training by touring on the United States Professional Golf Association for 9 years and then returned to Canada to spend another 10 years honing his teaching technique as a pro at the world's first ladies' golf club. In 1968 he came to the Ivory Tower of U of T and has since taught in the Instructional Program and in the School of Phys-ed. Whitcombe has 35 years of teaching experience and though he only teaches beginners courses he says that he has assistant golf pros coming to him often to enroll in his summer courses.



Golf Pro Bill Whitcombe doubles as a top rate archery instructor.

Says Whitcombe, "even if you shoot a 72 or 80, you are a beginner. Unless you realize the fundamentals of golf, which I teach, you can't improve. You have to start with the basics. It takes 2 or 3 years to develop a golf swing."

But Whitcombe stresses that his course is valuable for the enthusiast who only manages an appearance on the course 3 or 4 times a year. He says his course provides the fundamentals, something you can fall back on when you get out on the course and find your game going to pieces.

His obvious concern for the beginner is what is most striking about Whitcombe. He is the golf pro who is devoting his time to attracting beginners to the game and getting them out there on the course. One senses that Whitcombe, from his artificial ranges deep in the bowels of the Benson Building, is plotting out ways to inject the masses with an enthusiasm for golf.

"Golf" he says "is the greatest of all games. It can bring men and women together on the field; size is no deterrent; I have even taught people in old age homes how to putt from their wheelchairs. One must be impressed with witnessing the power of a 300 yard drive combined with the beauty of a delicate sand shot."

But Whitcombe warns that "there is no short cut to golf. To get good is a long process. One must be very efficient to hit a little ball on the face of a clock."

...And Hall of Famers

BY MARG WEBB

U of T badminton and tennis instructor, Marj Shedd, has just come off a summer in which she travelled to England to see her tennis idols compete in the English circuit. After playing some tournament tennis herself, she looks tanned and stunning in a white tennis outfit. She says "summer is my time to play." It's been 19 years since Marj won her first Canadian Championship in badminton and her time is now devoted to tutoring aspiring badminton and tennis champions both in the intercollegiate program and in U of T's Instructional Program.

The credentials Marj brings to the Instructional program are awe inspiring. From her first win in 1953, Marj has won 28 national badminton championships. She has played on Canada's national teams in both basketball and volleyball. She is a tournament tennis player. And she has been inducted into Canada's Sports Hall of Fame. Enough to intimidate the beginner who eagerly signs up for a badminton instructional class and finds a Hall of Famer calling the shots. But not so.

Shedd has spent the last 20 years teaching at U of T in a sort of low key way. She says "my teaching approach is not terribly technical. I spend about 10 minutes talking to my classes and then I get them right into 30 minutes of action." Shedd is soft spoken and more eager to talk about her students than herself.

"This is the best situation for a teacher, says Shedd "the students are keen, intelligent and their span of concentration is excellent. The classes are small and I can get around to everyone."

Shedd and Bill Whitcombe are truly representative of the philosophy behind U of T's Instructional Program. The Program offers a multitude of courses in three areas: sport, dance and aquatics. The courses are taught by top notch professionals who also happen to be excellent teachers, like Shedd and Whitcombe.

Last year the Program gave 5,700 students, alumnae and faculty instruction in courses from ballroom dancing to lifesaving to yoga. The Program's philosophy is simple, "providing students with the opportunity to develop their whole self, not just the academic side." And it is simple to get involved. This week is registration at the Athletic Centre on Harbord Street and they expect the crush for signing up to begin Tuesday night.

SAC high school conference

Continued from page 1

Another member of U of T's administration was not so enthusiastic.

Associate Director of Admissions Alan Hill said he was "alarmed" when he first heard about the conference. "We get enough negative publicity," he explained. Hill who says his job is "to convey as reasonably as possible a positive image of the University", is anxious that the erosion of funding will be put into perspective as common to all Ontario universities.

Hill said he hoped U of T would be presented as still being a good place to get an education.

Although he advised Thomas on how to get notices out to high schools, Hill was sceptical that many students would be able to attend the conference.

"At this time high school students are more interested in class work, especially as they are having more trouble getting into university," he said.

Hill did not think the conference would serve much of a purpose for high school students. "Do they (SAC) think this will raise their awareness? Fat chance."

Thomas does not seem to expect much from the conference either. He says the hope is that the student representatives will go back to their high school councils and "spread the word". But he calls the high school councils "glorified dance committees" and intends to follow up the conference with speakers and leafletting in the high schools.

To help get student representatives from high schools across the province to the conference, Thomas will try to enlist the support of university student councils across the province. He said Ryerson and the Universities of Guelph, Ottawa and McMaster have also expressed interest.

Thomas will also try to drum up support at the Canadian Federation of Students-Ontario conference later this week.

Kelle Cunlop, Vice-President of External Affairs at the Ryerson Student Council, said she thinks the conference is a "great idea".

"I don't think high school students know what's going on", she explained. "There's little coverage (of university issues) in the papers."

Dunlop's only concern was that the conference not be "U of T specific, but about the situation in Ontario universities in general."

Thomas said he has received a positive reaction from the Toronto Board of Education and that they had agreed to help the conference so long as it was not politically partisan.

There is no problem with that condition, said Thomas, because the SAC Underfunding Committee, which is open to all undergraduates, is made up of members from all three mainstream political parties. He acknowledged that the tri-partisan nature of the committee caused difficulties, and said that at times some of the suggestions of the non-Tory members had to be toned down. "It's dangerous to split the student voice," said Thomas, "We try for consensus."

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SPORTS

RMC holds soccer Blues to a tie



photo by Hasan Jamal

BY ANTHONY GRECO

In a game shrouded in controversy, a young Blues soccer team walked away with a scoreless tie against Royal Military College in a season opening match Saturday afternoon at Scarborough Campus.

No sooner had the opening whistle sounded when Ricardo Zane of the Blues scored what seemed to be the go ahead goal; however, an RMC player had apparently been fouled and the play was ruled dead.

The second controversial call occurred near the middle of the second half as the Blues' Constantino Zimbasis scored on a shot into the top corner. This goal, like the last, was disallowed as a Blues player was apparently offside.

The game clearly belonged to the Blues as they continuously pressed into the midfield. The Blues kept the pressure up into the second half, constantly testing RMC in deep. In forcing RMC into careless mistakes, the Blues had numerous scoring opportunities but were thwarted every time.

The Blues' new goaltender, Tim Vincente, was justifiably angry and disappointed at the tie. "We were obviously the better team and we really outplayed them. I really think we should have won the game."

This young Blues team, built mostly on newcomers and without four year veteran goaltender George Maragammis, was very impressive in this season opener. "This team shows promise", says Ricardo Zane, "and we haven't had much time to put it all together. We'll have to work more, but we'll be a very good team this year."

The Blues' strenght, according to Coach Jim Lefkos, is the experienced midfield and forward positions. He believes, however, that the youth is a big factor, especially on defence, and it will take time for them to develop.

The Blues, who haven't lost a game in two and a half years, are in a group of contenders that includes Laurentian, Ottawa, and Carleton. The Blues travelled to Laurentian after the game for a match against the defending U.A. champs on Sunday.

Blues Notes

Football Routs in Season Openers

Rout was the word of the day Saturday as the first games of the Ontario West Football League were played. Last year's league finalist, McMaster Marauders, manhandled Wilfred Laurier Golden Hawks 32-6. McMaster QB Phil Scarfone looked after half of the scoring as he tossed 2 TDs and ran for a major. He completed an amazing 22 of 33 passes for 393 yards. In Windsor, the Lancers buried the traditionally strong Waterloo Warriers 31-3. The Lancers have a potent offence this year as they belted Bishop's Gaiters 35-8 in a pre-season match. QB John Mistele is only a second year man.

Blues Soccer Still Perfect

Two and a half years and 26 regular season games later and Coach Jim Lefko's Soccer Blues have still not lost. After they got by RMC Saturday with a tie, they travelled to Laurentian on Sunday and kept the streak going, with another tie. The Blues were trailing with five minutes to go in the game but Ricardo Zane, the leading scorer in the OUAA for the past two years, outjumped the Laurentian goalie to head tap the ball past for the tying goal. Zane also got the Blues on the scoreboard when he took a pass from his right and broke in on goal alone. The Blues put their streak on the line again this Thursday at Varsity Stadium when they meet York.

Clock ran out on Blues

BY GLEN MARTIN

Falling just short in a valiant fourth-quarter comeback bid, the Varsity Blues succumbed 39-36 to Western Mustangs Saturday in London as the OUAA regular season kicked off.

In a game punctuated by pronounced shifts in momentum, the young Blues looked at times like a club on the verge of coalescence. On this day, however, they could not overcome first and third quarter explosions in which the Mustangs outscored them 15-0 and 17-0.

"a question of who had the ball last"

The Blues found plenty to be pleased about despite the loss. Most encouraging was the unexpected prominence of some supposed lesser lights in the late rally. Non-starters Tim Healey, Luigi Iafrate, and Robert Crifo came into the game and all played big roles. The ability of such players to step in and be effective bodes well for a team whose small roster makes it vulnerable to injury.

Premature relaxation by Western may have contributed to the tight finish, but full marks must go to the Blues. Trailing by 19 points with under three minutes to play, they suddenly caught fire. Rookie QB Healey engineered a pair of touchdowns, capped by a one-yard plunge by Andy McVey and a beautiful 71-yard pass and run connection with Crifo, a quarterback turned wide receiver. With Paul Filipiuk and Iafrate hauling in 2-point convert receptions, the Blues were suddenly within a field goal.

But elation turned to frustration in the final minute. One play after Lance Chomyc's perfectly placed short kick-off found the arms of teammate Duncan Ellis, Healey was intercepted by Western's John McVeigh. A last ditch effort, made possible by Mustang punter Gord Slaughter's fumble, fizzled when Healey was sacked on third down.

Varsity Head Coach Doug Mitchell, though subdued by the final result, took solace from the spirited late surge. "You're always disappointed when you lose," he said. "But I like how our players showed their character. They came back."

"It felt good to come back, but we blew two chances to win in the last minute," said Healey. He was visibly upset over his crucial interception toss.

Mitchell explained why he went with Healey instead of the more experienced Rod Moors when starter John Finlayson was shaken up in the third quarter: "We just felt that Tim has the stronger arm right now. We like to do different things offensively, and our quarterbacks are suited to different situations."

Larry Haylor, Western's rookie Head Coach, had praise for the losers. "They did some good things in terms of game adjustment. When we stacked up their running game and blitzed on passing downs, they reacted by throwing the football quickly. They did what was necessary to be successful." Haylor was impressed the Blues were able to turn a one-sided game into one that became "a question of who had the ball last."

The Blues took the hardest knocks in the very physical contest. Running back Billy Horvath aggravated a lingering ankle injury, but was capably replaced by Iafrate. Like Finlayson, Horvath's injury is minor and both will face Laurier in the home opener on Saturday.

"Western is always a physical team," offered Iafrate, a four year veteran. "But with all the rookies on this team, to come back like that after spotting them 19 points showed a tremendous amount of character."

By the Way...

-Western running backs Chris Byrne and Tony Bianchi racked up 209 and 119 yards respectively.

-Accounting for other Toronto TDs were receivers Steve Howlett with two and Andy Filipiuk

-Defensive standouts for Varsity were Dave Greenaway and Richard Romano

-John Svab and middle linebacker Frank Ciulini did not dress because of injury. They were replaced by Al Wilson and Duncan Ellis respectively.

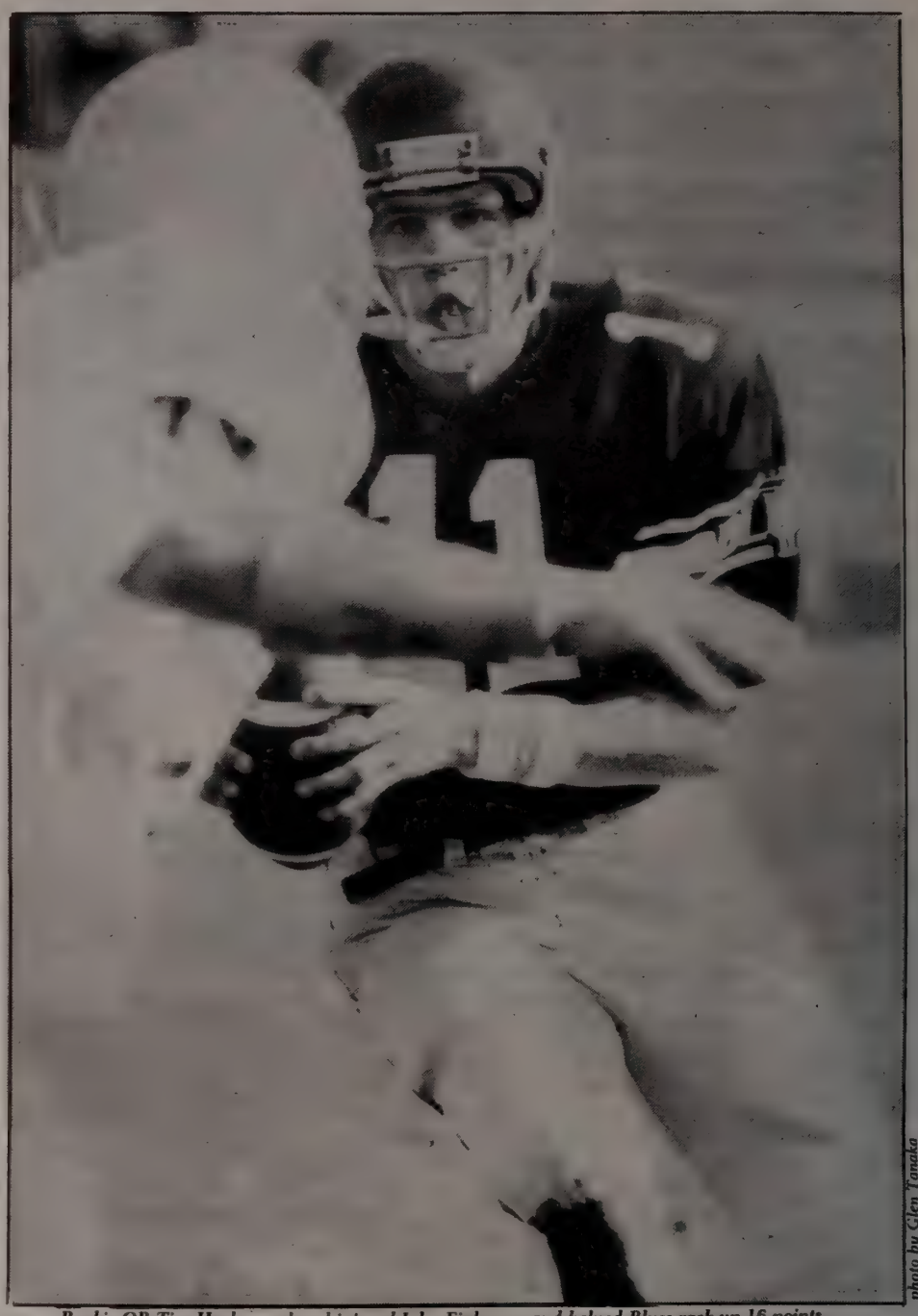


photo by Glen Tanaka

Rookie QB Tim Healey replaced injured John Finlayson and helped Blues rack up 16 points.

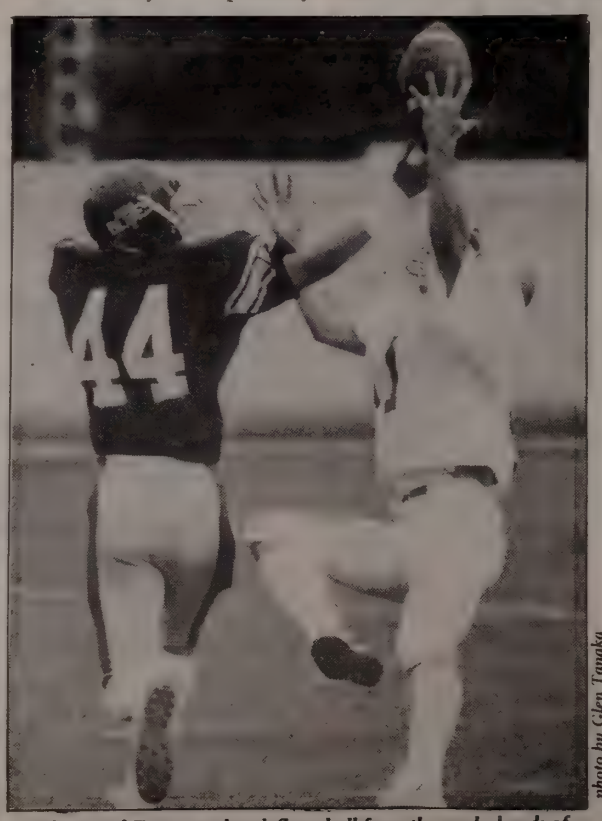


photo by Glen Tanaka

Blues' Ted Temertzoglou deflects ball from the ready hands of a Western reciever.

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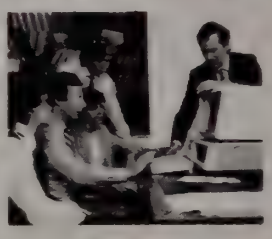
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The Career Counselling and Placement Centre provides career counselling and employment services to students, graduates and recent alumni from its offices on each of the three campuses. Career counsellors assist in clarifying vocational goals. We can help you explore your own unique interests, skills and values and determine how these relate to the world of work. We can show you how to research existing occupational areas and how you can best prepare yourself for employment during your university years. We can teach you how to effectively job search, write resumes and prepare for interviews, either on an individual or group basis.

Permanent employment is available to graduating students through the *On-Campus Recruitment Programme* which begins in September and runs until Spring, as well as through the *Permanent Job Registry* which is a service geared to recent graduates. *Summer and part-time positions* are posted at the Centre, in addition to information and applications for summer government programmes.

Seminars on all aspects of the job search are held regularly throughout the year.

The Career Resource Library is a special library designed to help you with your career plans. Whether you are a first year student attempting to match your programme of studies with your career aspirations or a graduating student embarking on an active job search, the Career Resource Library is a valuable aid in this process. The information in the library is extensive, covering a wide range of occupational profiles, business directories, government information, company literature, labour market surveys, educational directories and calendars for Canada, the U.S. and oversears, as well as a comprehensive Work/Study/Travel Abroad Section.

Periodically the Centre sponsors seminars at which people from a wide variety of fields discuss careers in their areas. They offer a unique opportunity for students to gain an insight into a broad range of occupational possibilities. Tapes of previous years' talks are available in the Career Resource Library.

DISCOVER US. WE CAN HELP. **Locations:**

St. George
344 Bloor Street West
4th Floor
Telephone: 978-2537

Scarborough
Student Services
Room S302F
Telephone: 284-3292

Erindale
South Building
Room 3094
Telephone: 828-5451



A universe of career opportunities

The revolution in organizing and processing information and knowledge is the basis for an image of the future that we at Northern Telecom call the Intelligent Universe.

As leaders in Canada in the development of advanced communications systems we offer a wide variety of careers to science and engineering graduates as well as graduates from other business and professional disciplines. We have created an environment where people as well as innovation can flourish. We hire talent to assure that, as the Intelligent Universe unfolds, Northern Telecom will remain at the leading edge of technological progress and scientific discovery.

We'll be on campus for Careers' day. *Come and explore our universe of opportunities.*

nt northern telecom

HOW TO PLAN YOUR CAREER
or, "What Can I Do With a Degree in...?"

Before the day that you're ready to hit the streets in search of that elusive first job, you have some work to do. It's very difficult to look for a job when you don't know what it is that you're looking for. So if you're graduating this year, back up a little and set some appropriate goals. If you're at an earlier stage, begin planning your career now.

What to do	How to do it
Identify your skills, interests, values to determine appropriate goals	— Consult the Career Counselling and Placement Centre: See a career counsellor Enroll in a career planning group Consult written materials
Explore occupations	— Visit the Career Counselling and Placement Centre's Resource Library — Speak to people in fields of interest
Evaluate options	— Weigh alternatives — Decide on further education if necessary
Ensure that you're taking the right courses	— See your college registrar/Faculty secretary, departmental advisor
Develop your skills:	
— Get involved in extra-curricular activities	— Consult SAC, College or Faculty Student Councils
— Get a part-time job	— Consult Career Counselling and Placement Centre
— Get summer jobs	— Consult the Career Counselling and Placement Centre early in the year to see the widest range of opportunities — Explore fields of interest. If impossible, aim for a variety of experiences. Don't take the same old job because it's there.
— Do volunteer work	— Consult the Career Counselling and Placement Centre or the Volunteer Centre of Metropolitan Toronto
Establish contacts	— Friends, professors, people in occupations of interest

CAREER AWARENESS QUIZ

How much do you know about career planning? To see, indicate whether each of these statements is true or false.

T F 1. It is best to have decided upon a career before entering university.
T F There is one right profession for you.
T F 2. There is one right profession for you.
T F 3. The occupation you choose after leaving university will determine your future.
T F 4. You choose a career for life.
T F 5. Today's arts graduate is at a distinct disadvantage in the labour market.
T F 6. The choice of academic programmes determines your career path.
T F 7. You're better off with a science degree than an arts degree.
T F 8. You should plan a career based on jobs most in demand.
T F 9. An employer is mainly interested in the grades you receive.
T F 10. If you think long and hard enough, you'll know what you should do.

ANSWERS

1

Some students do enter university with an occupation in mind . They choose a professional faculty or course of study accordingly. The vast majority, however, are much more vague about their future. There is nothing wrong with this; in fact, there can be distinct advantages. Keeping an open mind allows you to explore and develop your interests, skills, values and to examine various occupations.

2

This must be the falsest statement around. There are thousands and thousands of occupations and the number is growing daily. There are, however, similar characteristics to many areas of interest. Your task is to find areas which seem to suit you best.

3

Career planning is a process which will go on throughout your lifetime. you will change as a result of experience and this will affect your next job choice. While your first job will have a significant effect on you, you needn't fear becoming irrevocably locked into something. Research shows that the average arts graduate changes jobs approximately every two years until around age thirty.

4

Those days are long past. Individuals can be expected to make six to eight major changes throughout the course of their careers. In fact, one does not choose "a career", one chooses a job. "Career" is defined as the sequence of occupations in which one engages during the course of a lifetime.

5

While arts graduates sometimes take longer to secure a first job and/or may need to take a lower entry level position than those with specific skill training, they are getting hired and are achieving a high level of success. Individuals who are universty educated are getting jobs more readily than those who are not and they progress further than those without post-secondary education. Employers are interested not just in education but in work experience, extra-curricular interests, volunteer work. These factors combine to present an impressive job applicant.

6

This may or may not be true. Professional faculties represent the necessary route into certain specific occupations. Certain courses may be prerequisites for graduate or professional school. Employers may be looking for specific courses for entry into a field (e.g., computer science for computer analysts or commerce courses for accounting). However, in many cases, majors do not translate into specific career areas. Employers are often looking for university educated people for the broad skills they have developed — communication, writing, research, analytical abilities. In this regard, the area of specialization does not matter.

7

A science degree, in itself, is no more marketable than an arts degree, in that the number of science related jobs are no more plentiful than arts related jobs. A science degree may provide an edge if you want to work in a science related field such as quality control for a manufacturer. A science degree does provide certain specific skills training, but be advised that if you are considering scientific research, a graduate degree will usually be necessary.

8

Although one must consider economic realities, it is unwise to plan a career based solely on labour forecasts. Trend can shift sharply over the course of a few years and occupations in high demand today may be less so when you graduate. Economic predictions are only that — they have proven wrong in the past. Furthermore, a high demand occupation may not suit your skills and interests; in which case you will end up unhappy and/or unsuccessful in a field chosen on this basis alone.

9

Mostly false. Grades are but one area that employers look at. They are significant as an initial screening device in some professional areas such as engineering and accounting. However, an employer also looks at summer and part-time work experience, extra-curricular activities and interests. A well-rounded "B" student can thus have the edge over a solely academic "A" student. In addition, once you land your first job, an employer may never ask for your grades again. It is the total "you" which becomes most impressive.

10

Sorry, but it won't come to you in a flash. You need to work at it by getting out there and exploring things.

The Best of Both Worlds

That's exactly what we at Richter, Usher & Vineberg have to offer our Students-in-Accounts.

As the eighteenth largest firm of Chartered Accountants in Canada, with 32 partners in Toronto and Montreal, we provide an extensive in-residence and on-the-job training program, complemented by the expertise of our Professional Development and Human Resources Department.

At the same time, we pride ourselves on the warm, cohesive atmosphere of our offices, which ensures that our new students are immediately made to feel that they are part of a professional team.

If you are interested in a firm that is committed to growth and to excellence, we'd like to discuss your future at Richter, Usher & Vineberg.

Application Deadline:

On-Campus Interviews:

RICHTER, USHER & VINEBERG
Chartered Accountants
Montreal • Toronto

90 Eglinton Avenue East, Toronto, Ontario M4P 2Y3
Telephone (416) 486-6161

TOUCHE ROSS & CO.

Touche Ross, the first firm of chartered accountants established in Canada, wants to recruit men and women who will help the firm continue along the same path of dynamic growth it has followed for the past 125 years.

Founded in Montreal in 1858, Touche Ross is a Big Eight firm practising out of 35 offices in Canada with a staff of over 1,900 people. Touche Ross Canada is also a member firm of Touche Ross International. TRI, as it is called, has strong autonomous national firms providing worldwide quality service. Over 22,000 staff practicing out of more than 425 offices provide a wide range of services in 87 countries around the world.

In Canada, Touche Ross provides services in auditing and accounting, taxation, trustee/receivership, bankruptcy, business valuations, corporate financial services, services to owner-manager businesses, EDP and management consulting. Our wide client base provides our students with the experience and challenges they need to become chartered accountants of the highest calibre.

We want to recruit men and women who are bright and capable, who are dynamic and innovative, who will represent the firm to its clients and the business community in a superior way, and who have diverse talents and interests to contribute to the firm and the profession. Touche Ross strives to provide an attractive learning environment, and opportunity for continuing personal and professional development, and competitive remuneration.

YOUR ROAD TO RECOGNITION

If public accounting is the next career step for you, then Deloitte Haskins & Sells can give you a good start on your road to recognition.

DH&S is one of Canada's largest public accounting firms with 32 offices from Halifax to Victoria, plus affiliated offices in 70 countries.

WHY IS DH&S DIFFERENT?

- We have a challenging and creative environment in which you can achieve your full potential.
- We offer career opportunities and encourage innovative application of your skills.
- We provide a unique professional development program combining learning-by-doing with guided self-development and formal training.

LET'S TALK ABOUT YOUR FUTURE. . .

FACS DAYS:	September 13, 1984
CAREER DAY:	September 26
INTERVIEW DAYS:	October 23, 24, 25
APPLY BY:	September 24

Deloitte Haskins+Sells Chartered Accountants. . .Creative Business Advisors

CAREER PLANNING

Career planning involves knowledge--knowledge of yourself, knowledge of various fields of work.

Step 1 - Know yourself

Know yourself!? Does this require a formal introduction? In some ways it does. You all know your vital statistics - name, age, education, maybe even your student number. But the trick is to analyze who you are - first to select an occupation of interest and later to sell yourself to potential employers.

Identify your interests:

What do you like to do?
Which academic subjects intrigue you?
What are your hobbies?
Which acadmeic subjects intrigue you?
What do you enjoy reading?
Who do you like speaking with?
Do you prefer working with people, ideas or things?
What is your career fantasy?
What is important to you?
- Independence
- Power

Assess your skills:

Analyze everything you've done - education, extra-curricular activities, work experience, volunteer work. What are you best at:

— Analyzing
— Calculating
— Coaching
— Communicating
— Co-ordinating
— Counselling
— Delegating
— Editing
— Fund raising
— Handling complaints
— Interpreting
— Leading
— Motivating
— Organizing
— Planning
— Problem solving
— Programming
— Researching
— Selling
— Sketching
— Speaking
— Teaching
— Using instruments
— Writing

If you find yourself lacking in an area where you'd like to be more successful, get involved in an activity which will help you do this. When employers were asked what qualities they were most commonly looking for in an applicant, they responded with: communication skills, leadership, interpersonal skills, problem solving and analytical abilities, ability to articulate a point of view, motivation, initiative and confidence.

Examine your values:

What's important to you? Does it make you feel good to help people, earn money, be independent, work for a cause, create things? Rank the following in order of their importance to you:

— Independence
— Self-experession
— Helping others
— Financial reward
— Leadership
— Opportunity for advancement
— Power
— Status
— Security
— Plenty of leisure time
— Working as part of a team
— Variety

Values often help determine where you are going to use your skills. You can choose between interviewing people for jobs for a multi-national corporation or for a social service agency. You can use welding skills to build bombs or to create a metal sculpture. What type of organization do you want to work for?

Step 2 - Know the World of Work

Quite simply, you need to know what's out there. And no, you can't wander into a counsellor's office and say, "Tell me what's available". Firstly, the list is endless and secondly, no one person can have the in-depth knowledge necessary to describe a wide variety of occupations.

So what do you do? The first step is to select a handful of areas of interest to you. Don't worry about the names of specific occupations. Think in terms of places where you'd like to work. For example, perhaps you have always been interested in hospitals, but aside from the obvious, don't know what positions really exist.

Cont. on page 5

Make your first important company decision.

It may seem simple. But it's not.
In fact, choosing the right accounting firm may be the most important decision of your career.
So why choose Laventhol & Horwath?
Because of what we are. An aggressive and innovative firm, with the indefatigable spirit of a true entrepreneur.
Because of what we offer. A diversity of work experiences. A challenging but rewarding education. And a future filled with executive and managerial opportunities.
And because of what you'll become.
A chartered accountant. An achiever who thrives on team work and has a genuine desire to learn our business.
Inside out.
If you're in your graduating year, contact one of our representatives when they visit your campus, and acquaint yourself with the broad scope of our firm and services.
Then decide.
Laventhol & Horwath. It won't be an easy decision. But it will be the right one.

Laventhol & Horwath
Chartered Accountants/Management Consultants
Vancouver · Calgary · Winnipeg · Toronto · Montreal
A member of Horwath & Horwath International with affiliated offices worldwide.



JOB SEARCH QUIZ

The following questionnaire is designed to examine your knowledge of the labour market and of effective ways to find a suitable job in your chosen field.

1)

At any given time what percentage of all jobs in the labour market are available?

a) .1%
b) 1.0%
c) 10%
d) 4%

2)

The percentage of available job opportunities *not* advertised in the newspapers is approximately?
a) 10%
b) 80%
c) 60%
d) 30%

3)

Which of the following methods, according to employers, has been the most consistent method for hiring new employees:
a) direct contacts
b) private employment agencies
c) newspapers
d) Canada Employment Centres

4)

A typed resume should be no longer than:
a) 5 pages
b) 1 page
c) 4 pages
d) 2 pages

5)

In an employment interview, the employer asks you what type of work you would like to do. You should answer:

a) vaguely, so as not to leave our possible areas where there are vacancies.
b) "I'm willing to do anything."
c) in a specific way, mentioning occupational areas in which you are most interested.
d) the jobs which pay the most, because you want to make as much money as possible.

6)

In an employment interview, the employer will likely explore your:
a) education and training
b) skills and abilities
c) attitude toward others and work
d) all of the above

7)

Trained interviewers have undergone studies which prove that a fairly firm decision about your suitability is made by what point in the interview?
a) 5.5 minutes
b) 16 minutes
c) 12 minutes
d) 2.8 minutes

8)

The *best* way to make a list of appropriate employers to contact is to check:
a) the yellow pages
b) classified ads in the newspapers
c) professional or trade pamphlets or publications
d) business directories

ANSWERS

1) d)

4% of all jobs in the labour market are available at any given time. This is due to retirments, deaths, resignations and firings, promotions, transfers and extended leave of absence due to sickness or maternity leave. Because of these factors there are always jobs available, although most of these are not advertised.

2) b)

Advertising is expensive and frequently generates far too many applicants to review. Therefore, it is up to you to ferret out those unadvertised positions.

3) a)

Most placements resulted from a direct contact with the employer — regardless of the type of position applied for.

4) d)

A resume, typed, should not exceed two pages. A resume is an introduction designed to stimulate the employer's interest. It is not a *complete* history or description of yourself. Besides, employers tend to lose interest after two pages.

5) c)

The employer is usually seeking someone who can be hired for a job for which they have an interest. This usually means less staff turnover (= lower cost) for the employer. Thus it is essential that you clarify your goals and relate them to the organization *prior* to the interview.

6) d)

The employer will usually ask about your education and skills, etc. in a direct manner. While you may not be asked about your attitude directly, the employer will usually consider this an important aspect of your potential to become a co-operative, valuable employee. Your answers to many other questions will be evaluated by the employer as a measure of your attitude and ability to work with others.

7) d)

University of Waterloo conducted a survey and found that the decision to hire quite often is made within 2.8 minutes into the interview. First impressions are very important.

8) a) b) c) and d)

Obviously a trick question! Any source of appropriate employers is helpful. Consult the Career Counselling and Placement Centre to locate employers in your particular area of interest.

Cont. from page 4

Your task is to investigate:

Read - a wealth of literature exists on occupations, The Career Counselling and Placement Centre Library has an entire wall full of career binders describing the various fields. In addition, the public libraries (particularly the Metro Reference Library) have occupational information. Professional groups and associations publish career materials and these can be obtained directly from them (our library has a directory of associations).

Listen - The Career Counselling and Placement Centre periodically sponsors Careertalks where working people speak on a wide variety of occupations. Past talks have been recorded and can be listened to at the Career Counselling and Placement Centre.

Speak — to people who are actually doing the jobs you are considering. There is no better way to find out the pro's and con's of a field. Yes, theses people are willing to speak to you. It is only a matter of locating a person doing the job (through your own initiative, a contact, resources at the Career Counselling and Placement Centre) and explaining that you are a student researching a career area. Don't be hesitant. This technique has become so common that it even has a name - "information interviewing".

Watch/Do - Observe a person doing the job you're considering. It's one thing to read about an occupation and another thing to actually see it in action. You may discover that you hate the sterility of a computer room or love the chaos of a day care centre. If at all possible, try to *do* the job or a reasonable facsimile. Volunteer work or summer jobs can provide the opportunity to at least be in an environment of interest. The Career Counselling and Placement Centre can help you find such jobs.

You will want to be able to answer the following questions about areas you are personally considering:

1. What are the duties involved?
2. What are the entry requirements? What education is needed?
3. What are the positives and negatives of the occupation?
4. What is the salary range?
5. What is the typical career path in this field?
6. What are the opportunities for advancement?
7. What are the working condidtions like?
8. How in demand is the occupation?
9. How well does the occupation suit your interests, skills and values?



Get down to figuring out what 'Confed' has for you.

ARE YOU INTERESTED IN A CAREER WITH A MAJOR, PROGRESSIVE INTERNATIONAL INSURANCE COMPANY?
YES ☐ NO ☐

If "yes," be sure you include a talk with Confederation Life in your career planning. Confed is one of Canada's largest life insurance companies with over 2,200 employees. We're active in the United States, Great Britain, even the Caribbean. And you'll look a long way to find an employer with a more generous benefit package — life and health protection, retirement plan, mortgage assistance and popular flexible work hours.

DO YOU BELIEVE YOU SHOULD EARN A FINANCIAL BONUS FOR PASSING EXAMS?
YES ☐ NO ☐

If yes, Confed is a terrific place for us to be. It's to your benefit and ours that you progress within your job. Our Personal Development Program encourages you to take courses that will help you progress. We'll help you with tuition and course fees.

WOULD YOU BE INTERESTED IN A JOB THAT OFFERS SAVINGS ON INSURANCE?
YES ☐ NO ☐

As an employee of Confederation Life you'll receive special discounts on insurance coverages for yourself and your family. Long-term this could be a very significant benefit to you.

IS IT IMPORTANT TO YOU THAT YOUR FUTURE EMPLOYER OFFERS ON-THE-JOB TRAINING?
YES ☐ NO ☐

If "yes," consider Confederation Life. Throughout your career with Confed, you'll participate in practical, on-going courses both in-house and externally sponsored as an important part of your development.

DO YOU EXPECT YOUR EMPLOYER TO PAY YOUR EXPENSES FOR OFF-THE-JOB STUDY & TUITION?
YES ☐ NO ☐

If yes, it's another good reason to take a look at Confed. We pay for the cost of approved courses, books, materials, examination fees and even study time.

ARE YOU PLANNING TO GRADUATE IN ONE OF THESE PROGRAMS?
YES ☐ NO ☐

• Business • Finance • Mathematics

I'D LIKE TO LEARN MORE ABOUT A CAREER WITH CONFED.
YES ☐

If you answered "yes" to two or more of these important questions you should be finding out more about a career with us. Come and see our representatives on campus. It could be one of the most far reaching moves you'll ever make.

Confederation Life
INSURANCE COMPANY

THE ON-CAMPUS RECRUITMENT PROGRAMME..

WHY PARTICIPATE?

...is an efficient and convenient way to find permanent or summer employment with medium to large size organizations. Eligible, qualified and enthusiastic University of Toronto students are welcome to apply for an interview with a variety of these companies.

On-Campus Recruitment:

- is the first step in your job search
- gives you the opportunity to meet with employers during the academic year
- allows you to decide the type of company for whom you would like to work
- provides familiarization with the working world

WHO CAN PARTICIPATE?

For Permanent Employment - Univeristy of toronto students graduating in 1985 who are legally eligible to accept employment in Canada
For Summer Employment - University of Toronto students at any year level who are legally eligible to accept employment in Canada

WHEN TO PARTICIPATE?

The sooner the better! Interviews will take place between:
October 22 - December 7, 1984
January 7 - March 29, 1985

However, you must register, investigate, prepare and apply before you sign up for an interview. So start right away! The first deadline date for submission of applications if September 24, 1984.

HOW TO PARTICIPATE?

- Visit the Career Counselling & Placement Centre and register for the programme
- Pick up your copy of the Student's Recruiting Kit (a complete guide to the programme's procedures)
- Check the Company Listings once a week
- Read the Job Descriptions and Company Information
- Prepare your application form and submit it on or before the deadline date
- The company will contact you as to whether or not you are granted an interview
- If you are granted an interview, come in person to our office to arrange a date and time to see the employer

GOOD LUCK IN YOUR JOB SEARCH

PERMANENT

COMPANY NAME	APPLICATION DEADLINE	DISCIPLINES SOUGHT	INTERVIEW DATE(S)
		ENGINEERING: Chem. · Civil · Elect. · Eng. Sc. · Geol. · Ind. · Mech. · Met. · Any Disc. · M.A.Sc. · Ph.D. — BUSINESS: B.Com · B.A. Bus. · H.B.A. · Dip. B.A. · M.I.R. — ARTS AND SCIENCE: B.A. (3) · B.A. (4) · M.A. · Ph.D. · B.Sc. (3) · B.Sc. (4) · M.Sc. · Ph.D. · Actuar. · Math · Physics · Comp. Sc. · Chemistry · Geology · Geophys. · Other — OTHER: Forestry · Other · Any Degree	
ALCAN SMELTERS AND CHEMICALS	October 9		November 7, 8
ARTHUR ANDERSEN & CO.	October 1		October 29, 30, 31
BANK OF MONTREAL	October 29		November 29, 30
BELL CANADA - NATIONAL SYSTEMS GROUP	October 9		November 6, 7, 8
BELL CANADA - ONTARIO REGION	October 9		November 6, 7, 8
BELL NORTHERN RESEARCH	October 1		November 1, 2
CAMPBELL SHARP	October 9		November 8, 9
CANADA LIFE - ACTUARIAL	October 22		November 19
CANADA LIFE - DATA PROCESSING	October 9		November 7, 8
CANADA LIFE ASSURANCE - SALES & MARKETING	October 15		November 14
CANADA PACKERS INC.	October 1		November 2
CANADIAN GENERAL ELECTRIC	October 9		November 8
CANADIAN NATIONAL - OPERATIONAL RESEARCH	October 22		November 20
CHEVRON CANADA RESOURCES - GEOLOGY	October 15		November 16
CHEVRON CANADA RESOURCES - GEOPHYSICS	October 15		November 15
CHUBB INSURANCE CO.	October 9		November 8
[illegible]	October 1		October 31, November 1
COLGATE - PALMOLIVE LTD.	October 9		November 9
COM DEV LTD.	November 5		December 7
COMMUNICATIONS ENGINEERING SERVICES LTD.	October 15		November 15, 16
COMMUNICATIONS ENGINEERING SERVICES LTD.	January 28		February 28, March 1
CONFEDERATION LIFE - ACTUARIAL	October 1		October 29, 30
CONFEDERATION LIFE - MANAGEMENT TRAINEE	October 1		October 29, 30
CONTINENTAL BANK OF CANADA	October 9		November 9
COOPERS & LYBRAND	October 1		October 29, 30, 31
CROWN LIFE INSURANCE CO.	October 22		November 19, 20, 21
CTS OF CANADA LTD.	October 9		November 6, 7
CTS OF CANADA LTD.	December 3		January 16
DELOITTE HASKINS & SELLS	September 24		October 24, 25
DOANE RAYMOND	October 1		November 1
DOW CHEMICAL	October 15		November 15, 20, 21
DOMWOODY & COMPANY	October 1		November 1, 2
DU PONT	October 9		November 5, 6
ERNST & WHINNEY	September 24		October 25, 26, 29, 30
FAIRCHILD CAMERA & INSTRUMENT	October 9		November 7
FAIRCHILD CAMERA & INSTRUMENT	December 10		January 24
[illegible]	October 1		October 30, 31
GENERAL FOODS - FINANCE	October 9		November 8
GENERAL FOODS - MARKETING	October 22		November 20
GENERAL MOTORS OF CANADA LTD.	October 9		November 6, 7
GOLDFARB, SHULMAN, WILNER & CO.	October 1		November 2
GOVERNMENT DEPARTMENT OF NATIONAL DEFENCE	October 9		November 5, 6
GOVERNMENT FOREIGN SERVICE	Mail direct by October 13		To be determined
GOVERNMENT PUBLIC SERVICE COMMISSION	Mail direct by October 12		November 9, 12, 15
HUMAN COMPUTING RESOURCES (HCR)	October 29		November 26
I.B.M. CANADA LTD.	October 9		November 5, 16, 19, 23, 26
INDEPENDENT ORDER OF FORESTERS	November 5		December 5
LAVENTHOL & HORWATH	September 24		October 25, 26
LONDON LIFE	October 15		November 19, 20, 22, 23
LUTRON ELECTRONICS	October 9		November 7
MacGILLIVRAY & CO.	September 24		October 22
MANAGEMENT SCIENCE AMERICA	December 3		January 16
MANULIFE	November 26		January 9
MINISTRY OF COMMUNITY & SOCIAL SERVICES, M.I.S.B.	October 1		November 2
McCAIN FOODS LTD.	February 4		March 5
MCK CANADA	October 9		November 8
A.C. NIELSEN OF CANADA LTD.	December 10		January 21, 22
NORANDA MINES	October 22		November 22
NORTH AMERICAN LIFE	October 22		November 20, 21
NORTH AMERICAN LIFE	December 3		January 16, 17
NORTHERN TELECOM	October 9		November 5, 12
ONTARIO HYDRO	October 15		November 12 - 16
PEAT MARWICK	September 24		October 22, 23
PETER KIEWIT SONS CO.	October 22		November 21
PLAYTEX LTD.	October 1		November 1, 2
PRICE WATERHOUSE	September 24		October 22, 23, 24, 25

PERMANENT *(CONTINUED)*

PLEASE NOTE

THIS IS A LIST OF COMPANIES BOOKED TO RECRUIT ON CAMPUS AS OF SEPTEMBER 10, 1984. AS THIS **INFORMATION IS SUBJECT TO CHANGE**, YOU MUST CHECK WITH THE CAREER COUNSELLING & PLACEMENT CENTRE. WHERE A DISCIPLINE IS CHECKED, ASSUME IT IS AT THE BACHELOR'S LEVEL. WHERE A MASTER'S OR PH.D BOX IS CHECKED, ASSUME THAT THE COMPANY IS HIRING AT THAT LEVEL AS WELL AS THE BACHELOR'S LEVEL. WHERE NO BOXES ARE CHECKED, THE INFORMATION AT PRESS TIME WAS NOT YET RECEIVED. CHECK WITH THE CAREER COUNSELLING & PLACEMENT CENTRE FOR DETAILS.

COMPANY NAME	APPLICATION DEADLINE	DISCIPLINES SOUGHT: ENGINEERING — Chem.	Civil	Elect.	Eng. Sc.	Geol.	Ind.	Mech.	Met.	Any Disc.	M.A.Sc.	Ph.D.	BUSINESS — B.Com	B.A. Bus.	M.B.A.	Dip. B.A.	M.I.R.	ARTS AND SCIENCE — B.A. (3)	B.A. (4)	M.A.	Ph.D.	B.Sc. (3)	B.Sc. (4)	M.Sc.	Ph.D.	Actuar.	Math	Physics	Comp. Sc.	Chemistry	Geology	Geophys.	Other	OTHER — Forestry	Other	Any Degree	INTERVIEW DATE(S)
PROCTOR & GAMBLE	October 15	•		•			•	•					•	•	•			•	•			■				•		•							•	November 13, 14
PRUDENTIAL ASSURANCE CO.	October 29												•	•	•			•	•			•	•			•										November 27
RICHTER USHER & VINEBERG	October 1												•																							October 29, 30
SCHLUMBERGER INTERNATIONAL	October 29			•				•				•												•			•									November 27, 28
SCHLUMBERGER INTERNATIONAL	January 28																																			February 28, March 1
SCOTIABANK/BANK OF NOVA SCOTIA	October 22												•	•					•																	November 20, 21
SUN LIFE OF CANADA - TORONTO METRO BRANCH	October 9												•	•				•	•																	November 7
SUN LIFE ASSURANCE - TORONTO UNIVERSITY BRANCH	October 22												•	•	•			•	•	•		•	•			•		•				•				November 20
SUN LIFE ASSURANCE - TORONTO UNIVERSITY BRANCH	January 14																																			February 13
SYNCRUDE CANADA	October 1																																			October 29, 30, 31
THORNE RIDDELL	September 24												•	•	•				•																	October 22, 23, 24
TORONTO DOMINION BANK	September 24												•	•																						October 26 November 1
TORONTO DOMINION BANK	December 3																		•	•																January 15
Toronto Dominion Bank — Operations	October 29																																			November 30
TOUCHE ROSS & CO.	September 24					•							•	•	•			•	•			•	•					•								October 23, 24, 26
TOWERS, PERRIN, FORSTER & CROSBY	December 3																								•	•	•									January 15
TRANE COMPANY OF CANADA	October 15																																			November 12
Wm. EISENBERG & CO.	September 24												•	•	•																					October 26
WILLIAM M. MERCER LTD.	October 29																								•	•	•									November 28
ZITTRER, SIBLIN, STEIN, LEVINE	October 1												■	•	•																					October 31

SUMMER

PLEASE NOTE

THIS IS A LIST OF COMPANIES BOOKED TO RECRUIT ON CAMPUS AS OF SEPTEMBER 10, 1984. AS THIS **INFORMATION IS SUBJECT TO CHANGE**, YOU MUST CHECK WITH THE CAREER COUNSELLING & PLACEMENT CENTRE. THE NUMBER(S) APPEAR, THE INFORMATION AT PRESS TIME WAS NOT YET RECEIVED. CHECK WITH THE CAREER COUNSELLING & PLACEMENT CENTRE FOR DETAILS.

COMPANY NAME	APPLICATION DEADLINE	DISCIPLINES SOUGHT: ENGINEERING — Chem.	Civil	Elect.	Eng. Sc.	Geol.	Ind.	Mech.	Met.	Any Disc.	M.A.Sc.	Ph.D.	BUSINESS — B.Com	B.A. Bus.	M.B.A.	Dip. B.A.	M.I.R.	ARTS AND SCIENCE — B.A. (3)	B.A. (4)	M.A.	Ph.D.	B.Sc. (3)	B.Sc. (4)	M.Sc.	Ph.D.	Actuar.	Math	Physics	Comp. Sc.	Chemistry	Geology	Geophys.	Other	OTHER — Forestry	Other	Any Degree	INTERVIEW DATE(S)
BANK OF MONTREAL	October 29												1	1																						November 29 & 30
BELL CANADA - NATIONAL SYSTEMS	October 9		3		3		3		3																				3							November 9
BELL CANADA - ONTARIO REGION	October 9		3		3		3		3																				3							November 9
BELL NORTHERN RESEARCH	November 30			Sum-																									Sum-							OFF CAMPUS
CHEVRON CANADA - GEOLOGY	October 15																													3						November 16
CHEVRON CANADA - GEOPHYSICS	October 15																														Sum					November 15
CLARKSON GORDON	December 10												3																							OFF CAMPUS
COMMUNICATIONS ENGINEERING	February 11			Sum-																																March 14 & 15
GETTY MINES	TO BE DETERMINED				Sum-																										Sum-					TO BE DETERMINED
GULF CANADA RESOURCES	October 9																																			November 8
MANULIFE	December 3																									Sum										January 9
SUNCOR INC.	November 5				Sum-																										Sum-	Sum-				December 16
TOWERS PERRIN FORSTER & CROSBY	December 3																									Sum										January 15
WOODLANDS ENTERPRISES	October 22																																Sum-			November 22 & 23

WE WON'T OFFER YOU just A JOB

A career is more than just a job. A career is a continual learning process that challenges you to develop as a professional and as a person. Crown Life can offer you a career as a financial services sales representative. Perhaps your university education has already helped you to develop the skills we're looking for;

- ☐ Good communication skills
- ☐ Positive interpersonal relations
- ☐ Effective time management
- ☐ Ability to learn and apply procedures
- ☐ Ability to work independently

If you see yourself here, why not see us to learn more about a career as a financial services sales representative? The Crown Life recruiting team will be on the St. George campus during Career Days, **September 26 and 27.** Interviews will be held **November 19 - 21.**

CrownLife



We'd Like To Talk To You

Right now, the best possible training for any business career is a solid foundation in finance and accounting.
We can provide that foundation through a broad range of business experience in accounting, auditing, taxation, computer services, insolvency and valuations.

If you're ambitious, bright and looking for a challenging career, we'd like to talk to you about your future goals, and the opportunities in our firm.

Coopers &Lybrand

Chartered accountants offering the full range of business services in 22 cities in Canada and over 95 countries around the world.

Recruiters Will Be On Campus

October 29, 30 and 31

Contact Your Placement Office For An Appointment

HOW TO LOOK FOR A JOB

Today's graduate must *learn* how to find a job in a competitive labour market. The key skills to develop in job hunting are research and marketing. Research your own skills, research potential employers and discover how to effectively market yourself.

What to do	How to do it
— Research potential employers	— Visit the Career Resource Library at the Career Counselling and Placement Centre. — Go to the Metro Toronto Reference Library — Read financial pages of newspapers, trade journals
— Learn active job search methods, resume writing, interview techniques	— Consult the Career Counselling and Placement Centre: — Attend job search workshops — See a counsellor — Read job search materials
— Register for the On-Campus Recruitment Programme, Permanent Job Registry	
— Consider sources of other advertised positions	— Want Ads — Canada Employment Centres — Employment Agencies
— Develop a network	— Contact the Career Counselling and Placement Centre — Speak to friends, relatives, professors, previous employers — Join associations

WHERE TO FIND A JOB

THE VISIBLE JOB MARKET

These are advertised positions. They represent approximately 20% of available jobs.

Career Counselling and Placement Centre

The On-Campus Recruitment Programme and the Permanent Job Registry both advertise full-time employment opportunities for new grads. Contact us for further details.

Want Ads

These are listed in the "classified" and "Careers" sections of the newspaper. Read them carefully.

Canada Employment Centres

Avaialable positions are listed here. In addition, they have information regarding government sponsored employment assistance programmes.

Employment Agencies

They are otherwise known as placement agencies, personnel recruiting firms, executive search consultants. They work for the employers who commission them to find suitable applicants.

THE HIDDEN JOB MARKET

The vast majority of positions (80)% are unadvertised. It is up to you to uncover these jobs. The Career Counselling and Placement Centre can show you how.

Compile a list of potential employers

The yellow pages, trade journals, and a wide variety of directories such as "Scott's Industrial Index" will help generate such a list. The C.C.P.C. Career Resources Library has such materials. In addition, the Business section of the Metro Public Library has a wealth of material of use to the job seeker.

Build a network of contacts

This is probably one of the most successful approaches. Ask friends, relatives, neighbours, professors if they know of any positions suited to you and if you can use their name when applying for the position. Contact employers whom you've worked for in the past.

Study financial/business pages of newspapers for corporate activity

(a) appointment announcements;
(b) tender, contract award notices;

Continued Page 9

Continued From Page 8

(c) mergers, takeovers, acquisitions;
(d) shake ups and reorganizations;
(e) new product lines, expansions, diversifications

Try to imagine how these changes might create jobs of interest to you.

Associations

Join associations which relate to your field and attend conferences, workshops and seminars where you can make valuable contacts.

Trade Journals

This is particularly important if you're newly graduated and you don't have job experience in whatever your field is - or if you are trying to break into a new field. Trade journals give you a feel for the overall industry scene.

Volunteer

Get a volunteer, part-time or temporary job in the field in which you are interested in order to gain experience and make contacts.

HOW TO APPLY

Once your list of potential employers is compiled you are ready to being applying for positions via Speculative Mail-Ins, Walk-ins and Phone-Ins.

Speculative mailing

Your mailing campaign will include your resume and a well thought out covering letter tailored to the specific organization to which you are applying. You will need to mail many letters to get a positive reply. Do not be discouraged. Research indicates that speculative mailings *are* effective in job hunting.

Speculative telephone calls

Ask for the person responsible for hiring in your particular area of interest and provide sufficient data in the telephone conversation to secure a personal interview.

Walk-In

Go to the organization and request an interview with the person responsible for hiring. You should always have a resume on hand either to give the employers if you are granted an interview or to leave with the secretary for future consideration.

A Follow-Up Plan

IF you send in or drop off your resume, it is essential that you follow-up with a phone call. Never assume that the employer will contact you. If you are told "there is nothing right now", phone back periodically to see if anything has come up. That way, when an opening is available, the employer will think of you.

Looking for a job is a job in itself. But with persistence and good salesmanship you will be successful.

SEMINARS — ERINDALE

THE ON CAMPUS RECRUITMENT PROGRAM

THE ON CAMPUS RECRUITMENT PROGRAM AND THE JOB SEARCH PROCESS

Monday, September 17, 1984	12 to 1 pm	Council Chamber, South Bldg.
Tuesday, September 25, 1984	3 to 4 pm	Council Chamber, South Bldg.

IMPORTANT TIPS ON COMPLETING UCPA APPLICATIONS

Tuesday, September 25, 1984	11 to 12 noon	Meet in Rm. 3094, Career Counselling and Placement Centre for all CPA Seminars
Friday, September 28, 1984	1 to 2 pm	
Monday October 1, 1984	3 to 4 pm	
Wednesday, October 10, 1984	12 to 1 pm	

WHAT TO EXPECT FROM AN EMPLOYMENT INTERVIEW

Friday, October 12, 1984	1 to 2 pm	Meet in Rm 3094, Career Counselling and Placement Centre for all Interview Seminars
Tuesday, October 16, 1984	3 to 4 pm	
Thursday, October 18, 1984	3 to 4 pm	
Friday, october 26, 1984	12 to 1 pm	
Wednesday, October 31, 1984	11 to 12 noon	
Thursday, November 8, 1984	3 to 4 pm	
Tuesday, November 13, 1984	1 to 2 pm	
Thursday, November 22, 1984	3 to 4 pm	

A CAREER AS A CHARTERED ACCOUNTANT

Clarkson Gordon, a Canadian firm and member of Arthur Young International, has for many years provided strong leadership in training individuals as CAs. We hire more university graduates training as CAs than any other accounting firm in Canada. Our size and reputation is significant.

At Clarkson Gordon our approach is innovative, aiming to provide our clients with the best service possible using the most up to date methods available to the profession. To maintain our leadership role, we devote substantial resources to our professional responsiblities.

Our people are involved. Their careers are challenging, interesting, and rewarding. Many of them are involved in recruiting and we'd like you to meet them. When you do, we're sure that they will best demonstrate the advantages of joining Clarkson Gordon.

Key dates to meet us:

Career Day — Sept. 27, 1984 (St. George Campus)
"This Is Your Future" — Oct. 2 (Erindale Campus)
On Campus Interviews — Oct. 31, Nov. 1, 1984 (St. George Campus)
Oct. 31, 1984 (Scarborough Campus)
Oct. 29, 1984 (Erindale Campus)

Clarkson Gordon
A MEMBER OF ARTHUR YOUNG INTERNATIONAL

How to Write a Resume and Cover Letter

A resume is to be used by students when applying for positions *not* connected with the On-Campus Recruitment Programme. It is not appropriate to use a U.C.P.A. Form when applying for jobs on your own (unless specifically requested by the employer).

A RESUME IS:

- a personal history of you
- a general summary of your education, employment background, extra-curricular activities and achievements
- designed to hgihlight your accomplishments

When completed, the resume should not only reveal your proven abilities but it should also demonstrate clarity and organization. Thus, it is important that the employer be impressed by the format and appearance of the resume in addition to its content.

RESUME CONTENT:

In your resume the following areas of information should be included:

- personal
- education
- work experience
- volunteer experience
- activities and interests
- references
- career aims or goals (optional)

Resume Style:

The style and content of your resume refelect your personality and the type of work you're looking for. Therefore, you should choose a format which suits both your background and the type of position for which you are applying.

It is important for your resume to appear neat and well organized. Carefully plan your format and be certain not to crowd the information. It pays to have your resume professionally typed and it should be two pages in length.

It is important for your resume to appear neat and well organized. Carefully plan your format and be certain not to crowd the information. It pays to have your resume professionally typed and it should be two pages in length.

Contact the Career Counselling and Placement Centre for assistance with your resume.

THE COVER LETTER

A resume should always be accompanied by an original cover letter. A good cover letter:

- is written in standard business format
- is addressed to a person by name
- identifies the desired position or type of position you are applying for
- focuses on your skills, training, or experience relevant to the position
- explains why you are interested in working for this particular employer
- refers briefly to the resume and any other possible enclosures
- requests an interview
- consists of approximately four fairly brief paragraphs - which do not exceed one page

How to Succeed at an Interview

It is essential to be prepared for the interview, whether it is part of the on-campus programme or not. In most cases the interview will be the deciding factor as to who will get that job.

There are no tricks to the successful interview. The approach is quite simple- Be yourself. You and your abilities are your best selling points. Work hard before and during the interview to sell your qualifications. Prepare beforehand and you will find that you are ready to answer the interviewer's questions in a positive manner.

Interview Tips:

Prior to the Interview

- Assess your skills, interests and values
- Assess the position for which you are applying - determine how you have demonstrated the skills necessary to do the job
- Anticipate the interviewer's questions and rehearse your answers
- Research the potential employer
- Prepare intelligent questions to ask the interviewer
- Dress in businesslike manner

The Interview

- Be on time
- Demonstrate confidence and poise
- Speak clearly
- Pay attention to non-verbal communication - body language, eye contact
- Sell yourself
- Answer questions, which have not already been dealt with in the course of the interview
- Before leaving th interview, get some indication as to when a hiring decision will be made, or what the next step will be

After the Interview

- Evaluate your performance in the interview
- Follow-up, if you do not hear from the employer by the date agreed upon
- If invited to a second interview, let the employer know whether you are accepting the invitation
- Write a letter accepting/rejecting any job offer as soon as you have made a decision
- If you are not offered the job, investigate if other possibilities exist within the organization

DUNWOODY & COMPANY

Internationally
DUNWOODY ROBSON
McGLADREY & PULLEN
Chartered Accountants

QUESTIONS FREQUENTLY ASKED DURING THE EMPLOYMENT INTERVIEW

1. What are your long term goals?
2. In what school activities have you participated?
3. How do you spend your spare time? What are your hobbies?
4. In what type of position are you most interested?
5. Why do you want to work for our company?
6. What jobs have you held? How were they obtained and why did you leave?
7. What courses did you like best? Least? Why?
8. Why did you choose this field?
9. What percentage of your university expenses did you earn? How?
10. What do you know about our firm?
11. Do you feel you have recieved a good general training?
12. What qualifications do you have that will make you successful in your field?
13. What extra-curricular offices have you held?
14. What are your ideas on salary?
15. If you were starting university again, what courses would you take?
16. Are you willing to relocate?
17. Why did you decide to go to this particular school?
18. Do you think that your extra-curricular activities were worth the time you devoted to them? Why?
19. What do you think determines a person's progress in a good company?
20. What personal charactertistics are necessary for success in your chosen field?
21. Why do you think you would like this particular job?
22. Do you prefer working with others or by yourself?
23. What style of supervision do you prefer working under?
24. Who has had the most influence on you?
25. What have you learned from previous jobs and employers?
26. What interests you about our product or service?
27. What is your major strength?
28. Do you have an analytic mind?
29. What types of books have you read?
30. What is your major weakness?
31. Tell me about yourself.

SEMINARS-SCARBOROUGH

On-Campus Recruitment Programme

-Information Session

-How to Complete the U.C.P.A.Form

DATES: Tuesday September 18 - 1:00 - 2:00

Thursday September 20 - 12:00 - 1:00

LOCATION: Please check with the Career Counselling and Placement Centre at Scarborough College, Room S302F.

GROUPS

CAREER PLANNING FOR UNDERGRADUATES

A 5-session group designed to help students evaluate their interests, skills, and values in relation to today's labour market. Each group meets once a week for 5 weeks.

CAREER PLANN ING FOR NEW GRADUATES

A 5-session group for new grads who haven't yet clearly defined their skills, interest areas and career goals, an essential step before you can begin your job search. Each group consists of five consecutive sessions: Monday - Friday. Groups will be offered on an on-going basis.

JOB SEARCH TECHNIQUES WORKSHOP

A group designed to teach new graduates how to identify the hidden job market, write an effective resume, and learn the art of handling interviews. Each group consists of four consecutive sessions. Groups will be offered on an on-going basis.

SEMINARS ST GEORGE

(All room locations are at the Career Counselling and Placement Centre)

HOW TO COMPLETE THE U.C.P.A. APPLICATION FORM

Monday	September 10	11:00 - 12:00	4th Floor — Room 415
Wednesday	12	3:00 - 4:00	6th Floor - Room 15
Thursday	13	1:00 - 2:00	6th Floor - Room 15
Monday	17	2:00 - 3:00	6th Floor - Room 15
Tuesday	18	11:00 - 12:00	6th Floor - Room 15
Wednesday	19	10:00 - 11:00	6th Floor - Room 15
Thursday	20	12:00 - 1:00	6th Floor - Room 15
Friday	21	10:00 - 11:00	6th Floor - Room 15
Friday	21	2:00 - 3:00	6th Floor - Room 15
Tuesday	25	2:00 - 3:00	6th Floor - Room 15
Friday	28	11:00 - 12:00	6th Floor - Room 15
Wednesday	October 3	11:00 - 12:00	6th Floor - Room 15
Friday	12	2:00 - 3:00	6th Floor - Room 15

INTERVIEW TECHNIQUES

Tuesday	October 9	2:00 - 4:00	6th Floor - Room 15
Wednesday	10	1:00 - 3:00	6th Floor - Room 15
Thurdsday	11	2:00 - 4:00	6th Floor - Room 15
Monday	15	10:00 - 12:00	6th Floor - Room 15
Tuesday	16	12:00 - 2:00	6th Floor - Room 15
'Wednesday	17	10:00 - 12:00	6th Floor - Room 15
Thursday	18	1:00 - 3:00	6th Floor - Room 15
Friday	19	10:00 - 12:00	6th Floor - Room 15
Friday	19	2:00 - 4:00	6th Floor - Room 15
Tuesday	23	2:00 - 4:00	6th Floor - Room 15
Wednesday	24	1:00 - 3:00	6th Floor - Room 15
Friday	26	10:00 - 12:00	6th Floor - Room 15
Tuesday	30	2:00 - 4:00	6th Floor - Room 15
Thursday	November 1	10:00 - 12:00	6th Floor - Room 15
Monday	5	10:00 - 12:00	6th Floor - Room 15
Thursday	8	1:00 - 3:00	6th Floor - Room 15
Monday	12	10:00 - 12:00	6th Floor - Room 15
Tuesday	20	10:00 - 12:00	6th Floor - Room 15

CAREERTALKS-ERINDALE

Fall 1984

There is a light at the end of the tunnel: Whether you're in first year or close to graduation, be prepared. See you at the talks!

*all talks to be held in the Council chamber, South Bldg. (just above the Meeting Place)

TITLE	DATE	TIME	SPEAKERS
Dentistry	Wed. Sept. 26	12 to 1 pm	U. of T. Admissions Rep. and dentist/faculty member
Medicine	Thurs. Sept. 27	1 to 2 pm	U. of T. and McMaster Admissions reps
Teaching	Wed. Oct. 3	3 to 5 pm	U. of T. Admissions Officer
THE MBA	Thurs. Oct. 4	11 to 1 pm	U. of T., York & Western's admissions reps
Law	Tues. Oct. 9	3 to 4 pm	U. of T. and York Admissions reps
†So You Want To Be a C.A.?	Thurs. Oct. 11	11 to 12:30 pm	Reps. from small, medium and large size firms.
Physical and Occupational Therapy	Wed. oct. 17	12 to 1 pm	Directors from U. of T. program
†Preparing for The School of Accountancy and the UFE's.	Thurs. Oct. 18	11 to 12:30	Dean Brooks, Erindale Camkpus Partner from Touche Ross

†CO—SPONSORED WITH ACCOUNTING SOCIETY AT ERINDALE

CAREERS 1984

PUBLISHER
Career Counselling and Placement Centre
Editor
Greg Curtis
Production Manager
Geoffrey Fairbank

LIST OF ADVERTISERS

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Confederation Life P5
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Crown Life P8
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Laventhol & Horwath P4
Northern Telecom P2
Price Waterhouse P2
Procter & Gamble P11
Richter, Usher, & Vineberg P3
Touche Ross & Co P3

CAREERS IN BUSINESS MANAGEMENT

Back to school. Exams. Christmas. More classes, more exams and graduation. And next...

Right now you are probably thinking about the past several years and what you have to look forward to after graduation.

While you're at it, consider the personal growth and satisfaction you could experience at Procter & Gamble – a leader in the consumer products industry. We regard training and development as our most basic responsibility because we promote strictly from within Procter & Gamble. We know of no way to train people to become managers other than to have them learn by doing.

Economics, history, psychology, business – our managers include diverse backgrounds. More important than your specific field of study are such basics as intelligence, leadership ability, innovativeness, and a solid track record of achievement.

Prior to on-campus interviews, representatives from our Company will be on-campus:

SEPTEMBER 27TH, 1984
ST. GEORGE'S CAMPUS
AT CAREER DAYS.

The visit will be a session in which ALL interested students can learn more about career opportunities in Business Management at Procter & Gamble.

As a first step, we invite you to visit your placement office and obtain a copy of our literature. Additional information is also available in the library file in the placement office.

PROCTER & GAMBLE

E&W Ernst & Whinney
Executive Search Services
2200 Commerce Court West
Toronto, Ontario M5L 1C6

CAREER PUBLICATIONS AVAILABLE AT THE CAREER COUNSELLING AND PLACEMENT CENTRE (CCPC)

- Monthly Calendar of CCPC Events
- CCPC Student Newsletter
- Brochures on CCPC Services
- Mastering the Job Search Booklet
- Career Planning Guid: "What do You Want To Be When You Grow Up?"
- Career Information Sheets: "What Can You Do With A Degree In ....?"
- In search of the Perfect Summer Job
- Strategies for Starting Your Own Business
- The Network Connection (Women's Networking)
- Guide to the Career Resource Library
- How To Research A Canadian Company
- Guides to Career Resource Library's Employment Information:
  - Advertising
  - Community/Social Services
  - Computer Science
  - Engineering
  - Forestry
  - Geology, Geophysics & Geo-Engineering
  - Nursing
  - Research & Development
  - Robotics
  - Teaching
- UCPA Booklets: Finding the Right Job For You
  - The Resume
  - The Interview

RACISIM 3
SAC Moves toward a race relations committee

CONTEST 11
win free passes to "Metropolis"

A SWEEP 16
Lady Blues take it all!

THE VARSITY
ISSUE NO. 5 VOL. 105 THURSDAY SEPTEMBER 29 1984

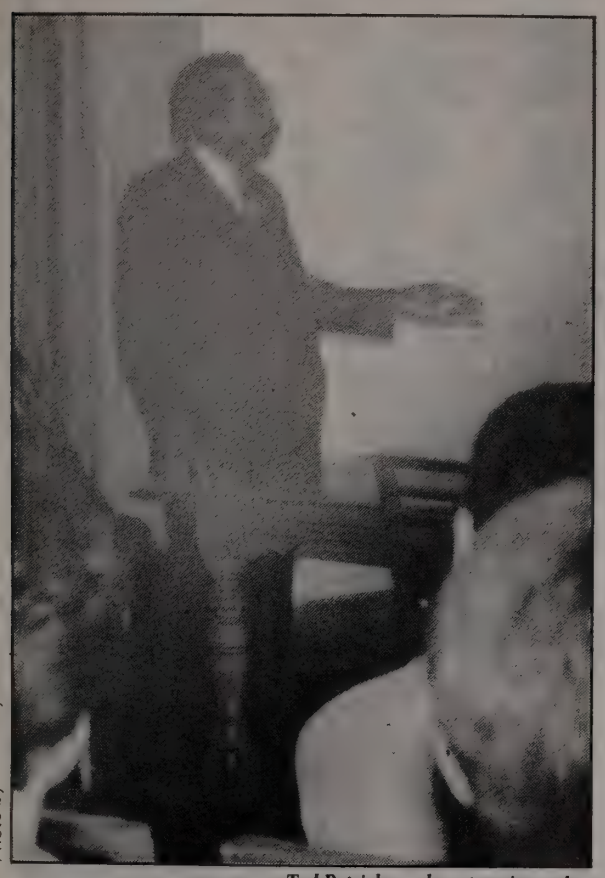


Photo by Rick Hayward

Ted Patrick speaks out against cults.

Scientology faces critics

Attacks Jewish Students' Union

BY JOHN CHOI

The Church of Scientology met Cult Awareness Week head on yesterday, attending events, heckling, and handing out literature which called the week of lectures and debates "one sided."

Speaking at Hart House yesterday afternoon Boston attorney Michael Flynn struck back, dismissing cultism as "lies, deceit, money and greed."

The veteran of a number of court cases against the Church of Scientology, Flynn criticised L. Ron Hubbard and the church he founded for being modelled after the Gestapo and SS of Hitler's Germany.

Scheduled to lecture on "Cults and the Law," Flynn was heckled by the Toronto President of the Church of Scientology, Earl Smith, who called the lawyer "a real liar" who would soon be exposed.

The Week's organizers at the Jewish Students' Union had invited Smith to participate in a panel discussion. He declined, however, saying he had been misled by the JSU into believing the seminar would be about "new religions." When he found out the atmosphere was going to be one of confrontation, Smith wrote a letter to the JSU which said, in part, "groups like the Council on Mind Abuse are designed to incite hatred and destroy religions."

On the front steps of Hart House, the members of the Church of Scientology distributed their tabloid *Freedom*, claiming Flynn was involved in organized crime. The 16-page "Independent Journal of the Church of Scientology" was devoted almost exclusively to accusing Flynn of attempting to forge and pass a $2 million cheque with the signature of L. Ron Hubbard, the founder of the Church of Scientology.

Nicole Crellin, one of the Church members handing out *Freedom*, attacked Cult Awareness Week as "presenting cults in a derogatory manner.

"Flynn has been attacking the Church of Scientology for years," she charged. Crellin also claimed that Ted Patrick, another speaker scheduled to speak about "deprogramming" was a criminal who had been jailed for using force, violence, and kidnapping in the United States.

Crellin claimed that the Canadian Immigration authorities had informed her that Patrick would not be allowed into Canada. Flynn later said Patrick had crossed the border through proper channels.

Crellin was introduced to the "church" by her husband, also a member while attending the University of Ottawa in 1973. She joined "looking for answers to life, problems, and a better way of communicating with people."

Also outside Hart House, Earl Smith expressed his "surprise at the educational program being so unbalanced" at U of T. He said the Cult Awareness Week speakers weren't "learned scholars or theologians" who scholars or theologians" but were "unqualified to discuss" cults and new religions.

Michael Flynn, veteran of a number of court cases against the Church of Scientology, has criticized L. Ron Hubbard and the Church of Scientology for being modelled after the Gestapo and the SS. In his lecture, Flynn quoted a judge as labelling Hubbard a "pathological liar." Flynn said Hubbard's claim to being a George Washington and Princeton graduate and to being the most decorated naval officer in WW II were "all a lie and have nothing to do with facts."

Flynn said Hubbard had flunked out of George Washington University after one and a half semesters, never went to Princeton, and was relieved three times of duty in the navy and was once court marshalled.

Flynn estimated there was over $200 million in Swiss banks "all going into Hubbard's pockets."

In his rebuttal to the "Freedom" story, Flynn revealed that this tabloid had been issued all over the U.S. and Canada. He claimed that false accusations and discreditation are the usual tactics the Church of Scientology uses against its opponents.

Flynn also claimed that he had been sued thirteen times by the Church of Scientology, had had every classmate, friend, and relative approached and had "everything done to stop me short of putting a bullet in me." Flynn said he is laying charges for perjury and procurement against the Church of Scientology.

S.A. students struggle in Apartheid fight

BY KIMBERLY HUIE

Once again the mood is tense and volatile in the black townships of South Africa.

The tension is felt by students who are affected by the government closure of their schools and workers who were instrumental in the election boycott.

It is almost a month since the National Party's election for 'coloureds' and Indians only. The election was to have determined a new Constitution which would introduce separate coloured and Indian parliaments. The ratio of whites to blacks to Indians is 4:2:1 so the National Party policy would still prevail.

However the Nationalist attempt to further entrench Apartheid was thwarted by the boycott led by the United Democratic Front (UDF) and other civic organizations.

Laurier Caron, a Canadian student, had been down in South Africa for five weeks prior to the election, working with the Catholic Students Association. According to Caron the civic organizations "had almost achieved one million signatures against the Constitution and Apartheid." Caron believes "the UDF is very important for the people. It offers big hope for the people."

When asked whether the Anti-Apartheid organizations were being harassed by the authorities, Caron surprisingly said, "No." Caron attributes this to the government's desire "to break the isolation of South Africa from the rest of the world." South Africa was also being pressured by the United States to become more democratic in its outlook, and thus felt that by tolerating the Anti-Apartheid protesters they would appease other democratic countries.

However, the relaxed atmosphere was merely staged for the then upcoming elections. Last week alone 40 students were reported killed in riots.

For the past weeks schools in the Johannesburg-Pretoria area have been closed down by the government until the violence lessens.

The reason for this recent explosion of violence is centered not only around last month's election but also around unrest at the "coloured" schools. For two years students have been working on an educational charter for a free educational system. The students are aided in their struggle by workers and civic organizations. Recently when students were striking against the present educational system they were fired at with plastic bullets by riot police.

The situation has become so intense that there is speculation on the future of the UDF. It is believed Mr. Le Grange, the Minister for Law and Order, will ban the UDF from any further practice although most of its leadership is already in preventive detention.

Other civic organizations and workers' unions will continue to lodge protests against the Nationalist government and their Apartheid setup until a free educational system is established for black and Indian students.

Commission questioned

Bovey hears from U of T

By JULIA McNALLY

The Commission on the Future Development of the Universities of Ontario (the Bovey Commission) was created last December to study the future of Ontario's universities. Over the past month the Commission has held public hearings in order to allow university representatives and the general public to respond to the Commission's discussion paper. The final report is expected November 15. Varsity reporter Julia McNally attended the hearings held in Toronto last Saturday at which University of Toronto groups defended their submissions.

The Bovey Commission's public hearings were held this weekend here in Toronto. Deep within the MacDonald Block in a large, vault-like room the fate of Ontario post-secondary institutions was brought one step closer to completion, assuming of course that it has not already been decided.

The hearings began early Saturday morning and continued throughout the day until shortly before sunset. This however, was not apparent to those grouped within the clockless, windowless room. This first hint of unreality.

The attending crowd was small, consisting mainly of individuals waiting to discuss their previously submitted submissions and then leave. They were seated in metal folding chairs arranged in rows facing four fold-up tables in rectangular formation. Over half the chairs were empty.

At the far table, facing the crowd, sat the three committee members and one staff member. Facing the committee with their backs to the crowd sat the supplicants from the University of Toronto.

The hearings proceeded without hitch: one group after another was called, questioned, and dismissed ("Thank-you very much gentlement for your brief...it was very informative.") The Bovey Commission was without question in command. The areas of discussion were divided between the three men, so that each took turns questioning the submittors. It was all extremely polite, proper, and somewhat patronizing.

Continued on page 7

H.H. debate compares cults and religion

By RICHARD VERRIER

Calling last night's Hart House debate "the best meeting I've ever attended," deprogrammer Ted Patrick spoke extensively about his "discovery of psychological warfare."

"The human mind is more powerful than all the bombs in the world," the guest speaker told a packed room of 200 people.

The debate, "Resolved that a Cult is a Religion that hasn't made it yet," lasted out three hours of diverse and complex argument.

John Duffy, the first speaker for the Ayes, connected modern cults with early Christianity, saying "Great things start small and before you know it there are half a million people at Downsview airport."

"There is no difference between a cult and a religion," ssaid Duffy. "It is ridiculous to dismiss these groups as cults."

Duffy used the examples of the Spanish Inquisition and the Salem witch hunts to show up the similarities between the conversion methods of established religions and modern cults.

"The difference between a religion and a cult is not behavioural, not doctrinal, but is one of time," he argued.

John Canning, first speaker for the Noes, argued on the basis of a universal morality.

"Religion tries to foster in its members a sense of love, charity, and interatcion with other people while a cult fosters a sense of inwardness."

Canning defined the difference between a leadership in established religions and in cults; "A leader of religion is one who works for other

Continued on page 7

HartHouse

THURS. SEPT. 20	JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m.- 6:00 p.m.
	MUSIC AT HART HOUSE IN CO—PRODUCTION WITH CJRT AND YORK UNIVERSITY offers another SERIES: "CJRT ORCHESTRA SOLOISTS"- featuring solo and chamber music performances. First concert includes music of Mozart, Poulenc and Somers. Admission Free - no tickets. 8 p.m. Great Hall.
THURS. & FRI. SEPT. 20 & 21	"HART BEAT" PUB NIGHTS IN THE ARBOR ROOM. LIVE "D.J.'S" WITH HOT MUSIC. DISCOVER HAPPY HOUR SPECIALS AND BONUS POPCORN AND DRAUGHT ON TAP - WINE AVAILABLE ALSO. MEET NEW PEOPLE AND DANCE TO THE BEAT OR BRING ALONG OLD FRIENDS. 8 p.m. to past midnight.
SEPT. 21	***********SURVIVAL '84********* HOW TO SUCCEED AT U OF T — PRESENTED BY THE COUNCIL ON STUDENT AFFAIRS**
	MEET IN THE HART HOUSE DEBATES ROOM — YOUR CHOICE OF MORNING OR AFTERNOON PROGRAMME.
9:30	**COFFEE**
10:00	**"HOW I SURVIVED AS A UNIVERSITY STUDENT" - led by a panel of prominent U of T Professors.**
11:00	**PICK ONE OF THE THREE LISTED**
	"LESSENING STRESS AND LEARNING TO RELAX" - staff of Counselling and Learning Skills and Hart House Recreational Athletics.
	"AVOIDING PAPER PANIC AND LIBRARY BLUES" - Staff of the Library and Innis College Writing Lab.
	"IT'S NEVER TOO EARLY TO PLAN YOUR CAREER" - Staff of the Career Counselling and Placement Centre.
1:00-3:00	**Morning Programme REPEATED in the afternoon. Students who attended in the morning may go to another session held at this time.**
MON. SEPT. 24	FILM BOARD ANNOUNCES AN OPEN MEETING - come help plan screenings, film instruction courses, give grants for student productions - even run for elections. The Hart House Film Board is looking for keen and or talented workers. 5:30 p.m. Meeting Room, 2nd floor.
	HART HOUSE CHAMBER WINDS ARE HOLDING AN OPEN REHEARSAL at 7 p.m. All wind players welcome--please, bring along your U of T student card.
MON. SEPT. 24	INVESTMENT GROUP sponsored by the Graduate Committee second lecture in its series presents "Risks vs. Return" with Mr. David Ellis from Richardson-Greenshields. 7 p.m. 3rd floor South Sitting Room. Remember to bring your student card for I.D.
MON. SEPT. 24 - FRI. SEPT. 28	"GET ACQUAINTED WEEK" at the GALLERY CLUB - see what the buffet and a la carte menu have to offer. While at dinner, choose a FREE appetizer with any entree ordered from the menu. Dinner: 5:30 - 7:30 p.m. weekdays. If a visit at lunch time suits your schedule service is from noon - 2:00 p.m.
MON. SEPT. 24	CAMERA CLUB DARKROOM CLASSES — BEGINNER FILM PROCESSING 7 p.m. Camera Clubroom. Darkroom Tours offered and instruction class repeated on Tues., Oct. 2, 7 p.m.
MON. SEPT. 24	ART COMMITTEE'S FILM SERIES — "FILMS ABOUT WOMEN" FILM SERIES CONTINUES UNTIL NOV. 5, FIRST SCREENING "KILLING US SOFTLY: IMAGES OF WOMEN IN ADVERTISING" and "JUST A MINUTE." Viewings at noon and repeated in the evening at 7 p.m. Series held in the Meeting Room, 2nd floor.
WED. SEPT. 26	T'AI CHI CH'UAN CLASSES held Wednesday evening until April. Pre-register for 6 p.m. beginners, 7 p.m. intermediates and 8 p.m. advanced in Room 101.
WED. SEPT. 26	CAMERA CLUB DARKROOM CLASSES — BLACK AND WHITE BEGINNER PRINTING 7 p.m. Clubroom Darkroom tours offered and instruction class repeated Thurs., Oct. 4, 7 p.m.
WED. SEPT. 26	MUSIC AT HART HOUSE "JAZZ PLUS" SERIES features "WHITENOISE" in the ARBOR ROOM from 8 p.m. on. Bring a large group and enjoy a fine evening of jazz.
SUN. SEPT. 30	MUSIC HART HOUSE - 475 SUNDAY CONCERT — "THE OXFORD STRING QUARTET" Terence Helmer, viola, Andrew Dawes, violin, Kenneth Perkins, violin, Denis Brott, cello. Programme: STRING QUARTET OP. 8 (Shostakovich), SHORT WORKS from the Quartet's soon to be released album and STRING QUARTET No. 2 in D MAJOR (Borodin). 3 p.m. Great Hall. Tickets at Hall Porter's desk upon presentation of Student Card - two tickets per student. FREE.
MON. OCT. 1	AMATEUR RADIO CLUB — OPEN MEETING "COMPUTERS AND AMATEUR RADIO." Hear and update on the latest in technology. 7 p.m. North Dining Room. All welcome to attend.
MON. OCT. 1	ART FILM SERIES — "FILMS BY AND ABOUT WOMEN" Four shorts are offered - "FACE," "LA PLAGE," "CLIMATES" and "BEGINNINGS". Screenings at noon and again at night, 7 p.m. in the Meeting Room.
TUES. OCT. 2	CAMERA CLUB — DARKROOM CLASSES "Beginner Film Processing" 7 p.m. Clubroom.
WED. OCT. 3	MUSIC AT HART HOUSE — "JAZZ PUB PLUS" JANE FAIR, 8-11 p.m. ARBOR ROOM.
THURS. OCT. 4	CAMERA CLUB — DARKROOM CLASSES "Black and White Prints" 7 p.m. Clubroom.



TODAY

See

That cautionary Varg cult

CLASSIC

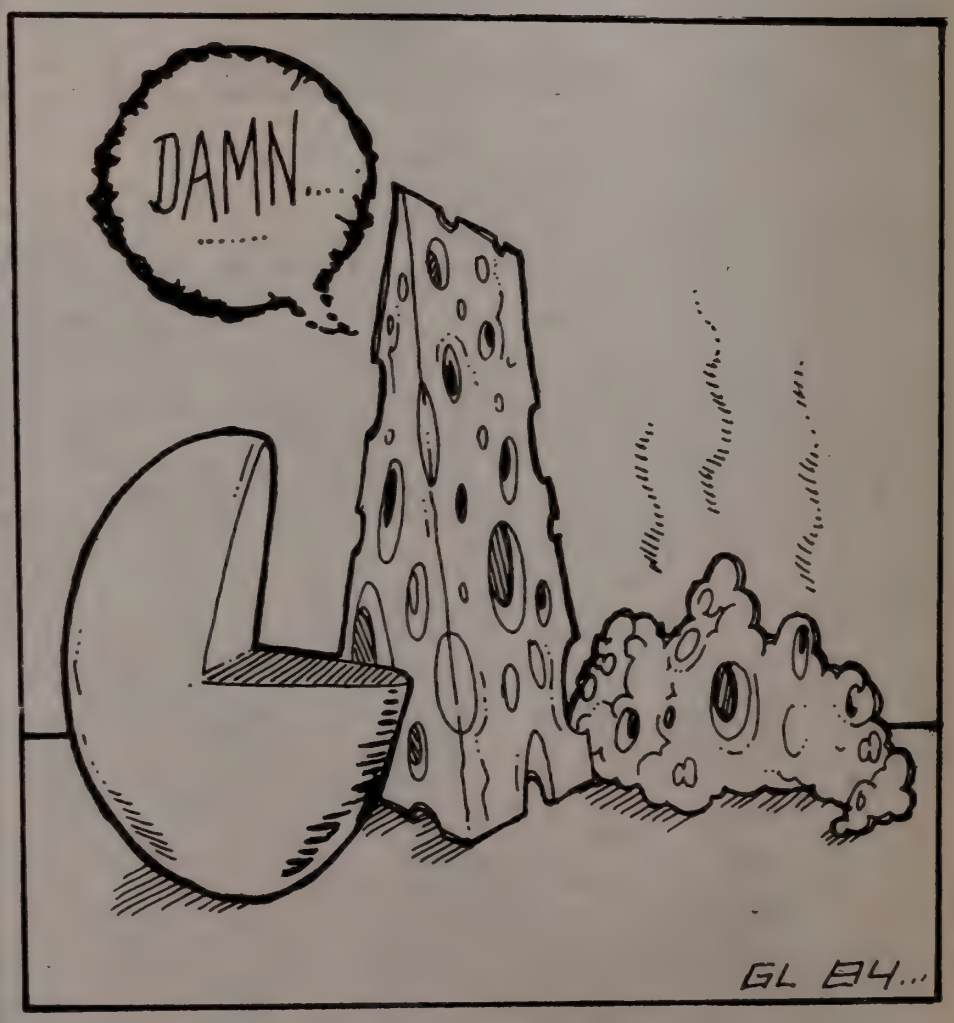
"Frankenstein on Campus"

Screening at 2 and 9 pm

the movie is free and so's the beer, so come on in and see the place...talk to people...

This event is held in conjunction with the SAC media event at Hart House Tonight

CHEESE WITS



The Gouda, the Bad and the Cheezy...

SAC President leads way for race relations committee

The fight against racism

By GAIL STOREY

Racism is a part of every multi-cultural community, and U of T is no exception. There have been racial tensions and assaults for years on campus, but a scandal during last year's Students' Administrative Council (SAC) Presidential election race has meant that U of T may soon have a Race Relations Committee.

After one of last year's Vice-Presidential candidates (not on Jones' ticket) admitted to painting signs in residence which read, in part, "No Jews Allowed," the winning ticket agreed to organize a Race Relations Committee, first suggested by last year's in-term president of the Jewish Students' Union, Marcel Weider.

A proposal for the committee was developed over the summer by SAC President Bob Jones. It will be submitted to (SAC's) University Government Commission, and a meeting is to be held this week with all concerned organizations.

The Committee, said Jones, will be "basically concerned with attitudes of students," and not with the "freaks that attract everyone's attention." Incidents such as the spray painting of the Jewish Students' Union a few weeks ago, and the editing of the captions on a Palestinian photo exhibit by Jane Story at Hart House this summer are only visible reflections of the much larger problem of attitude.

The Committee will act as an advisory board to any persons or group who experience a problem due to racist attitudes. It will investigate and identify racial problems and suggest and implement solutions to the appropriate administrative body. It has also been proposed that the Committee be a sort of campus-wide social convenor and attempt to promote cultural activities and interaction.

The Committee will try to remain non-political, said Jones. For example, it will be concerned with the tensions that differential fees will create, and not with the fees themselves.

To remain non-political the group must also remain independent, added Jones, with representation and support coming from all sectors of the campus. Members would include one each from all constituencies of the University community such as SAC, the Graduate Students' Union, APUS, Administration, Faculty Association, ISC and campus ethnic organizations.

Jones said that along with support from these groups, funding may be available from outside the University. The scale of operation of the committee depends upon the operating budget, he said.

Jones has not outlined any details for the committee yet. He feels that "at this stage, the more open-ended the better." He would even change the whole proposal, as long as the objectives are met.

The proposed committee is based on North York's Race Relations Committee which is one of the best operating in North America. "I would not hesitate to borrow their ideas," said Jones.



Photo by Rick Hayward

The International Students' Centre

> *Differential fees have "alienated a generation of students abroad."*

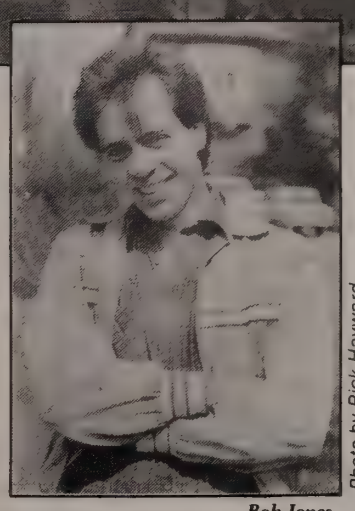


Photo by Rick Hayward

Bob Jones

This is not the first time that steps have been taken to counter racism at U of T. In 1975 a Committee of Inquiry was formed to investigate several incidents and charges of racism by members of the U of T community.

Most notable was the "Banfield Affair", when Professor Banfield of the University of Pennsylvania was prevented from lecuturing by members of the Students for a Democratic Society. They charged that Banfield's books were racist and insulted Italians and Blacks. The president of U of T at that time, John Evans, denied charges of promoting racism on campus.

Another charge of academic racism in 1974 involved medical professor Ian Hector and his "Italian back theory." Reported in the Graduate Post, "the theory presumes a 'cultural predisposition among Italians to take or exaggerate back injuries." According to the Inquiry findings, the theory, taught to students in class, "stereotypes Italian workers and is based on unwarranted and unproven theories about a particular cultural group." The Governing Council did not act on the Inquiry's petition.

While these cases of racism faded out of the spotlight, there were two other cases that the Committee of Inquiry investigated that still have relevance nearly 10 years later. The Committee argued that some of the "jokes" published in the Engineering students' newspaper, the Toike Oike, were "viciously racist and should never have been allowed to appear." The jokes referred to Italians, Blacks, Jews and Pakistanis over a period of two years.

The Toike is still being published but the only degradation consists of sexism and light-hearted putdowns of non-Engineering students.

The other situation involved a comment by Dr. Bette Stephenson (now Ontario Minister of Colleges and Universities) about the University's admissions policy for foreign students. Stephenson, a lecturer at U of T in 1974 and President of the Canadian Medical Association, said "it is a fact that there are fewer opportunities for Canadians because we have been admitting foreign students." She also suggested the need for maximum admission quotas on Chinese students entering the Faculty of Medicine.

The Inquiry also questioned the hasty lowering of quotas for visa-student applicants and the English language requirements in the Faculty of Applied Science and Engineering.

Ten years later one can see how much has been done. There are extraordinarily high tuition fees for visa students and the Faculty of Arts and Science now has an English Proficiency test that all students must pass.

There are arguments to defend both sides of these two issues. According to Jones, some professors and administrators feel that differential fees have "alienated a generation of students abroad." Others feel that the fees are justly levied.

It is these perceptions, and the resulting tensions which Jones' Race Relations Committee will handle. The tension on campus seems to be mainly the result of anti-Oriental feelings, documented by last year's Farquharson Task Force Report on the Undergraduate Experience at U of T.

The survey had no specific questions on racism but, said Jones, the Task Force was "disturbed by the number of comments about too many Orientals taking up computers and lecture seats." Orientals are by far the largest ethnic group on campus and consequently receive the brunt of reactionary resentment.

Although the racist sentiments were identified eight months ago, the University's inability to deal with the problem has convinced Jones that the Race Relations Committee's time has come.

The Committee hopes to educate staff and students about the different cultural groups on campus through articles in newspapers, information booths and pamphlets.

But while the Committee is under discussion, victims of verbal or physical racial assaults can still take their complaints to the Ombudsman's Office, the International Students' Centre, the Ontario Human Rights Commission, or the U of T or Metro Police. Most attacks go unreported. Victims will tell their friends or a counsellor, and nothing will be done to alleviate an ever-growing problem.

UNIVERSITY OF TORONTO
FACULTY OF ARTS AND SCIENCE

BY-ELECTION

To fill vacancies on certain Committees of the Council as follows;

STUDENT MEMBERS

Erindale College	
Erindale College	General Committee (2)
	Committee on Counselling (1)
Innis College	General Committee (2)
	Commitee on Counselling (1)
New College	General Committee (2)
	Committee on Counselling (1)
St. Michael's College	General Committee (2)
	Committee on Counselling (1)
Victoria College	General Committee (2)
	Committee on Counselling (1)
Woodsworth College	General Committee (2)
Any College	
Curriculum Committee on College Courses & Programmes	
	full-time (1)
	part-time (1)
Curriculum Committee on Humanities	
	full-time (1)
Curriculum Committee on Physical Sciences	
	full-time (1)
Committee on Study Elsewhere (3) (Full-time or Part-time students)	

NOTE: Nominations and voting for all these positions are restricted to the constituencies named. Full-time students nominated for a curriculum committee must be enrolled in at least three courses within "the group."** Nominees elected to Curriculum Committees the Committee on Counselling and the Committee on STudy Elsewhere will automatically be seated on the General Committee and the Council. Nominees must be registered as degree students in the Facultly.

Consult the Calendar for further information about the membership and functions of these committees.

**The Groups:

The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. **Humanities**	Classics, East Asian Studies, English, Fine ARt, French, German, History, Italian Studies, Linguistics, Middle East & Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese.
	N.B. For election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.
2. **Life Sciences:**	Botany, Psychology and Zoology.
	N.B. For election purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.
3. **Physical Sciences**	Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.
4. **Social Sciences:**	Anthropology, Economics, Geography, Political Science Sociology.

FACULTY MEMBERS

Divisional	
East Asian	General Committee (1)
Fine Art	"
French	"
German	"
History	"
Italian	"
Linguistics	
Middle East and Islamic Studies	"
Near Eastern Studies	"
Religious Studies	"
Slavic Languages & Literatures	"
Spanish & Portuguese	"
Curriculum Committees	
College Courses & Programmes	General Committee (1)
Social Sciences	General Committee (1)

Note: Nominations and voting for General Committee are restricted to Departments named.

NOMINATIONS
OPEN MONDAY, SEPTEMBER 17

Nomination forms obtainable at the Faculty Office, College and Departmental Offices, ASSU, and APUS offices. Deadline for receipt of nominations 4:00 Friday, September 28th at the FACULTY OFFICE, Room 1006 SIDNEY SMITH HALL.

THE VARSITY

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"He came to and found himself, soiled by vomit, chilled and light-headed, lying beside the slightly cracked dung."

—Canadian author Gerald Lynch, from the story "Seamus and the Crow" in the collection *Shoes and Shit*.

The Varsity is the University of Toronto's official undergraduate newspaper. The Varsity is published by Varsity Publications, incorporated in May 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. ***The Varsity*** is printed by Weller Publishing Co. Ltd.

The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, ***Varsity*** Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a ***Varsity*** principle. ***The Varsity*** is also a member of the Ontario Community Newspapers Association. In addition, ***The Varsity*** is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

Subscriptions to ***The Varsity*** cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to ***The Varsity*** 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The ***Varsity*** Ad Manager and Ad Assistant are members of CUPE Local 1281.

Cultish Madness

Cults can be mean, mean things. They can warp the mind, distort the brain and squeeze the warm productive fluids from the spinal hose—in a manner of speaking, that is.

Any religion which involves sleep and nutrition deprivation can't be that good for you. Add to that excessive friendliness and a penchant for thought-narrowing chants, and you've got one hell of a strange passtime. More exotic than the conventional God-worship, perhaps, but still not a little scary.

Of course, it depends what one means by "cult." If one defines a "cult" to be a small religion, a danger then arises when one draws a blanket generalization over such groups as Hare Krishna and the Unification Church. Are the two equally guilty of cult crimes? Should the two names be uttered in the same breath?

Probably not. No semi-respectible organized group should have to suffer the fate of sharing morning (or garlic) breath with the Moonies. A "religion" led by a Korean millionare who probably owns the ground you're standing on (not to mention the building you live in and the company which manufactured your toaster-oven), the Unification Church has one *bad* reputation in the salvation business. Moonies wilfully submit to an existence more horrific and potentially jellifying than watching five years worth of *The Trouble With Tracy* re-runs (though that's doubtless how recruits are reduced to subservience in the first place). Moonies get married *en masse* (imagine the catering costs). They submit their souls to a businessman's bidding.

And if the Moonies' tactics of exploiting submission and conditioned response sound at all familiar, they should. Jim Bakker, Ernest Angley and their ilk indoctrinate and exploit by preying on fear and insecurity. $100 (and a little pray-er) will get you to heaven. $500 will get you an audience with God, with a short serenade by the holy harp ensemble thrown in. The threats of a hellish afterlife and the promises of blissful salvation also smack of a little "mind abuse," do they not?

Religion almost by definition entails some trust which must be placed in the powers-that-be—some subservience, if you will. Which makes them the perfect tool for the exploiter of human beings, be that exploiter the Rev. Moon or the Rev. Jim Jones. The potential power and influence of religions is enormous—the sheer popularity of the Pope among those of all (and no) religions these days attests to that. The trouble is, that power gets abused a lot.

Not by all religious groups, of course, but by a good many. And not just those groups commonly regarded as "cults." The organisers of "Cult Awareness Week" should realize that any examination of the problem of cults must ideally go further, to investigate the use and abuse of the mind in all spiritual organizations. Because the potential for wrongdoing is enormous.

And you should be aware of the danger. You probably won't be able to immediately identify the stranger who approaches you one day while you're on a lunch break. But when that stranger starts to grin a lot, wraps his or her arms around you and promises you a free trip to Las Vegas plus a fourteen course meal and eternal bliss, not to mention a quick and easy end to world hunger and the arms race, you can bet that person either wants to sell you real estate, or to buy your mind and soul.

Either way it's probably not wise to stick around.



Applications are still being accepted for the positions of:

Science Editor
Features Editor
Production Asst.

Apply at *Varsity* offices

Nominations are still open for *Varsity* Board of Directors positions from the following constituencies:

Erindale (1)

Arts & Science (1—from any college except St. Michael's)

Professional Faculties (2—from any Pro Fac except Engineering)

Nominations close Thurs, Sept. 27, 1984.
Nomination forms are available at *Varsity* offices.

Geoff thinks I look like Ricky Ricardo. And I thought I looked like George Jetson...Mounds and mounds of thanks tonight go out to sick Karen, sicker John, Geoff, Bowlinalison, BBD, Richard, cheese-oriented George, Bruce, and me (a first, yes?). Not to mention that aquaintance of John's who I was going to thank for doing such a great job at living his life. And Mark, thanks for the advice. You can see for yourself how much it paid off (yuck, yuck).

LETTERS

Calendar Clear-up

I am writing in response to the Sept. 17 artcile, "Anti-Calendar late".

We at ASSU would like Arts and Science Students to know that we are probably just as upset as they are about the lateness of the ANTI-CALENDAR. However, it should be understood that the production of this book is a major project which takes a great deal of time and effort. We must also point out that we have only one employee to service approximately 11,000 students in the faculty, Our executive assistant has worked more than one 50 hour week in order to get this book out (he is not paid overtime). The rest of the work was done by volunteers and we are grateful for their help

To those students who would like to see the ANTI-CALENDAR come out earlier next year I make the following suggestions; 1) join your course union, 2) participate in the course evaluation process, 3) consult the ASSU office regarding formats, etc., to avoid time-consuming re-writes and additional research, 4) meet the suggested deadlines for submission of materials.

ASSU is a grassroots organization. We are all students working in our own interest. What we do depends entirely on the number, enthusiasm and commitment of our members.

Sincerely,

Virginia Green
President
ASSU, U of T

Strand Attacks

The rather brief review of college papers in the *Varsity Handbook* must not be allowed to slip by without comment. Whoever wrote this section obviously allowed personal preferences (perhaps college affiliation?) to influence his/her reviewing skills. You refer to the *Gargoyle* as it appeared last year as having made a "fiesty comeback" and you suggest that the coming year will see further advances in the name of "Progressive journalism." Meanwhile, in the same section *The Strand*, a paper that did not have to make a "comeback" last year is described as having a "dearth of ideas," "clumsy layout," with less than a desirable "level of professionalism". This obviously uninformed dismissal of *The Strand* — and by extension its entire editorial staff of last year, must be refuted immediately. While there have been lapses when columns of *The Strand* have been devoted to "social notes" (to use your phrase), these lapses have been few and far between. In fact, the front page of *The Strand* you show in the *Handbook* was of an issue filled with relevant, insightful journalism. Furthermore, there was no "renewal" in the editorship under Mark Johnson but rather a continuation of the fine editorial skills established last year under Anne Pyke. Your uninformed, uninspired, quickie evaluations of college papers and the like calls into question the purpose of the *Handbook*. Should you be criticising without all the facts (and with no room for reply), or should you simply present the facts without senseless editorialising?

Mike Karapita

Pragmatist Principal will implement Scarborough plan



Scarborough College

By NATALIE OMAN

Ronald Williams talks in determined tones about Scarborough College.

The new Principal of the college calls himself an "opportunist, a pragmatist," and doesn't believe in long term planning.

Williams says Scarborough College is in "a fascinating stage of development" and will be "an exciting place to be for the next few years." The staff and faculty at the college are very strong. Most were hired during the competitive academic market of the early seventies, and are now reaching the peak of their creative and productive careers.

Williams, with his solid administrative background, feels he has the experience to guide a younger faculty. He has held positions at U of T Since the mid-1950': in medical research at the Banting and Best Institute, in biochemistry, as Chairman of Biochemistry from 1970-77, and at Scarborough as the Chairman of Life Sciences from 1978 until his appointment as Principal.

Williams feels his role will have two distinct facets: defensive and creative. He noted that although budget cutting poses a lesser threat than it has in recent years, it is still necessary to work to "preserve all that is best" about the campus. As well, he sees himself involved in "allocation of resources"--again, a case of recognizing the best features of the college and attempting to foster their growth.

As an example of Scarborough's unique attractions, Williams mentioned the development of a new undergraduate program in "environmental geology." He feels the suburban campuses "encourage interactions between more diverse disciplines", and that the comparative youth of Scarborough and Erindale has allowed no time for different groups to develop vested interests.

Williams does not intend to introduce any major changes of his own. Instead, his goal is the "implementation of an already existing and well-thought-out plan." Referring to a study published last year, Williams notes the need to develop Scarborough's physical resources, the need for research space and an art centre, and the importance of improving the college's ability to attract "the brightest and the best" of the yearly undergrad crop.

The report does not, however, deal with the persistent rumours that Scarborough College might close down. Williams said he had heard the rumours, but did "not take much notice of them."

He said he did not think it would be practical for the Ministry of Colleges and Universities to waste the college's resources by shutting it down. He added that the only time that the rumours of closure seemed based in fact was two years ago when undergraduate enrolment predictions were very low. When the data were reanalyzed it was found that significant errors had been made, in some cases simply "numbers problems." Therefore, in William's opinion no real threat to the college has ever existed.

Williams also pointed out that because of the phasing out of Grade Thirteen, it seems likely that in the next few years university enrollment will undergo a sudden massive increase. The problem will be one of accomodating too many undergraduates, rather than too few.

Williams seemed quite aware of the rift that exists between students of the suburban and downtown campuses. As a member of a professional school at the St. George Campus for twenty years he has first-hand experience of the traditional snobbery which exists betstudents of different faculties and campuses of U of T. He feels, however, that the credibility and image of Scarborough College at the levels of faculty and senior central administration have improved dramatically in the last few years, largely because of the quality of the staff there. Although Williams believes that some image problem still exists at student level, he predicts that the positive change that the college's image has undergone among administrators will be repeated among the students.

UC frosh told to search for bum

By RICHARD VERRIER

UC frosh were sent out to collect bums off the street as part of their orientation week Scavenger Hunt this year.

Although this year the teams failed to find a "bum", worth 2 points, last year one team managed to pay a suitable male to come back to the College where he played harmonica for the students and was fed a hot meal.

The meal was "a lot better than what he would get off the street" commented last year's Orientation Chair Maxine Thomas.

"We weren't trying to patronize him or anything."

One Hunt Team Leader, in the midst of searching out items for his team, said he would probably "have to get him (the derelict) drunk and bring him back."

UC's Orientation Committee members justified the Hunt item, saying it was relatively "tame."

Committee member John Hovland said the list item "was meant to be taken as a joke," but later added "We'll probably be labelled as moral degenerates."

When prodded, other members of the students' council, the Literary and Athletic Society, worried about moral implications. Orientation chair and Lit President Shauna Van Praagh said she hadn't checked the contents of the list, leftover from last year, and in retrospect called the request for a derelict "not such a good idea."

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Pope challenges Catholics

Theologian says he is "affirming Catholics on the left"

BY INGRID MACDONALD

As John Paul II concludes the longest Papal tour ever, it becomes evident that his message of love has enchanted the Canadian crowds. While the evangelical benefits of his visit are tangible enough, in his wake comes also the impact of an articulated theology, one that issues a mandate for Catholics to integrate their beliefs into the fabric of secular society.

Professor Gregory Baum of St. Michael's College considers the big revelation of the Pope's visit to be the solidarity he gave to Canadian Bishops, particularly by endorsing their analysis of economics, deploring the profit-motive as exploitative.

When, in Newfoundland, the Pope emphasized the "primacy of the human person in the productive process, the primacy of people over things," he expressed an attitude that is to Baum's mind "totally consistent" with liberation theology. Criticizing the profit motive and the "temptation of responding only to the forces of the marketplace," the Pope is championing marginalized peoples.

Baum describes this as "affirming Catholics on the left," while setting a challenge to the majority of the membership of the Church, to those who "don't follow Catholic social justice teaching," and those who are "embarrassed by any critique of economic structures." The New York Times Sunday magazine reported on similar phenomena regarding the preparation of a pastoral letter on economics by American bishops. The letter, the Times suggests, may be "revising the traditional experience of Catholicism to the point that many of the faithful will no longer feel comfortable." It seems that the movement towards a harder theology will no longer allow for a separation between spiritual and secular discourse.

This is no doubt an extremely difficult agenda to fulfill. In Toronto, the Pope reminded priests of their vow of celibacy: that a priest remains a "man for others". This comes a week after the Toronto Star published a front page story which alleged that homosexuality was somehow implicated in the request for the resignation of three priests from St. Augustine's Seminary. The Pope's statement also seems to rule out the possibility of marriage for male priests.

In the same vein, the Pope has delicately avoided the issue of women's rights within the Church, while speaking cryptically of the need "to protect the family from the dangers of modern society." One can speculate that the Pope is thinking of the nuclear family and of the need to maintain the roles of mother- and fatherhood as they are now evolved. Professor Baum adds that the Pope does not see women as "a justice issue — yet."

This being a time of theological reconstruction, even the most characteristic of Catholic doctrines are not exempt from solvency. In Vancouver Tuesday, the Pope strongly reiterated his stance against abortion. The September 15 Globe, however, reports on the controversy surrounding Geraldine Ferraro, a Catholic and vice-presidential nominee and her pro-choice position. A group called Catholics for a Free Choice, which has the support of 55 theologians, issued a statement released last week saying, "There is a mistaken belief in American society that this (the Vatican's stance) is the only legitimate Catholic position. In fact, a diversity of opinions regarding abortion exists among committed Catholics" It, like women's rights, is an issue yet to be resolved.

In the meantime, Canadian Catholics benefit from the tremendous amount of attention that the Pope has gathered unto their religion. When asked if he expected an active increase in attendance at the Newman Center on campus as a result of the Papal tour, Father Ken O'Keefe said that the evidence would not be so obvious. "People won't all go out and get baptised Catholic," he said, but they "may change the way they live their lives."



Photo by Rick Hayward

Pope John Paul II

Hendrie Foundation at $37,000

By GEORGE HODJERA and LAURA NEMCHIN

The tragic death of Mary Jane Hendrie was a deep shock to her friends and colleagues. She was known for her enthusiastic work on the life of her college, on her Masters work in East Asian studies and with her friends. Those friends established a memorial scholarship in her name.

Ms. Hendrie died August 31, 1983 in the Korean Air Lines flight 007, shot down on its way to Seoul. All 269 people aboard were killed.

Ms. Hendrie had recieved her MA earlier that year and was on her way to Japan to begin her career as a security analyst.

Three of Ms. Hendrie's closest friends, including classmate Catherine Lyons-King and Professors Thomas Rawski and Kazuko Nakajima, were instrumental in establishing the memorial fund.

Last Wednesday, in a brief ceremony at Simcoe Hall, Taizo Kadoma, President of Mitsubishi Canada, presented Professor Rawski with a cheque for $5,000. This most recent donation brings the fund to approximately $37,000 and the first scholarship from the fund will be available this spring.

Accompanying the scholarship will be a round-trip ticket to Japan donated by CP Air to further enhance the recipient's studies.

Both CP Air and Mitsubishi hope that their contributions will generate interest and goodwill between Canada and Japan.

The Mary Jane Hendrie Scholarship, valued at approximately $1900, will recognize an outstanding senior undergraduate or graduate student who has combined a special interest in Japan with studies in business, economics, international relations or political science. It is hoped that the recipient will reflect Mary Janes own academic achievement and her enthusiasm for all aspects of college life. A smaller bursary in Mary Jane's name will also be awarded.

Those interested in making a contribution to the fund are asked to make cheques payable to the Mary Jane Hendrie Memorial Fund and send them to G.J. Anderson, Office of the Comptroller, University of Toronto, 215 Huron Street, Toronto, M5R 2J2.

Simcoe Hall drops audit requirement

Small groups get break

BY BRUCE DINSMORE

Life for the smaller student societies on campus got easier this week. A committee of Governing Council has approved a policy that will save some smaller groups several hundred dollars in audit charges.

On Tuesday, the Committee on Campus Affairs did away with the need for financial audits by smaller groups.

The policy change only affects groups who require the University to collect incidental fees. If the fees collected by the University are less than $5,000 a year and other conditions are met, these groups do not have to file an audit.

The change in policy was presented to the Committee by the Assistant Vice-President, Student Affairs, Eric McKee. He told the Committee that the cost of an audit could eat into the funds of some of the smaller campus groups.

He told *The Varsity* the cost of an audit depends on many things, but the rough cost for a society that would be affected by this policy change would be between 200 and 300 dollars.

He notes in his report to the Committee, "It has become clear that the audit fees involved are a considerable burden to student societies which have a relatively small amount of money at their disposal."

McKee also notes that good financial records are required even if a group gets an audit waver.

To be exempt from an audit, the following requirements have to be met:

The amount of fees collected by the University has to be less than $5,000 in one year and the total income of the group has to be less than $10,000.

The group must request the exemption, and the request must be supported by two-thirds of the full membership of the Council or the Board of Directors of the society.

- The University Internal Auditor must be satisfied that the group is maintaining a proper set of books.

McKee says that the University has the power to disallow a request to wave the audit. That means that an audit would still be required.

This change in policy was not required to go to Governing Council and takes effect immediately.

170 workers reject 1.8 percent wage increase

Laurentian staff work-to-rule

SUDBURY (CUP)--Staff at Laurentian University began a work-to-rule campaign just before the start of classes in an attempt to reach an agreement with the university.

Laurentian University Staff Association (LUSA), which represents 170 clerical, technical, secretarial, computer, administrative and other employees at Laurentian, has been without a contract since June 30.

The union has been in a legal strike position since September 1. Talks between the University and LUSA were at a standstill over the Labour Day weekend. Many outstanding issues remain unresolved.

The University's last offer proposed a 1.8 per cent increase in wages, or an average of 18 cents per hour. However, the union proposal was for an increase equivalent to the cost of living increase over the past year - approximately five per cent.

Despite the University's current deficit, the union believes that its proposal is well within the financial ability of the University. Laurentian received a 9.4 per cent increase in student grants from the Ministry of Education over last year.

In addition, the percentage increase in student applications this year at Laurentian is among the highest of all Ontario universities.

An information bulletin circulated by the union describes the University's contract offer as "not only unrealistic and unreasonable, but certainly undemocratic."

In order to assist students who live on campus and may get caught in the crossfire of the dispute, the Students' General Association, in conjunction with L'Association des Etudiants Francais, are distributing residence passes. These passes will enable students to cross LUSA picket lines should the situation arise.

Although the Students General Association has determined its stance on the dispute to be neutral, the School of Social Work at Laurentian has come out in support of the union's efforts. Both the Students' Council and the faculty endorse the work-to-rule campaign.

Bovey Commission meets U of T students

Continued from page 1

Unfortunately, a display of impeccable protocol was virtually the only thing achieved at these hearings. The discussion (or lack thereof) dealt almost exclusively with the 49 specific questions presented by the Bovey Commission in its June discussion paper. It is a discussion paper which many have argued is utterly useless as it does not address the problem of government underfunding of the University system. Similarly, the question of underfunding was not made a central issue at the hearings. In fact, there seemed to be a tacit assumption among all involved, consistent with the Commission's terms of reference, that the solution was to be found in 'rationalization' of the system without an increase in funding. As such, many groups seemed to be using the hearings as a way of securing the best possible deal for themselves in the inevitable rationalization process.

"I seem to detect another difference between you and your other colleagues at U of T," commented Professor Fraser Mustard to one group of students. He saw there was no united front of students rising to fight for their rights and ideas as students.

It would be hard to establish that front within the boundaries established for the Bovey Commission by the Ontario government: restructuring the university system while assuming "that the total resources to be made available to the new university structure will not differ substantially from that which would normally be allocated."

Students' submissions to the Bovey Commission show that they are in fact united on some fronts: desire to maintain a quality education, universal accessibility, and institutional autonomy. Students have also been united in their criticism of the commission's mandate, which "most basically," claims the Arts and Science Student's Union, "we reject...We would rather have seen the government respond to the many calls...for a return to adequate levels of funding of post-secondary education."

This blunt refusal to directly address the problem of underfunding injects the process with another dose of unreality.

Disagreement has arisen among students in response to a number of the Commission's questions, however.

The Commission's request for suggestions as to how funds should be allocated and the system divided in "view of the need for prudent use of the public purse" received a variety of responses.

The University of Toronto Engineering society responded by agreeing with a Bovey suggestion that "highly specialized, designated-purpose institutes" be established. The Engineers envisage these institutes as associated with a university, though "autonomous with regard to funding."

"Industry would be more apt to donate," they argue, "if they knew exactly where their funds were to be spent."

With or without the creation of new institutes, the engineers would like to see individual faculties soliciting their own private funds to augment the government funding, rather than doing so on an institution-wide basis.

SAC, ASSU and OCFS-O hold somewhat different views. They argue that the creation of separate research institutes would be "destructive because the unique feature of university teaching is precisely its contact with new discovery and new understanding." There was also concern that such could very easily become outdated in our "rapidly changing society."

ASSU argues that "universities should stay away from active involvement with the private sector as a significant way to raise funds." They fear " 'university-as-education' will lose out to 'university-as-job-training' if business...is involved in university funding in a major way" and "do not believe that the private sector will sacrifice profits to maintain university funding in any situation that requires sacrifice." SAC and CFS-O provided similar arguments. The three groups see the notion of faculties soliciting their own funds as yet another potential source of antagonism between the departments. In fact, even the members of the Bovey Commission were skeptical about the usefullness of independent soliciting. Bovey, speaking from the perspective of the business world, expressed concern that an onslaught of uncoordinated requests for funds would dissuade, not encourage, the private sector from giving money to universities. While Professor Watts, another Commission member was quick to note that at present there is "no government regulation preventing faculties from soliciting funds."

Dissension was also apparent over the question of tuition fees. The engineers agreed "in principle that the professional faculties should have an appropriately higher fee than the general arts programmes."

"We are willing to take on a loan," claims William Hollings, president of the U of T Engineering Society, "because we will get jobs."

The other groups did not display the same confidence in OSAP's ability to respond to increased intuition nor in the availability of jobs, regardless of one's faculty, upon graduation. Further, they argue that there "is a price sensitivity in post-secondary education." It is felt that "increased tuition fees do have a negative impact on the ability of low income students to pursue post-secondary education," despite any potential changes in OSAP.

Faced with questions like: *Which areas might be contracted or eliminated over the next decade or so?, Is the system adequately accomodating current demand?, Do we need to take measures to increase the supply of post-graduates in certain areas of critical importance to a changing society?* - It is hardly surprising that disagreement has arisen among student leaders when the entire approach, claimed ASSU, is "extraordinarily divisive."

The Bovey Commission is to submit its final report to the Ontario legislature on November 15. Theoretically, the report will reflect some of the concerns expressed in the various submissions by student and faculty groups. One can only hope that this will be so, for after November 15, there will be no further opportunity for public input. A final report submitted with no chance for public comment; the spectre of unreality looms again.

Hart House debate

Continued from page 1

people and leads them to salavation. The leader of a cult has one objective — to pursue his own glory, his own greed and love of power."

"Hallelujah," proclaimed the crowd.

In order to demonstrate the immorality of cults, Canning spoke of Scientology founder Ron Hubbard's material desires.

"Could you imagine Jesus Christ having 6 estates?" he asked.

Andrew Taylor, second speaker for the Ayes, also spoke of Christ.

In the same way that Moon claims to be the way to salvation, so did Christ, said Taylor. He quoted the Gospels; "All things are delivered unto me but the Father. . .No personal salvation except through me."

Taylor then added, "Cults are a threat to us because they reveal our hypocrisy." They come closer in their example to the dictates of our own texts than we do, he asserted. Today, he said, all religion is "subsumed" in middle class values. The contemporary cults are involved in a search for "purity."

In reaction to this, Osgoode Hall law student David Corbett accused Taylor of quoting the Gospels out of context. He reiterated Canning's defense of established religion. "What makes a religion great is that it contains a kernel of truth, something decent and honourable. Religion is an all-embracing philosophy aimed towards the Good," he exalted. While he alleged that the ayes had failed to discuss cults, he failed tdo address the problem.

"Cults came before religion," said Ted Patrick in his remarks. "The first cult was expressed in Satan's tempting of Eve."

"Through persuasion, through mind control, free will and the ability to choose, is destroyed."

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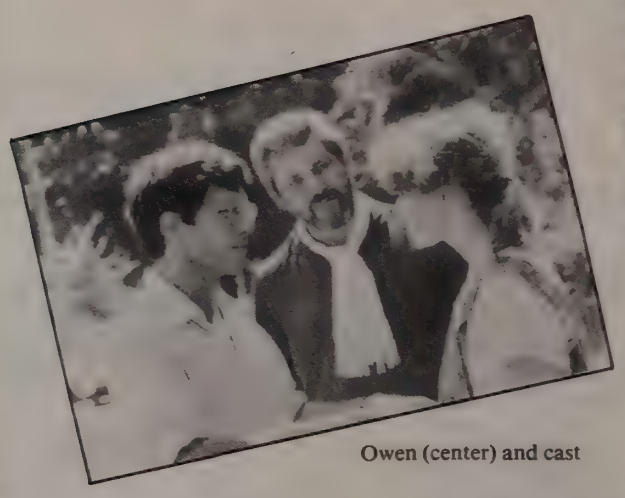
11: The Phoenix and the Cup

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The Hands Beh



Owen's **Unfinished Business**



Owen (center) and cast

CYNTHIA MacDONALD

Judged to be one of Canada's ten best films at this year's Festival, Don Owen's **Nobody Waved Goodbye** is a simple, funny docu-drama about Peter, a rebellious teenager, and the problems he experiences with his girlfriend Julie — not the least of which is her pregnancy. 20 years later, Owen has completed a film entitled **Unfinished Business** which is about the result of this pregnancy and *her* version of teenage rebellion. it is not nearly as successful as its predecessor: shot with a regular shooting script, it doesn't have **Nobody Waves Goodbye**'s ground-breaking cinema verite quality. In many ways, however **Unfinished Business** imitates the film from whence it came; but where Peter stole convertibles and strummed a folk guitar, UB's Isabelle attends anti-nuclear rallies and listens to Alta Moda. The Varsity recently spoke with Don Owen about the differences between these two films.

Varsity: Is *Unfinished Business* simply a latter-day *Nobody Waved Goodbye?*

Don Owen: It's actually a remake and a sequel at the same time. It's an attempt to remake **Nobody Waved Goodbye** but also to make it a sequel because, as you know the rebellious teenagers in the first film become the parents in the second film. I just thought it would be fun to show the irony of what happens to you in life, how you can go from being the rebel to being the parent.

I guess I ask the question because there are such significant differences in the forms of rebellion, and I'm wondering if that's a comment on the times. For example, Peter's a bad guy — his breaking the law doesn't win the audience's approval, whereas Isabelle's does. Peter's also more of an individual, while Isabelle seems to be going along with the crowd.

Owen: Well, I guess that's because the times today are a little more conservative. I didn't see it quite as bluntly as you're putting it, but I guess that's because I'm older now, and I also have kids now.



Nobody Waved Goodbye

V.: You didn't use a shooting script on *Nobody Waved Goodbye* but you seem to have gone the other way with *Unfinished Business*. How come?

Owen: Because the times have changed. I mean, there was a script for **Nobody Waved Goodbye** but it was a ten-page outline from which we improvised. It's ten times more costly now to make a film than it was then, and to improvise would have been so expensive. Because, when you're improvising you're really making a movie up on the spot — you're really looking for the movie. Also, I wouldn't get the money now to make an improvised film — and not only that, but I don't think I'd want to make one. See, when you improvise it gives the film a certain lifelike quality, but one of the problems is that the camera's desperately trying to follow the actors. Whereas now I'm much more interested in the camera trying to tell the story visually and the dialogue is not the major thing I'm concerned with

V.: Were Peter Kastner (Peter) and Julie Biggs (Julie) trained as actors before they make *Nobody Waved Goodbye*?

Owen: Oh yes, they're definitely actors. She had just finished theatre school and hadn't done any work; as a matter of fact, she hasn't worked since then. She got married after she made the movie, moved off to Calgary or someplace like that, and raised kids. Peter, on the other hand, has gone on to have a big career as an actor — he's done a lot of work in Hollywood and things like that.

V.: And the teenagers in *Unfinished Business*.....

Owen: They're far more experienced. Isabelle Mejias (Isabelle) is an international star. She's been in a lot of European co-productions and several Canadian films. She's 22 years old. And Peter Spence (who plays Isabelle's boyfriend, Jesse) has done a lot of work for the CBC. So they're both very experienced actors.

V.: Are you going to make any more remake/sequels with these characters?

Owen: No, I wouldn't do that. I want to make films about more grown-up issues. I showed **Nobody Waved Goodbye** around to various schools and kids said to me: 'it's nice but it's a little old-fashioned. Why don't you do something like it, but for now?' So I did but I felt a little out of it because I'm not longer that age, and even though I have kids that age who inspired the film, I still felt that distance.

V.: Is that how you researched the film? Through your kids?

Owen: I did that and I went down to Queen Street and hung around, got to meet the groups that play in the film — Alta Moda and the Parachute Club. The music in a sense, I found, dictates today's style, because it makes people think — they listen to the lyrics now.

V.: Can you talk a bit about the critical reaction to *Unfinished Business*?

Owen:We've had some good criticism and some pretty tough criticism. Jay Scott didn't like it, but I didn't expect him to. Ron Base loved it. And the audience reaction at last night's screening was great.

Unfinished Business is scheduled for release at a Cineplex theatre at the end of October.

Callaghan Captured On Celluloid

SIAN WARWICK

FILM

One of the Festival of Festival's more pertinent experiments this year was the inauguration of "Eyes Write", a program highlighting several Canadian writers and the cinematic treatment of their work. Unfortunately, as program director Greg Gatenby explained, the program was incomplete because several recent films had not received the endorsement of the author whose work had been given cinematic treatment.

But, as Morley Callaghan stated last Saturday night, "they (film-makers) want you, the author, out of it. As soon as they get the word to start filming, you're like a kind of obstacle."

However, Callaghan's view that film is an essentially commercialized and dramatic form of novel was not borne out by his comments on "Now That April's Here". An independent film production of four short stories written during 1957-58 was released shortly after their publication in the *New Yorker*.

Callaghan had only praise for the producer and director, and even went so far as to compare their approach to that of Bergman; one which concentrates on the development of situation and emotion, rather than plot and characterization. The film-makers were, he said, both courageous and honest in their treatment of the material. The four selections depict Toronto in the early fifties, where the interiors of High Park row houses and Rosedale mansions in which the works are filmed is as oppressive as the careful morality which imbues the stories.

The directors presented the approach of the camera as unblinking eye: usually unobtrusive but, at times, disquieting as it records what really goes on behind the bland exterior of the homes and apartments. Most striking is the second piece "The Rocking-Chair" in which a man's refusal to acknowledge his wife's death, a year after the fact, leads him to reject the friendship of another woman.

Somewhat more optimistically, the third piece, "The Rejected One" shows the eventual triumph of a young girl and her fiancé over his condescending Rosedale relatives. As Marie, the girl from the wrong side of the ravine, Mary Lou Gill's performance is engaging and humourous.

The score by John Crawford Bush is appropriately jazzy and sentimental where needed, if somewhat overpowering when it is called in to fill up the melodramatic pauses. Here, the viewer wonders what is going to follow lines like, "Two years isn't such a long time; besides, I've got so's I can love him" and "the right wife can do a lot for a man".

Unfortunately, some of the stories seem a little dated in their treatment of the relations between the sexes, at least in terms of the equality-for-everybody, sensitivity-is-all eighties but in terms of the author's stands, however, they can be judged successful. Commenting on recent Canadian film-making (and film-making in general), Callaghan stressed that, as in his stories, film should be authentic first and foremost; depicting a certain time and place, rather than being associated merely with a certain country or attitude.

review

13: Independent Film Caucus

13: Olga Korper Gets Cracking

14: CJUT's Top Ten

ind The Camera

KRISTINA JONES

Bruce Elder is a leading Canadian experimental filmmaker, critic and theoretician. His cinematic vision is inspired by such diverse elements as philosophy, dance, poetry, religion, and specifically film aesthetics. Elder's films have been well received in such noteable institutions as the Pompidou Centre for the Arts in Paris and the Museum of Modern Art in New York. This year Elder was the programmer for the Festival of Festivals' avant-garde film section entitled **Experiments: The Photographic Image.** *The Varsity* recently spoke with Elder about the Canadian avant-garde sensibility, the Festival and **Lamentations** his current work in progress.

Varsity: How do you feel about the response to *Experiments*?

R. Bruce Elder: There have been a lot of full houses, which pleases me. I think that the work has intrigued a lot of people. I must say the greatest anger I have about the response to the program is that there haven't been any critics from the art magazines. The person who is in charge of films at the Art Gallery of Ontario, who I think knows very little about film, didn't even bother to come down. I feel I've done a good job of identifying the key figures in Canadian avant-garde, and identifying the key forms, and of the relationship between Canadian avant-garde and international avant-garde filmmaking.

V: Why did you call the program *Experiments: The Photographic Image*?

Elder: I didn't call the program **Experiments**, the Festival of Festivals called it **Experiments**, it's not, however, a name I objected to ... well, I don't think we have a useful term to apply to this sort of film. I don't like the term "experiments" to describe this sort of film precisely because it suggests that these sort of works are only tentative, that they're not fully realized, that they're gropings toward some form that will eventually be discovered, and I think that's completely wrong. I think that [Michael] Snow has done exactly the film that he's wanted to do, he's not exploring to discover a form, he's not conducting research for some future work.

I don't like the term "avant-garde" because it sort of suggests that these works are the cutting edge of innovation and that later works are going to adopt their forms and strategies and use them in a more conventional context. I don't think that the greatness of Snow's work depends on innovation, but I think that he's a very innovative filmmaker. I think that one part of his strength is that he's a highly imaginative artist within a very well established tradition.

V: Are there any features in Canadian experimental film which may be identified as uniquely "Canadian"?

Elder: Well, where American avant-garde cinema was animated by a desire to celebrate imagination and transform the object in front of the camera to reveal the workings of the imagination, Canadian filmmakers have generally shown a respect for the image in front of the camera. It's almost as though in Canadian experimental film, the subject negates himself and enters into the object. Characteristically, this has produced a body of work which respects the spatial field and the character of representation which is natural to a photograph. For after all, the state of mind which I'm talking about finds a paradigm in photography. When you're confronted by a photograph you're confronted by an important question:"What makes a photograph? Mind? or Nature?" Bazin remarked decades ago that photography is the only art which benefits from man's absence. And there certainly is a sense of surrendering yourself when you take a photograph.

V: You say that you don't like "movies" in the conventional sense. Why? Do you feel manipulated by them?

Elder: No. I have no political objections to them at all. That's one of the reasons I'm not interested in New Narrative cinema at all, which derives from a theoretical program that has been identifying with the sociological problems inherent in narrative construction and finding a way to dissolve those problems and reconstitute a narrative without such problematic features. I have no interest in storytelling at all. I think that stories are best saved for bar rooms. I don't read novels either. I've read James Joyce and John Barth -- they're good, some of it's very good stuff, but it holds no interest for me at all.

V: Would you like to comment on your current work-in-progress?

Elder: This work is simple straightforward Realism, and it's got to be politically correct because it's got to sell.

V: What's it about?

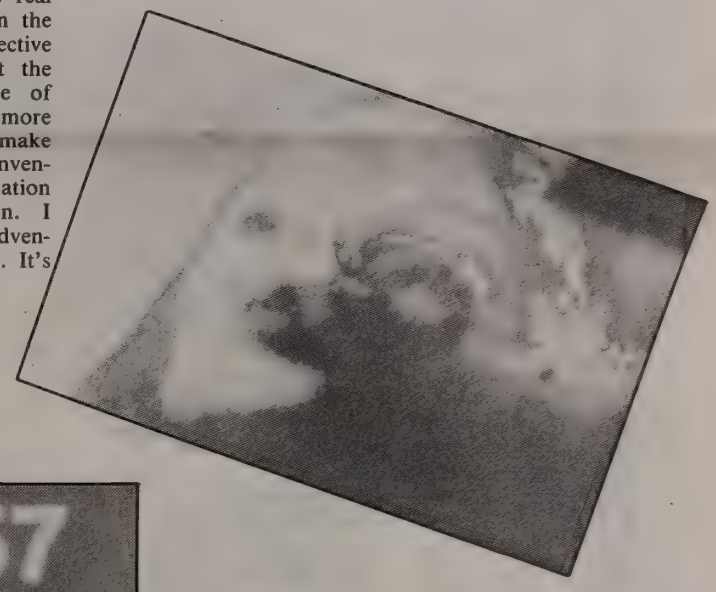
Elder: Well, **Illuminated Texts**, my previous work, took us through history, to the end of history. **Lamentations** is a work with the person standing at the end of history looking over the wreckage. It's in two parts: one part is entitled "The Dream of the Last Historian" and the other part is entitled "The Sublime Calculation."

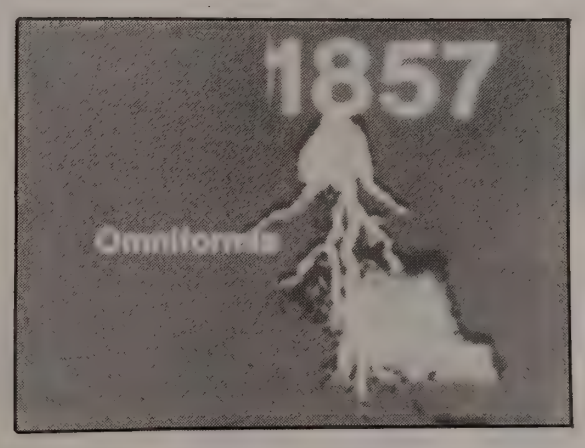
V: In what direction is the Canadian avant-garde cinema going& Where do you see it headed, given the problems of funding, distribution, and the tradition as it stands now? Where will it go stylistically, politically?

Elder: I think that the real small scale artisinal film, the film that's made by one person who does all the camera work, all the editing, all the sound, the very personal artisinal film, is probably dead, or sleeping for a very long time. I think there are real moral issues involved in the creation of works in collective situations. I think that the work will probably be of greater scope, include more narrative elements, will make more use of more conventional forms of representation and filmic construction. I think that the really adventuresome period is over. It's very sad.



Bruce Elder





Breath/Light/Birth

All This And Indomitability, Too

CHARLES SIEDLECKI

Places in the Heart is yet another tribute to the Indomitability of Woman, so of course it stars Sally Field, looking more weather-beaten than one could ever imagine, and acting as stilted and glum as though she were accepting her fate as an actress and her Oscar nomination at the same time. The setting is Waxahachie, Texas in the depression thirties and Field plays Edna Spalding, a young widow who struggles to maintain her 40-acre home and her two perfect Hollywood-style children together against such overwhelming odds as a threatening banker, a villainous cotton agent, an apocalyptic prairie storm, and even, on top of it all, the Ku Klux Klan.

FILM

The movie also stars Ed Harris in shirts that button right up to the collar, and Lindsay Crouse in a hair style and clothes even more unflattering than Sally Field's. Danny Glover gives a good performance as Moses, the loyal family negro, while John Malkovich plays Mr. Will, the Spalding household's blind boarder who fixes chairs and even cooks, and who angrily refuses to let Edna feel pity for him (though all she did was ask him if she could fix him something to eat).

Writer-director Robert Benton is said to have based the movie on the true experiences of his grandmother, but his script, which is filled with such dialogue as "I'll see you again Margaret", and "Nice to see you again, Edna", is wall-to-wall banality. The movie is a nostalgic mood piece — a picture postcard of the depression sent to 1984, and Benton has made sure that every fake detail is fitted authentically into place.

You know that Edna is noble because although she calls all her neighbours by their first name, they always refer to her as Miz Spalding. She also has the magnanimity to tell Moses that he single-handedly saved her plantation from ruin; a good negro, of course, doesn't presume to claim that honour for himself.

Benton takes the fundamentalist nature of the material literally and without comment. The sex in the movie is provided by Ed Harris and Amy Madigan as adulterous lovers in an affair whose sole dramatic function turns out to be to have Harris later begging his wife, Lindsay Crouse, for forgiveness. It's a convenient little subplot, since it doesn't really interfere with the main story of the tribulations of Edna who, in any case, doesn't appear to have any sexual desires of her own.

There is one lovely moment in the film when Bert Remsem, as a dance band performer, sings a song, and it was the only time in the movie that I didn't feel that I had seen all this before. I waited for this moment to be developed in the film, but of course, it wasn't; it already had its place in the movie's scheme. A movie that has "Importance" written all over it, may not have the time for such petty concerns as human characterization.

Jewish students' union

Thursday September 20
Jewish Student Learning Centre Hebrew Choir begins tonight at the South Jewish Community Centre at 7 p.m. Held in the Nursery Room, south part. Free.

Friday September 21
JSU's first Shabbat Dinner of the term. Services at 7 p.m., dinner at 8:15 p.m. Cost $5 for JSU members, $6 for non-members Rabbi Silverman will speak on "Getting Into the Spirit."

Sunday September 23
Join us for brunch at 11 a.m. at JSU House, followed by a tour of old Jewish Toronto at 1 p.m. Cost for brunch is $2 for JSU members, $3 for non-members. The walking tour is free. Reservations a must for the brunch and tour.

604 Spadina Ave. Toronto, Ontario
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TV Films In Limbo

BARRI COHEN

FILM

By the conclusion of the twin screenings last week at the Festival of Festivals of Gail Singer's *Abortion: Stories from North and South* and Paul Cowan's *Democracy On Trial: The Morgentaler Affair*, what ran through most of the minds of those in attendance was that everyone, regardless of his or her stand on abortion, should see these films. Yet by the end of the discussion period with the filmmakers, it became all too clear that precisely because these films provoke debate, discussion and thought, they are deemed by executives to be too "hot" for television, the medium of greatest impact in this country and one to which both films seem ideally suited.

Of the two films, Gail Singer's is most conventionally "objective." With restrained compassion, Singer examines the various practices and frequently life threatening circumstances of abortion, and its forms of suppression around the world. Rather than advocating a particular belief, Singer presents the conditions of abortion through anecdotes and stories as it is morally, religiously, and medically dictated and governed by men, in an attempt to broaden the debate in a world-wide context.

Paul Cowan's film, on the other hand, a self-proclaimed "docu-drama" of Dr. Henry Morgentaler's legal battles with Canadian abortion legislation in Quebec in the 1970s, does not hide its condemnation of Canadian jurisprudence, nor does it conceal the near idolatry with which it embraces Morgentaler. With a quixotic blend of documentary and dramatic footage, *Democracy On Trial* forges an innovative narrative style that effectively dissolves the boundary between reality and fiction comparable in print journalism to the highly creative treatment of reality we typically associate with writers like Tom Wolfe and Hunter S. Thompson.

It is testament to both Singer's and Cowan's efforts that of most concern to the audience members was the need for these films to be shown on Canadian television — particularly the CBC. Yet one could understand a television executive's apprehension with Cowan's film especially; it just seems too biased, too controversial and out of step with the staid journalistic policy of the CBC. But while we may be quick to condemn bias, we all too often overlook the need for independent voices of expression to be heard across the country.

The sad irony is that we don't have greater access to the documentary films being produced by the talent within our own borders — and it is primarily those films which boldly address controversial issues and may indeed invite controversy that are far too often ignored by broadcasters. These questions of accessibility were most trenchantly addressed at a press conference/forum held at the Festival by a collection of independent documentary filmmakers who form a lobby group called the Canadian Independent Film Caucus.

Armed with statistics, facts, and anecdotes of the independent filmmaker's struggle, the press conference brought to light the desire of the Canadian public to see such films as Singer's and Cowan's on prime-time; films that, as Caucus member and filmmaker Laura Sky defined, "take risks both stylistically and politically."

As far as the Caucus is concerned, the socially conscious and opinionated documentary that is the foundation of the Canadian film industry is meeting its demise on Canadian television, squeezed out between re-runs of *Three's Company* and *Dallas*. What seems most ludicrous, according to the Caucus, is that some of its member filmmakers obtain 90% of their income from sales to broadcasters around the world, but not at home.

The real issue would seem to be that while the CBC and CTV are devoted to "Informal Programming" they fail, nevertheless, to understand that the 6-10 minute journal items of such programs as *W-5* or *The Fifth Estate* do not constitute an adequate mode of expression for alternative socially relevant viewpoints. The tone of the conference implied far reaching consequences; the socially relevant film is rejected and with it, an opportunity for Canadians to discuss complex issues intelligently. We have only to recall, as Caucus member and filmmaker Peter Raymont noted ruefully, that *If You Love This Planet* was "rejected (by the CBC) three times for being slanted and biased...for failing to show both sides of the issue." Raymont also claimed that these excuses were given to Cowan regarding his film. We also recall the outcome: it was shown on the CBC 24 hours after it won an Academy Award and only because of the heightened attention that followed.

One would think that National Film Board produced films like *Abortion* and *Democracy on Trial* would easily find its way on prime-time CBC; after all, both institutions are committed to Canadian culture and are publically accountable in their duties. But while the NFB seems to encourage independent and alternative expression in its filmmakers, the CBC is just too mired in the obstacles and complexities of cultural politics and economics to broadcast these films in any sufficient numbers.

Ultimately, until the pressure of lobby groups such as the Film caucus are felt in the cautious corridors of television executives, we will have to rest content with viewing the work of such directors as Singer and Cowan, at festivals, rep-houses, or on the American PBS network. Then again, there's always the hope that they too will win awards.

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by Joe Orton & Tom Stoppard
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Chinese-American Mythology

MICHAEL McMANUS

David Hwang's award-winning play, **FOB**, is a challenging attempt to construct a new mythology of the Chinese-American (with the emphasis on the Chinese), by combining Western naturalism with Chinese opera. Unfortunately, the resulting edifice creaks under the heavy burden. Quite simply, there is too much for an audience to assimilate.

THEATRE

FOB opens simply enough: Dale, a Chinese-American preppie who has assimilated into Anyplace, U.S.A., lectures from a blackboard on the stereotypical characterizations attached to Chinese Fresh Off The Boat (hence FOB). They are, he says without a quiver in his Lacoste shirt, "loud, ugly, stupid, horny like Lenny in Of Mice and Men". Worst of all, they gather in discos, dancing to the BeeGees (in the Eighties, no less).

All of this instruction on the nature of the FOB is carried out deftly, but one wonders why the play couldn't have articulated the stereotypical attributes in dialogue or action. To be fair to Hwang, he has to make clear what the old hackneyed myth is before he can begin constructing his own. But blackboards and lectures make for poor theatre.

Once the drama proper begins, things improve vastly. **FOB** is set in the back of a Chinese restaurant in California in 1980, where an assimilated immigrant, Grace, a recently-immigrated man, Steve, and Dale, the consummate chameleon turned preppie, spar in an intense, often funny, romantic triangle. Much of the conflict between the characters arises from intra-racial prejudice. Dale is contemptuous of FOB's. His cousin, Grace, has been in America for ten years and still has to find her niche in her adopted country. Both characters alternate between proud assertions of identity and quiet admissions of uncertainty. Despite his sports car, Dale never drives comfortably through the Caucasian neighbourhood of Hollywood.

When the recently-immigrated Steve arrives, the old order is upset. Steve was promised the mountain of gold in California, but his experience thus far has consisted of loud kids in blue jeans and yes-men in leisure suits. To compensate for his feeling of inferiority, he becomes Kwan Kung, a mythological god "of warriors, writers and prostitutes" from a Chinese epic comparable to the *Iliad*. In doing so, he tries to command respect. But, as Grace says, in America, such puffed-up patriarchal gods don't mesh with the place. To counteract Kwan Kung, Grace musters her own Chinese myth, becoming Fa Mu Lan, a Chinese equivalent of Joan of Arc. Grace, however, is going to ensure that it isn't *she* who burns.

This introduction of the mythical realm into a Chinese restaurant is smoothly done through the use of lighting and dialogue. In the first act, this works effectively because the grounding for reality remains very much a gritty California in 1980. Add to that an intensely funny finish, where Steve and Dale compete to determine who can stomach, literally, the most Szechaun hot sauce, and it seems as if the playwright, Hwang, has delivered... so far.

With the expansion of the mythical in the second act, Hwang loses control. Instead of limiting the new mythology to the characters' social identity, the playwright adds references to Chinese immigration, to the appalling treatment of Chinese women, and to American treatment of Chinese. All are appropriate, but the ideas and images surface at such a relentless pace that the audience drowns in confusion. One is left with only a vague impression of what the new Chinese-American mythology will be. Yes, it will be firmly rooted in Chinese and American norms; yes, it will be less patriarchal, but just how one got there is a bit difficult to chart.

There is no doubt that Hwang, who is only twenty-six, has great talent and his ambitions are daunting — a refreshing change from the tired musicals and re-hashed classics one so inevitably sees on stage. In **FOB**, however, there is an exuberance that overwhelms communication.

FOB's sprawling nature makes for difficult roles. The role of Steve, in particular, demands versatility: the actor must be a convincing Kwan Kung, a prattling FOB and a self-confident man. David Gonzales is up to the task in two out of three. As Kwan Kung he is ineffectual, a "wimp" in Grace's words. Not even the audience takes his bravado seriously. When he assumes the stereotypical role that Dale has assigned to a FOB, he is exacting; before Dale, he becomes silly, grinning stupidly, like a B-movie caricature. Then he turns to Grace, speaks eloquent English and takes on, for once, a suggestion of the grandeur of the larger-than-life Kwan Kung.

Steve's antagonist, Dale, is played by Drake Anden Yip. He has the voice modulations and sneering contempt down well. Grace, the third character, is problematic, and Jean Yoon makes a valiant attempt to save a character only half-writtern. She is supposed to be torn between Steve and Dale but too often she seems only vague.

Charles Northcate's direction does as much as is possible with an unwieldy script. The choreography by Gary Toong is electrifying, especially in the climactic mythical encounter between Kwan Kung and Fa Mu Lan. Michael Close's set, as it should be, is naturalistic; by limiting the set to beer cases and tacky wallpaper, Hwang's mythology can unfold in the character's actions without the detraction of extravagant sets.

Toronto Free Theatre's production manages as well as can be expected in a play of such unwieldy proportions. Nonetheless, one should not detract from the brash talent of a young and promising playwright who has the daring to weave a mythology from the threads of American and Chinese experience.

Love In The Crypt

SHARON McAULEY

The crypt is of bleak grey marble. Its centrepiece--a tomb enshrouded in black cloth. Doleful woodwind music fills the cavern and calls one back to ancient Rome.

High tragedy?

Anything but. The Next Stage's production, **A Phoenix Too Frequent**, is comedy of the highest order. Playwright Christopher Fry's rapier wit slices away the conventions of both ancient Rome and modern society. In the end, it is the laughter which heals the wound of this painful operation.

The opening curtain finds Dynamene and her reluctant servant girl, Doto, holed within the crypt. They are mourning the death of Dynamene's husband, and in their grief-wrought ecstasy, they plan to mourn themselves to death.

Enter Tegeus, a Roman soldier on dinner break from guarding the six crucified bodies in his care. Drawn in by the curious spectacle, and later by the beauty of young Dynamene, he joins the two and the satire begins.

What follows more accurately resembles a Zena Cherry cocktail party. The guard's wine flows freely and the conversation is lyrical but ultimately meaningless. Fry's structured verse speeches are poetic, but the sheer weight of their intentional verbosity makes obvious their emptiness.

Words, then, are screens behind which man hides; they are tombs in which vibrant passion is buried. Dynamene and Tegeus waltz with their words, and in their exchange, they nimbly skip over the obvious chemistry between them. In this exchange, Fry mocks the delicacy of social conventions: flashy education becomes "second-rate" and philosophical chit-chat is rightly labelled pseudo-intellectual. While the Platonic sentiments expressed by the characters are all well and good, they essentially neglect man's humanity; Fry subtly maintains that life is for the living and the loving, not the tenuous netherworld of the Ideal.

Jill Kinsella as Doto, the servant, embodies the earthy spiritedness of one of the truly living. Her comic timing and facial expressions are dead-on and she is able to bring this character (whose whole life is a stammer) to a vibrant reality. However, some good lines are thrown away in her hurried delivery.

Karen Scanlon's Dynamene is a model of controlled excess. While waxing poetic in the manner of true comic melodrama, she masterfully reveals a fine edge of irony.

Peter Keleghn as Tegeus play the role at a feverish pitch, and his staccato delivery and inflated rhetoric are played to the comic hilt. Some of his speeches, too, are lost in the rapid-fire pace, and the pitch seems inappropriate after he, himself, has to reconcile with death. (As a result of neglecting his duty as guard, he would be hanged for allowing one of the bodies to be taken away be the family for burial).

From the funeral crypt, it would seem, love emerges triumphantly over convention, pretence and even "section six, paragraph three, of the Regulations", the law by which Tegeus would be court-martialed and hanged.

Dynamene chooses to love again, and from the death of her husband rises the Phoenix to new life. The living no longer serve the dead, and in an old twist, Dynamene's husband saves the fledgeling romance--his body is hung to replace the missing corpse. The guard, Tegeus, is now free of discovery and death, and all live and love happily ever after.

The second one act play of the evening, entitled **My Cup Runneth Over**, is pure comic excapism. A showcase for the versatility of actresses Jill Kinsella and Karen Scanlon, this light farch pits as roommates a ditsy punk folk singer and a domineering freelance writer who amasses rejection slips from Cosmopolitan.

The simple premise: singer (named Yucca) fills in for famous singer, is reviewed by the New York Times and becomes an overnight success. As the scale of her popularity grows, (Bruce Springsteen even asks her to go on the road with him) Yucca eagerly changes from a star-struck kid to a glib sophisticate spewing one-liners in telephone interviews.

The relationship with Paula, her roommate, is strained by the sudden fame. Paula's professional jealously is piqued when Cosmo calls to interview Yucca, but is soon abated when Yucca requests that Paula be given the exclusive interview.

The improbability of the situation imparts the humour, and both actresses work well in their caricatured roles. The set by Derek Baskerville easily duplicates the atmosphere of a "student" apartment--right down to the stolen plastic milk containers. The original "struggling blues" music matches this tone perfectly, and Louis Tuchi, Giancarlo Siciliano, John Palubski are to be lauded for their dynamic contributions to both plays.

The entire company of Next Stage is eagerly welcomed to the theatre scene. This type of electric, enthusiastic theatre comes itself as a Pheonix out of the dead, and, as such, its appearance is anything but "too frequent".

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"Life in the City:
Christian Perspectives"

the review

Co-Editors ..... Karen Shook & David Charles Johnston

Art ..... Robyn-Marie Butt
Books ..... Barbara Mendel
Dance ..... Janet Millar
Film ..... Cynthia MacDonald
Jazz ..... Bernard Wong
Rock ..... Rohinton Medhora
Theatre ..... Sharon McAuley
Colin Taylor
Classical.....Kate Lyon

FRANKENSTEIN RETURNS

Screenings of the scaaaary low-budget horror classic Frankenstein On Campus, today at *the Varsity* at 2 and 9 p.m., absolutely free. See what *really* happened in the Varsity darkroom in 1970.

Old editors never die. They just come back in their company cars. Thanks to Uncle Peter for the treats. And happy b-day to Pippa and Kris. But glucose and affection withdrawals take their toll and hell, only 25 days till the sun comes shining in again.

The night is young and we're just 'bout done, but 5 lines to set. they're but paltry wee ones — and ya know, wee ones wobble but they don't fall down. The Bulldog's in a corner when we'd rather be in bed, Karen's in the next room seeing that it's read. Thanks go to Kris (who did it all twice). Thanks and love to Bulldog who made it all so nice.

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THEATRE

A very good week to see the films you've been missing lately: there's precious little of interest on the theatre scene over the next seven days. Consider, however, that among this precious little is Poculi Ludique Societas' production of Christopher Marlowe's **Doctor Faustus**, which runs from Sept. 19 - 30 with a pay-what-you-can matinee on Sunday 23 at 2 p.m. This is a must-see; the newly appointed "president's Players of U of T" never fail to please. The show is at the George Ignatieff Theatre. 978-8668

If you've been getting less than your share of Pinter pauses, be sure to see **Old Times**, presented by the Graduate Centre for Drama at Glen Morris Studio Theatre, from Sept. 25 - 30. It's a rather unconventional exploration of friendship and desire, involving two women a man, and a movie. Definitely *not* a feast of mirth and merriment, but of great interest nonetheless. Call 978-8705

The East Side Players celebrate their 20th anniversary season with Noel Coward's **Blithe Spirit.** Play synopsis (I quote): "see what materializes at the Condomines' when the eccentric medium, Madame Areati, holds a seance and does her worst to help!" Sounds like fun? Call 425-0917 for reservations.

If you're fortunate enough to speak French, then the Theatre du P'tit Bonheur's latest might be of interest. The play is entitled **Les Gars**, and is by the Quebecois Jean Barbeau. Call the Adelaide Court at 363-6401

Last, and perhaps least, is the Royal Alex's production of the J.G. Caruso comedy, **Little Lies.** This show features a real live "Sir" in the form of John Mills, one of the last of the Grand Knights of the British theatre. The Knight will be on display until Oct. 20. 260 King W.

Colin Taylor

MUSIC

The Pope, the Queen, and Michael Jackson. And only five gloves between them. *Pick of the Week* is the **Dave Holland Quintet** this Monday (Sept. 24) at the Bamboo, now clearly the premier jazz club in the city. If their appearance last April at the Colonial is any indication, this should be a dynamite performance. As bassist, band leader, and sometime Anthony Braxton collaborator, Holland takes swinging free expression to new heights, with backing musicians worthy of the task. Yet another gem from the ECM collection.

Honourable mentions: **Miss Peggy Lee** ("Is that all there is? Is that all there is? If that's all there is my friends, then let's keep dancing. Just bring out the booze, and have a ball. Cause that's all there is.") plays the pricy Imperial Room, until Sept. 22. Friday provides a veritable musical feast, with **Chris Spedding** and Ghanaian drummer **Obo Addy** at Larry's **L'Etranger** at the Horseshoe, and the **20th Century Rebels**, Syren, and Henry III at the second Palais Royale Dance Party. **Whitenoise** returns to the Arbour Room on Sept. 26 as part of the Hart House Jazz Series.

Also: **Red Rider** and **Rush** play two nights, Sept. 21 and 22, at the Maple Leaf Gardens, re-iterating my faith in small is beautiful. Flashy fusionists **Manteca** play the Copa on Sunday, Sept. 23, and L.A. metallists **Ratt** play in town too, but I can't bring myself to tell you when and where.

Frankie Comes to Hollywood: Relax, not quite yet, but soon. **Frankie Goes to Hollywood** will release their first North American LP, a double-album set called *Welcome to the Pleasure Dome*, in October, to be followed by a North American tour at the end of the year. **U2**'s October release, *Unforgettable Fire*, will also be followed by a tour lasting into early '85. Also look for new albums from the **Parachute Club** (called *At the Feet of the Moon*, and billed as less political, more funky), **Heaven 17** *(How Men Are)*, **Wah** *(A Word to the Wise Guy)*, **The Cult** *(Dream Time)*, and **Gil Scot-Heron** *(Best of, to* include his latest single, "Re-run"). **XTC** will release a 12" EP *(All You Pretty Girls*, their first since the beautiful *Mummer*) as will **UB 40** and **Junior.**

Don't Mess With JJ: did we actually refer to **Jean-Jacques Burnel** as *Jacques* Burnel in last week's column? The same JJB who is the bassist for the **Stranglers?** The man who has a black belt in karate? The man who once kidnapped a journalist and made him listen to music that Burnel thought he should hear? The man who assaulted a Cambridge University student-critic who had panned the meninblack because they used keyboards? It won't happen again. But if it does, I hope Burnel kidnaps me and not our typesetter.

Rohinton Medhora

MUSIC

Welcome back to the Classical column. As I gear up for what promises to be an exciting concert season, I have no doubts that all faithful readers are gearing up for hard hours in the library. However, those who have followed this column in the past will know that even a cursory glance at these newsworthy paragraphs can offer an irresistible temptation to even the most dedicated student. Today, I offer you only a mere hint of what is to come this season in Toronto. Many of the smaller choirs and ensembles will not begin their season until early October, but until then, here are a few things to watch for.

CBC Stereo (94.1 FM) will be hosting the **1984 World Music days of the international Society for Contemporary Music.** Be sure not to miss the gala opening broadcast live from Roy Thomson Hall this Sunday from ':05 - 5:30 p.m. Works include 'Sun' by Canada's R. Murray Schaefer as well as new works by British, Dutch, Norwegian and Swedish composers. Broadcasts continue at varying times until September 27.

From tonight until Sunday, at the Science Centre, the Music Gallery will be hosting the **Sixth Annual Festival of Live Electronic Music.** The Festival will feature 16 composers, all of them Canadian. David Keane, Susan Frykberg and Marcelle Deschenes are a few of the names you may recognize. The 8 p.m. performances tonight, Friday and Saturday, include free lectures at 7 -.m. to complement the concerts.

The first concert in U of T's faculty artists series for the year will take place Sat. September 22 at the Edward Johnson Building. The concert includes works by Mozart, Brahms and world premieres of three works by Walter Buczynski. Tickets available at the Edward Johnson Bldg, 12-5 p.m. Monday to Friday and from 5 p.m. on Saturday.

Kate Lyon

ART

ART — Can be found, of course, everywhere. Life can even be lived as art, and this is more interesting than visiting galleries or talking about the visits. On the other hand it's possible to have fun going to galleries. It also makes artists feel good. Frequently there are free posters, and there is always free admission. Excluding, as you know, public Institutions (ROM, AGO). Almost always, you can look at something more stimulating than a Big Mac or a subway poster.

So here are two major Toronto exhibits you should catch quick. They're one-of-a-kind, groundbreaking, the crest of the wave (now that we're far enough away to distinguish the water). They're straight Toronto biography, the Art Scene thrown up squawling on our very own Queen Street.

The New City of Sculpture to Spet. 22 only. Running collectively at A.R.C., Gallery 76, Grunwald Gallery, Mercer Union, Studio 620, and YYZ. All open Tues. - Sat. 12-6, except Studio 620 (Wed.-Sun.). Go, go, go.

Toronto Painting Now to Oct. 28 at the AGO. (Student admission: $1.75) Ditto.

Robyn-Marie Butt

FILM

Not the kind of stuff you want to see released this week...no snuff films starring Buddy Hackett...no Purple Rain-type film autobiography of Murray McLaughlan...nothing from Upper Volta...nothing free...

In the Mawkish Trash department, however, things are just dripping away. Opening Friday at a theatre near you: **Windy City**, for those who like their ears filled with corn syrup and their eyes filled with Kate Capshaw; and **Until September**, starring Karen Allen as an American tourist named Mo Alexander (short for Morose? Mononucleosis?) who finds herself stranded in the City of Lights (Sudbury?) for three weeks. She meets a charming banker (played by Gary Coleman?) and together they spend the whole glorious movie in love (bed?)

For *real* romance this weekend, look not to Bemelman's but to the St. Mike's Film Society, where you can chew on some wacky WWII love mania with Bogart and Bergman in **Casablanca**, being presented at the Carr Hall Auditorium on Friday at 7:00. Admission is $2.

The Toronto Film Society begins its Silent Series on Monday, with 1923's **Anna Christie**, starring the fabulously marvelous Blanche Sweet. The film begins at 8:00 p.m. *sharp* (mean audience age is 85, and they all have to get home to bed), and admish is by membership only. That means 10 (ten) $ (smacks) is you're a student; so if cinema before the age of the microwave is your cup of sasparilla, the O.I.S.E. auditorium is the place for you.

The Royal Ontario Museum begins its Italian retrospective tonight with Fellini's maxi-sad **La Strada**. It's in the ROM theatre at 7:00, and admission is $2 for students.

Cynthia Macdonald

Le Neant.

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Brink Tries Eggs Instead

Robyn-Marie Butt

Let's talk eggs. Let's talk cement bricks and vice-grips and eggs. Let's talk gravel and eggshell. Let's talk technological man vs. nature.

ART

Take an egg out of the carton and it becomes mysterious and universal, a vessel begging for symbolic content. An egg is smooth, pale, simple, round, continuous. By its form it suggests effortlessness and eons of uninterrupted, refining evolution.

Anat Brink knows this. Her eggs are no longer white chicken-eggs from the Loblaws farmer but fragile vessels of life. She presents them sometimes in nests, sometimes in crates, sometimes alone in gravel, sometimes settled in the shells of many other previously crushed eggs, sometimes cracked in half and filled with stones. Each one is threatened by metal or cement: whether sandwiched between bricks, held in vices exposed under suspended asphalt slabs, mute under stone hammer or chisel; trapped behind plexiglass like a museum-piece or icon.

These eggs, of course, have also been blown. There is no goo, no smell, no colour, no splat. Emotion remains in the artist's bowl with the egg itself, and Brink's sculpture is thus specifically spiritual and philosophical.

So she raises the following questions:

Are we perfecting that state of spiritual childhood in which the child explores by destroying?

If so, will we learn before it's too late?

Or is the truth too subtle for us?

Is grace destructible, because its vessels are?

Is humankind now capable of supplanting grace with force?

Do we now have enough specialized aggression to kill God?

Will machismo triumph even as, thanks to the Brinks of the world, we finally understand it?

Is the Divine Feminine fatally vulnerable?

What defence *does* an egg have, anyway?

Maybe our history is ending.

Maybe force and grace are utterly incompatible.

Maybe humankind has no hope against self-directed extinction.

Maybe, because we are spiritual children, we are incapable of learning respect for life.

Maybe the nature of human respect simply results in refined weaponry.

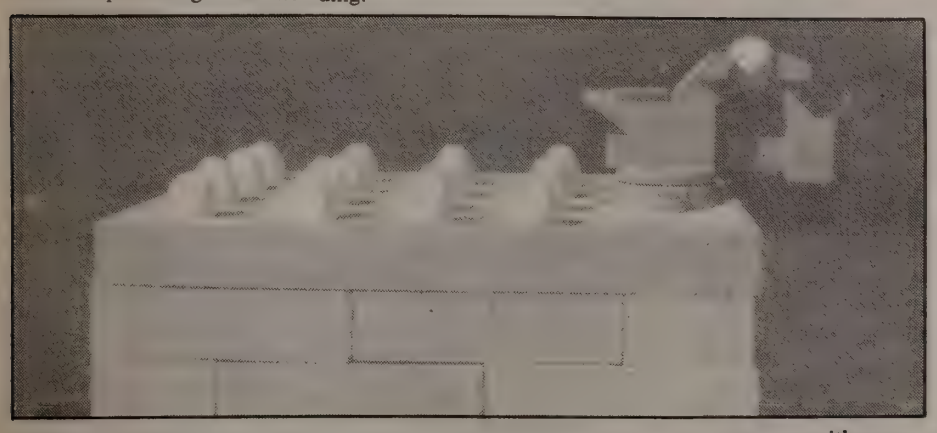
Maybe this show has a very very grim message.

Or maybe salvation lies in what's missing: the guts.

– Anat Brink's sculpture is on exhibit at the Olga Korper Gallery until Sept. 26.



Brink gets crackin ...



... with eggs

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   -- Far from the Hurting Kind
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   -- Der Osten ist Rot
5. **TALKING HEADS**
   -- Stop Making Sense
6. **WHITENOISE**
   -- Windows of Vulnerability
7. **ANGST PATROL**
   -- I can't see the trees for the Mr. T.'s
8. **KENN RAMM**
   -- Spark the Universe
9. **MANTECA**
   -- Strength in Numbers
10. **MATT JOHNSON**
    -- Burning Blue Soul

WHOOPS

Monday's review of St. Mike's *Le Misanthrope* wrongly identified the character of Basque for that of Acaste which was portrayed by Peter Stead. We also neglected to credit Ingrid Macdonald for her co-authorship in the **Princess Zoubaroff** review.

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Zane: soccer Blues' valuable asset

By MATTI A.

Jim Lefkos, coach of the Varsity Blues Soccer Team, has been involved in professional soccer for 20 years. As a soccer player for the Blues, Lefkos' scoring records still stand. Lefkos believes that Richardo Zane would be capable of breaking his records, were it not for the progress of soccer at both the amateur and professional levels that makes competition intense. On Lefkos' advice, *The Varsity* has chosen to profile the Blues' most valuable asset: Richardo Zane.

Richardo is "the bread and butter of this team, putting the ball in the net. His strength is goal scoring." Lefkos believes that Zane's scoring ability is a skill that is inborn. While he admires Zane's scoring touch, he stresses how important Zane's dedication to the game has become..." this kid loves this game and the University League, it's his number one priority."

Lefkos is correct in saying that Zane loves the game; but Richardo's ability goes beyond dedication. Of Italian descent, Zane grew up in Mississauga and attended



Richardo Zane "is the bread and butter" of the Blues Soccer Team.

Erindale Highschool. The 22 year old is in his final year of physical education and hopes to pursue a career in Sports Administration or Management, he would like, also to get a Masters in Business. He plays a multitude of inter-faculty sports naming Tennis, Swimming and Volleyball as favourites.

For 4 years Zane has been a member of the Blues, for the past two he has been University of Toronto's top scorer. Twice he was named OUAA's athlete of the week, as well as being Toronto's athlete of the week. He was voted the team's most valuable player the same year that he was nominated as the University's athlete of the year.

It is not surprising that, as Zane has been developing as a goal scorer, the team has become a strong and imposing force in the OUAA. They have yeat to lose an OUAA game in 2 and a half years. In 1981 the team dominated the league with a 9-0-1 record. That year they advanced to the CIAU finals to lose to Victoria by a 1-0 margin.

When asked about the toughest opposition he has faced, Zane ranks Laurentian and Wilfred Laurier as strong teams. Laurentian's goalkeeper has frustrated Zane. But, over the weekend the Blues tied Laurentian 2-2, with Zane getting the two markers. He said he was glad to score the goals for the team and described them as sweet.

Coach Lefkos seems to be the greatest admirer and assessor of Zane's talents. "I've never seen a greater player than Richardo in the air." Lefkos is in awe of Zane's ability to suspend himself in mid-air as he directs the ball toward the net. Richardo sees his strength as his knowledge of the game..."I'm not the fastest on the team, but I can read the game and anticipate mistakes and where the ball's going."

It is an understanding which comes from experience. He attended soccer camp in Europe where he left his mark in the minds of European professionals. In the summer of '82 he played on the Blizzard Reserve team. Although he has not been asked to join the ranks of professional soccer, it is not because of his lack of ability. Lefkos feels Zane has the makings of a professional player but has not been given the chance like so many other soccer players. They attribute this to two factors: first there are only two professional teams in Canada. Second, these teams have little money to spend on training programmes for home grown talent and must turn to the already seasoned European imports. When asked if he felt cheated, Zane responds, "I don't really feel cheated but I would have liked a chance." During his summer with the Blizzard Reserve team he gained valuable experience but felt he and other players were there to fill out the positions so that management could see how well the already drafted players played.

Zane says that at the organized amateur levels, because of the fact that there are so many leagues and so many youths participating, a paradox occurs in that there are many players scattered about a small area with not enough fans. If the Blizzard drew crowds of 30,000 then perhaps their revenue would be such that they could afford to create and implement a training level programme for ambitious athletes.

When asked about this season's Blues team Zane calls the year "a transition year." The team has lost 7 veterans and rookies will have to fill those spots. Zane though is optimistic: "there's much talent on this team, perhaps more talent than we've had in a while, but its how well we mold together into a team that will decide the outcome." Blue's fans can look forward and be assured of an exciting and successful year with the talent of Richardo Zane leading the way. The Blues play York at 3:00 today (Varsity Stadium, Thursday.)

Fit test first step to personal fitness program

BY CYNTHIA ASHWORTH

You can't fail it, unlike almost every other test in the university. But there are better reasons than that to have a personal fitness test. Offered by the fitness offices at both Hart House and the Athletic Centre, the test is an ideal starting point for a personal fitness program, or valuable just as an accurate indicator of one's level of fitness.

The test evaluates four components of physical fitness. Body weight and composition are calculated through measuring height, weight, body girth and skinfold thickness. From this data, the tester can ascertain the percentage of body fat present, and a goal for ideal weight. Muscular strength is tested through the use of a grip strength dynamometer on both the right and left arms. And the test of flexibility involves sitting up on a mat with legs straight and feet flat against a wooden board. By stretching forward with arms extended as far as possible hip joint flexibility can be measured, providing an indicator of the body's overall ability.

Cardio-respiratory well-being is perhaps the most important indication of good health, and a thorough assessment of this is the longest and most complex part of the personal fitness test. Blood pressure is checked before and after a simple stair-stepping exercise, and three electrodes placed on the body constantly monitor the heart's response to increased exertion. From this information, the body's ability to consume oxygen can be estimated, and a starting point for a personal fitness program decided upon.



skin-fold thickness is one indicator of body weight

The fitness test not only gives the interested person a good indication of his or her own fitness level, but also permits comparisons with other Canadians of the same age group and sex. Using the test results as a guideline, realistic exercise and fitness goals can be established and met. It's up to an individual to take the initiative, but the test can provide clear answers on how to begin a program of personal fitness.

For information on fitness testing call the Fitness Office at the Athletic Centre, 978-3086 or Hart House, 978-4732. The cost of an assessment for members is $5.00.

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LOCATION Main Foyer Athletic Centre

late registration (in unfilled classes) after Sept. 23 IN THE Instruction Office, Main Floor 10-4 P.M. (weekdays.)

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Class 2: 7:10 pm. Tuesday, October 2 Rm. 423, Hygiene Bldg. (Fitzgerald Bldg.) at College St.
Class 3: 12:10 pm. Wednesday, Oct. 3 Rm. 104, Rehab. Medicine.
Class 4: 2:10 pm. Wednesday, Oct. 3 Rm. 106, Rehab. Medicine.

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SPORTS

Blues Strong at QB

Field Hockey sweep by Americans at week-end tourney

By PHYLLIS ELLIS

Unbeknownst to the sporting world, let alone the University of Toronto's student population, the Varsity Women's Field Hockey Team support one of the finest winning records of any team on campus. Coached by National Regional Coach Liz Hoffman, Provincial Coach Nancy Thomson and Olympian Phyllis Ellis, the team can anticipate another successful season.



Olympian Phyllis Ellis

The Lady Blues began preseason preparation last weekend at Northern Illinois University where this relatively young team defeated four nationally ranked U.S. college squads.

In the opening game the Blues set precedent, dominating the play and capitalizing on scoring opportunities. Captain and star defenseman Lia Lyn used her finesse and powerful hit to clear the backfield and also scored on her well honed penalty corner hit. Karen Whitfield, a second year P.H.E. student and up and coming talent, added goals to make the final score South-West Missouri—0, U of T—4. Goalie Catherine Jones was outstanding making crucial saves early in the game.

The American teams played a strong, tough, aggressive style ... putting the pressure on the Blues in a closely fought second match. Tied at 3-3 with 40 seconds left on the clock, Karen Whitfield dogged and made a perfect pass to veteran midfielder Linda Fishman and U of T ended the match with a 4-3 victory over Miami of Ohio.

The third game against Northern Illinois was a welcome relief as the tournament was moved from the grass fields into the astro-turf stadium. The improved conditions allowed the highly skilled U of T Blues to demonstrate expert technique. National Squad member Carolyn Merritt was excellent and controlled the game from her left medfield position. This resulting 4-0 victory added confidence to a team that plays four newcomers in it's starting line-up.

The team ended the tournament with a 3-0 win over Southern Illinois University. Tija Westbrook, a past defenseman, scored the first goal finding a new forte as right wing and veteran of two years PH.D. student Joanne Wilton forced the Southern Illinois defence into a panic state which resulted in two goals for the Blues.

This weekend, with a meet in Waterloo against the Warriors, York and Laurentian kick off what could be one of the most successful seasons for the Lady Blues. If the team can stay healthy and recover two key players Stephanie Hansuld and Wendy Baker from injury, the strength is there for a provincial and national championship.

By AL SAPLYS

Bob O'Billovich isn't the only football coach in Toronto with the luxury of having more than one quality quarterback on his roster.

In fact, our own Varsity Blues head coach Doug Mitchell is blessed with the pleasant dilemma of having not two, but three fine pivots. It's a situation that gives the Blues a potentially devastating offence.

It is true that other OUAA clubs have excellent quarterbacks, such as McMaster's Phil Scarfone. But players at this position inherit vulnerability to injury and the fact of the matter is, capable second-string quarterbacks are a rare commodity in Canadian college football.

Initially, the Blue's training camp included five QB prospects. Veterans John Finlayson and Rodney Moors were challenged by rookies Tim Healey, Rob Crifo and Paul Filipiuk. The latter two, though displaying considerable ability, were moved to wide receiver and tight end respectively. At these spots, Crifo and Filipiuk are proving to be more useful to the team as a whole.

Finlayson is the Blues' first-string quarterback. Since John is in his fifth year with the team, it is clear why Mitchell feels "his greatest asset is his experience and his ability to analyze the defence. He's a leader and shows it in his maturity as a player."

Former All-Canadian Dan Faraday currently Varsity's quarterback coach, agrees with Mitchell's assessment. "John's the better reader and has the quickest feet of the three."

Both coaches are very keen on Healey, a Sarnia native in his third year of Arts and Science.

"He's the best athlete of the three and has the strongest arm, but he needs experience in reading the defense," says Mitchell. "He can throw and make good things out of bad situations."

Feraday calls Healey "a very astute individual who works hard, has confidence, and possesses the qualities to develop into a starter."



Tim Healey



John Finlayson



Rod Moors

"head coach Doug Mitchell is blessed with the pleasant dilemma of having 3 fine pivots."

Healey performed well against Western last Saturday despite throwing two interceptions. "It felt good to get in," says Healey, "but it was difficult to read the defense because they occasionally used six defensive backs and we didn't rush too often."

Of the present situation, Healey feels "it's a very fair system. There's no favouritism and Dan (Feraday) has been very straight forward."

Rodney Moors is the other member of the Blues' talented QB corps. "Like Healey, Rodney is still learning to read defenses and that will come with experience," says Mitchell.

Feraday admits "Rodney doesn't have the physical potential as compared to Tim, but his fundamentals are very sharp." Moors rode the bench much of last year, but was instrumental in wins over McMaster and Waterloo. His biggest assest may be his ability to perform in the clutch.

The over-all QB situation buoys Mitchell's optimism in this rebuilding year. "Knowing that I will have two experienced players at a very highly skilled position will enable me to concentrate on the weaker aspects of the team now."

Intramural Round-up

A look at the Mulock Cup

ALEX LAGROSA and MIKE ZYRD

Intramural Football starts up next week as U of T's faculties and colleges begin competition for the Mulock Cup. The Cup is awarded to both Div. I and Div. II teams; St. Mike's defends the championship in the top league and the ever-popular Trinity Pelicans will again be holding the fort in Div. II.

The Mulock Cup has a long and prestigious history. Established in 1894, it is Canada's (and possibly North America's) oldest football trophy, outlasting the Grey Cup and the Vanier. Sir William Mulock, Vice-Chancellor of the University, first awarded the Cup to the Faculty of Medicine; since then, the powerhouse has been Engineering, who have taken the Mulock 23 times, last winning in 1980.

This year does not present a runaway winner in Div. I (where the larger colleges and faculties play), although, on paper, the teams to beat are St. Mike's, PHE, Engineering and Erindale. Several sources agree that Erindale, a newcomer to Div. I, could prove a real contender along with the more established teams.

St. Mike's has won the Mulock 4 times in the last 6 years, a record of success that can be credited to coach Lex Bird. Two of his players said that the way Bird brings his players together and allows them to have fun and be competitive at the same time is one key to their winning record. Captain Lawrence Lesi notes that fan support from St. Mike's also gives the players a boost. "There's a lot of spirit on the team and the players have a lot of fun." Dave Lambetti, another St. Mike's veteran, looks for another challenge from Engineering, "They're a tough team; must be because their program is so tough."



1983 St. Mike's Mulick Cup Champs

If last year's see-saw final between St. Mike's and Engineering is any indication, this year's race for the Mulock will be every bit as exciting.

BLUES NOTES

QB Healey Toast of Quarterback Club

The Toronto Argos Coach Bob O'Billovich was the honoured guest at the September luncheon of the U of T Quarterback Club which is actively following the Blues Football Team. O'Billovich emphasized his "sincere interest in university athletics" and pointed a finger to Dave Pearson, who the Argos selected in the amateur draft, as example. Although Pearson has yet to make the team, O'Billovich said the Argos "liked his attitude; it's a credit to U of T that he became the citizen that he is." Toronto's rookie QB Tim Healey was also singled out at the luncheon. Healey engineered 3 touchdowns in 9 minutes against Western last Saturday and was chosen the game MVP. O'Billovich said that perhaps "Healey could have a future in the CFL" and then he added a satirical note to underline the deal Canadian-bred QBs have been dealt by the CFL: "I hope I'm around long enough to see it."

Tennis Blues Looking Good

U of T's tennis team will be hitting the courts this year without their No. 1 player Rory Hunter, but new head coach John Naccarato is enthusiastic about the Blues' chances for success this season. Anthony Tanber, a top Canadian junior player, is gunning to replace Hunter and will be in stiff competition against teammate Davin Gibbins who is a former No. 1 singles and doubles player. The men's team have been Ontario Champs for the past 5 years. The women's team finished second last year in the Ontario standings but should prove impressive this year with returning players Gillian Grant, Lynn Salo and Natalie De Souza performing at a high calibre. The women open their season this Saturday at the Mayfair West Courts in a tourney with Windsor and RMC.

Blues Golfers Meet Competition

For a team use to winning and winning easily, the Blues Golf Team played an unusual tournament Monday at Waterloo. The Blues, who placed a couple of teams in the early season tourney as did all the schools, finished third behind Waterloo and Wilfred Laurier. WLU's Paul Fritz placed first in the individual standings with a 64, one over par, while Uof T's Steve Harris came in at 3 over par to earn a three way tie for second with Al Jenson of RMC and Murray McCloud of Waterloo. Coach Tony Verde believed that a team of U of T's best 5 might have won the tourney but the Blues' Team won't be selected until later this week. Coach Verde says "we are in for a more competitive season than last year. This year any team can beat any other on a given day." Waterloo will be the Blues' main adversary according to Verde. But Verde is still confident. "We will make the finals." The Blues get down to polishing their team with a tournament at York this Thursday.

More Free Movie Tickets.....P. 14

THE VARSITY

ISSUE NO. 6 VOL. 105 MONDAY SEPTEMBER 24 1984

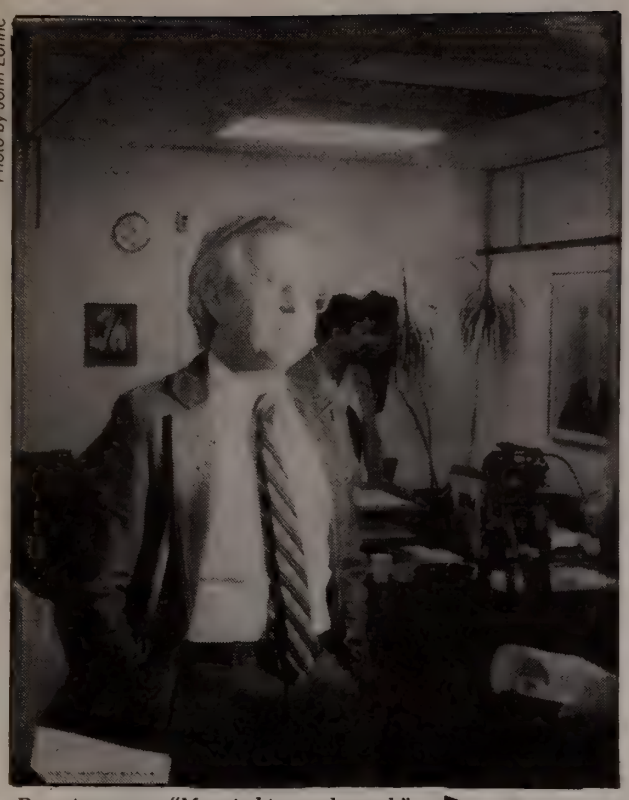


Photo by John Lorinc

Dean Armstrong: "My mind is not changed,". ►

Angry students lead overcrowding occupation

By JOHN LORINC, JOHN KLOTZ, and JOHN BLAKE KNECHTEL

Frustrated with the education U of T is offering, students occupied the Dean's office and demanded something better last week.

They were angry with systematic underfunding which has left Arts and Science reeling, and at noon Thursday the Occupation '84 Ad Hoc Committee marched swift and quiet through the halls of Sid Smith while the changing classes stared at their banners.

Demonstrate
page 4
Occupiers' manifesto
page 5



Photo by John Lorinc

Occupation organizer Fiona Keith (center): "symbolic gesture."

"Can I help you?" asked the secretaries as 25 students moved into position and posted a huge blue "occupied" sign outside the door.

They stayed for 24 hours.

Outside on the street other students were handing out flyers and asking the crowds to join in the demonstration and sign a petition of support.

They waited for the Dean to arrive and handed out their demands to the media.

The Dean of Arts and Science, Robin Armstrong, they said, must go on record and say the Faculty was harmed by underfunding. He must say balloting, limited enrolment and reallocation of funds were "inadequate" responses to underfunding and "constitute impediments ... to a quality education."

They wanted the deadline for enrolling in courses moved from last Friday to next. They wanted limited program enrolment stopped and balloting procedures reviewed.

They wanted him to oppose "any further" academic incidental fees.

Then, in a final demand which belied the cry for dialogue behind the occupation, they asked for student representation on department committees, especially the ones which deal with curriculum and the hiring of professors.

The Dean, for his part, said he was "in support" of dialogue with students.

"This comes as no surprise to me," said Armstrong as he came out of his first round of negotiations with the students. He even thought the occupation would be useful when it came time to defend his faculty's budget.

But, while saying he was "not backing away from underfunding," Armstrong said some of the appearance of a crisis was caused by the Faculty's "shopping period" which meant that large numbers of students were crowding classes they might not take.

The past two weeks have been full of horror stories in Political Science, International Relations and other faculties where third and fourth year students say they have been shut out of seminars crucial to their degree.

"We have an open admissions policy," Armstrong told reporters from Toronto's major media, and explained that this meant a measure of chaos as the faculty struggled to keep tabs on shifts in enrolment and accommodate the students trying to satisfy their degree requirements.

After two negotiating sessions he hadn't budged far from his original positions.

"We don't really have any different viewpoints," he said, "but my mind is not changed in half an hour's conversation with anyone."

"I didn't need to have my mind changed," he commened, and in the end only conceded to making a public statement that the faculty is underfunded, something he has done before, and to extend the enrolment deadline to Tuesday (tomorrow) for the Faculty, and Friday for fourth year Political Science

Continued on page 7

Study says qualified students turned away

SUNNY BUSKERMOLEN
Canadian University Press

Accessibility *is* a problem in Ontario, according to a recent survey showing that 1100 qualified students were turned away from the province's universities last year.

The $25,000 survey, conducted by Social Data Research Ltd., identifies applicants from Ontario secondary schools with at least minimum qualifications who did not enroll in an Ontario university.

About 15 per cent of the survey population did not receive an offer from an Ontario university. Approximately 500 applicants did not receive an offer from any post-secondary institution.

The survey indicates that Ontario has an accessibility problem, says the executive director of the Council of Ontario Universities (COU), Ed Monahan.

Last fall a number of Ontario universities raised their admission requirments due to the high competition for available places. Education professionals and the media asked whether large numbers of traditionally qualified applicants (Grade 13 graduates with at least a 60 per cent average on six subjects) were being refused admission because of a lack of places. The continuing applicability of the province's policy on accessibility was called into question.

As a result, the Council of Ontario Universities, together with the Ministry of Colleges and Universities and the Commission on the Future Developement of the Universities of Ontario (the Bovey Commission), surveyed qualified applicants who were not registered at an Ontario univerisity in September, 1983.

"The survey does seem to suggest that the system is very close to capacity," said William Sayers, COU communications director. "This may have some longer term effect regarding the province's accessibility policy."

The study indicates that 85 per cent of those surveyed received an offer to a post-secondary institution. Approximately ten per cent of the applicants rejected an offer for financial reasons.

The three main reasons given for not attending a post-secondary institution in 1983-84 were indecision about future objectives, failure to be accepted into the program of one's choice and the percieved need to take time off from schooling.

Issues clarified in Commission's final weeks

By RICHARD BALNIS

The Commission on the Future Development of the Universities of Ontario was created last December to study the future of Ontario's universities. Its final report is expected November 15. This article is an analysis piece by Richard Balnis, a researcher with the Canadian Federation of Students-Ontario. He is travelling with the commission and this is the third of four articles about the Commission's month-long process of public hearings.

Three exhausting weeks have passed since the Bovey Commission held its first hearings in Sudbury. In that time, ninety-five groups or individuals have appeared to present their views on the Commission's June discussion paper, *Issues and Alternatives*. This week, nearly forty more public sessions will be held as the Commission swings through eastern Ontario, ending its tour in Toronto this Friday.

As the Commission heads into the home stretch, one question is present in everyone's minds: what will the Commission recommend?

Of course, the three commissioners are not telling.

They have repeatedly assured their audiences that no conclusions have been formed and such recommendations will only be finalized in October when the final report is actually drafted.

While it may be true that the final recommendations have yet to be prepared, the Commission is gingerly testing the water on a number of key issues. Remarkably, listening to administrators and the like of the Canadian Manufacturers' Association, they have found the water to their liking on two important matters: student aid and tuition, and the definition of access.

Tuition and Student Aid

Tuition will definitely go up; the question being debated by the Commission is how substantial that tuition increase will be. Since day one, the three commissioners have been frantically searching for new sources of revenue as they are convinced that additional government monies will not be forthcoming for university basic operating grants. Quite naturally, their interest has turned to tuition and private sector support.

Most administrations, with a few notable exceptions, have obliged the Commission by advocating tuition fee increases. In some cases, a doubling of tuition fees for first undergraduate programs was recommended with perhaps a tripling of fees for certain professions,

Continued on page 3

Occupation Committee 'grassroots organization'

By JOHN LORINC and JOHN KLOTZ

For the students who occupied the Dean of Arts and Science's office last week, the harsh realities of underfunding have come true.

Early in September, the Students, many of whom are in Political Science or International Relations, found themselves "in crowded classrooms, with fewer course offerings and no tutorials," according to their leaflet.

The Occupation '84 Ad Hoc Committee was from the start "very spontaneous, very grassroots," said spokesperson Fiona Keith.

"This was the first time any of us had taken part in an action of this kind," she said, adding that many of the members had experience in documenting the problems of underfunding in preparing the Arts and Science Students' Union (ASSU)'s brief to the Bovey Commission on the future of Ontario Universities.

The takeover was planned at two meetings of the Union of Political Science Students (UPSS), said Keith. The only written material were a leaflet and the list of demands, she said. The rest of the organizing for the occupation was done by word of mouth to maintain secrecy.

Although many of the Committee members are affiliated with ASSU, for some, fighting underfunding at U of T was a new experience.

Alan Rosenthals, a Computer Science student, and Lise Betteridge, a Political Science student, both said they had been interested in the problems of underfunding, but it took this year's crowding and the Ad Hoc Committee to get them to take part in an organized reaction.

Both had problems this year with crowded seminars and course balloting.

Rosenthal, sporting army pants covered with "No Nukes" slogans felt representations to the Bovey Commission have been an inadequate response.

"The idea of demonstrations is great..." he said; "people showing their power in the streets."

The occupation was an

Continued on page 6

TIME & PLACE

MON sept. 24

2:00 pm PATHFINDERS INFORMATION MEETING Pathfinders, a non-profit program to help people help themselves is holding a meeting at Timothy Eaton Memorial Church (230 St. Clair Ave. W.). For further information call 925-5977.

4:15 pm U of T MARKETING CLUB is holding its first general meeting in Croft Chapter House at UC. Refreshments will be served. All students welcome!

4:10 pm UC POETRY READINGS Bill Keith reads Auden, in the Walden Lounge, in the UC Union, 79 St. George St.

7:00 pm "NOT A LOVE STORY" Presented by U of T Sex Ed. Centre in Lash-Miller, Rm. 159.

7:00 pm HART HOUSE CHAMBER WINDS Open Rehearsal.

7:00 - 9:00 pm CANADIAN CROSSROADS INTERNATIONAL an organization promoting international cooperation, is recruiting volunteers for four to six month development projects in Third World countries. Information night being held at the International Student Centre, 33 St. George St. Monday and Tuesday evening. For more information call 967-0801.

8:00 pm BAROQUE VOCAL TECHNIQUE: BACH AND HANDEL Presented by Julianne Baird — soprano. Lecture and demonstration given by the Royal Conservatory of Music in cooperation with the Faculty of Music, U of T, in The Royal Conservatory Concert Hall, 273 Bloor St. W. Admission: General $8.00 per lecture, $30.00 for series. Students: $5.00 per lecture, $15.00 for series. For further information call 978-3771.

TUES sept. 25

12:30 - 1:30 pm "THE CHIROPRACTER AND YOU" Presented by Don Henderson in Room 3153 of the Medical Sciences Building.

7:00 pm "TRACK II" Presented by U of T Sex Ed Centre in Sid Smith, Room 2108.

8:00 pm "DOCTOR FAUSTUS", by Christopher Marlowe Directed by Skip Shand. Playing at the George Ignatieff Theatre, Sept. 25-30. Tickets $6.00 (Students/Seniors $3.00).

8:00 pm "OLD TIMES" by Harold Pinter Playing at the Glen Morris Studio Theatared, Morris Studio Theatre, Sept. 25-30, Sunday matinee at 2:00 p.m. Tickets $3.00. Students/Seniors $2.00.

8:00 pm SALON DES ARTS Presented by the Lesbian and Gay Academic Society, at Hart House. Students $2.00, Faculty $4.00. (Licensed).

WED sept. 26

11:00 - 4:00 pm CAREER DAYS Presented by AIESEC at U.C. East and West Halls — drop in at your convenience and meet reps from over 35 companies. For more information — SS1091 or 778-3335.

12:15pm ROYAL CONSERVATORY OF MUSIC — NOON HOUR CONCERT Joo-Yeon Dee, Soprano; Janet Benedict, Piano. Works by Dvoraks, Brahms, Purcell, Poulenc, Koo, Verdi. In the Concert Hall, 273 Bloor Street West. (Free Admission).

4:00 pm ATTENTION: PHILOSOPHY STUDENTS The Kendal Society (Philosophy Students' Union) considers you morally bound to attend today's meeting at 215 Huron, 10th floor lounge. Be there!

4:10 pm "ONE STEP FORWARD, TWO BACK; WOMEN AT THE U of T" University College Lecture Series, presented by Dr. Ann M. Hutchison. Room 179, University College.

7:00 pm "KILLING US SOFTLY"; "CHOICES: SEXUAL OPTIONS FOR THE DISABLED" (Sexually explicit). Presented by U of T Sex Ed Centre at Ramsay Wright, Room 117.

8:00 pm THE SUFI STUDY CIRCLE Informal meetings held every week in the International Student Centre, exploring the essential principles of the Sufi mystical tradition. For further information contact: Anab Whitehouse, 496-2214.

8:00 pm GINETTE DUPLESSIS, soprano & ANDREW MARKOW, piano In Concert at Walter Hall in the Edward Johnson Building, Faculty of Music. Selections from Wolf, Webern and Hetu. Tickets: $5.00 (Students/Seniors $3.00) — available at the door.

THURS sept. 27

11:00 - 4:00 pm CAREER DAYS Presented by AIESEC at U.C. East and West Halls. Drop in at your convenience at meet reps from over 35 companies. For more information — SS1091 or 978-3335.

5:00 pm SAC FREE FILMS Presents "The African Queen" at Erindale, S-building 2072.

7:00 pm "INCEST: THE VICTIM'S PERSPECTIVE" Presented at the U of T Sex Ed Centre in Sid Smith Room 2135.

7:00 pm CITYTALK SERIES OF LECTURES AND DISCUSSIONS topic: "ARE SUBURBAN 'DOWNTOWNS' IN OUR FUTURE?" Speakers: Gordon Swanson and Gunter Gad.

8:00 pm TRINITY ROYAL SCOTTISH COUNTRY DANCING SOCIETY Held in Seeley Hall, every Thursday. All welcome but no beginners after October 4. Refreshments 50¢.

FRI sept. 28

4:00 pm THE BAHA'I CLUB invites all interested to an introductory seminar on the Baha'i Faith, in the South Sitting Room, Hart House. For further information contact Richard Gray, 978-3147.

7:00 pm UTCCF FREE FILMS presents "THE HIDING PLACE" at the International Students Centre, 33 St. George St. All students welcome!

7:00 pm SAC FREE FILMS presents "THE AFRICAN QUEEN" at Scarborough S-319.

9:00 pm THE BLIND DUKE presents TEENAGE HEAD (Erindale Pub).

HartHouse

MON. SEPT. 24 JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.

FILM BOARD ANNOUNCES AN OPEN MEETING - come help plan screenings, film instruction courses, give grants for student productions - even run for elections. The Hart House Film Board is looking for keen and or talented workers. 5:30 p.m. Meeting Room, 2nd floor.

HART HOUSE CHAMBER WINDS ARE HOLDING AN OPEN REHEARSAL at 7 p.m. All wind players welcome--please, bring along your U of T student card.

INVESTMENT GROUP sponsored by the Graduate Committee second lecture in its series presents "Risks vs. Return" with Mr. David Ellis from Richardson-Greenshields. 7 p.m. 3rd floor South Sitting Room. Remember to bring your student card for I.D.

MON. SEPT. 24 - FRI. SEPT. 28 "GET ACQUAINTED WEEK" at the GALLERY CLUB - see what the buffet and a la carte menu have to offer. While at dinner, choose a FREE appetizer with any entree ordered from the menu. Dinner: 5:30 - 7:30 p.m. weekdays. If a visit at lunch time suits your schedule service is from noon - 2:00 p.m.

MON. SEPT. 24 CAMERA CLUB DARKROOM CLASSES — BEGINNER FILM PROCESSING 7 p.m. Camera Clubroom. Darkroom Tours offered and instruction class repeated on Tues., Oct. 2, 7 p.m.

MON. SEPT. 24 ART COMMITTEE'S FILM SERIES — "FILMS ABOUT WOMEN" FILM SERIES CONTINUES UNTIL NOV. 5, FIRST SCREENING "KILLING US SOFTLY: IMAGES OF WOMEN IN ADVERTISING" and "JUST A MINUTE." Viewings at noon and repeated in the evening at 7 p.m. Series held in the Meeting Room, 2nd floor.

WED. SEPT. 26 T'AI CHI CH'UAN CLASSES held Wednesday evening until April. Pre-register for 6 p.m. beginners, 7 p.m. intermediates and 8 p.m. advanced in Room 101.

WED. SEPT. 26 CAMERA CLUB DARKROOM CLASSES — BLACK AND WHITE BEGINNER PRINTING 7 p.m. Clubroom Darkroom tours offered and instruction class repeated Thurs., Oct. 4, 7 p.m.

WED. SEPT. 26 MUSIC AT HART HOUSE "JAZZ PLUS" SERIES features "WHITENOISE" in the ARBOR ROOM from 8 p.m. on. Bring a large group and enjoy a fine evening of jazz.

THURS. SEPT. 27 CHESS CLUB OPEN MEETING at 4:30 p.m. Speed Tournament will follow with a prize fund. Club activities for the year will be discussed and memberships sold for $4.00. Refreshments served Chess Clubroom. All U of T students welcome.

THURS. & FRI. SEPT. 27 & 28 "HART BEAT" PUB NIGHTS IN THE ARBOR ROOM. LIVE "D.J.'S" WITH HOT MUSIC. DISCOVER HAPPY HOUR SPECIALS AND BONUS POPCORN AND DRAUGHT ON TAP - WINE AVAILABLE ALSO. MEET NEW PEOPLE AND DANCE TO THE BEAT OR BRING ALONG OLD FRIENDS. 8 p.m. to past midnight.

SUN. SEPT. 30 MUSIC HART HOUSE - 475 SUNDAY CONCERT — "THE OXFORD STRING QUARTET" Terence Helmer, viola, Andrew Dawes, violin, Kenneth Perkins, violin, Denis Brott, cello. Programme: STRING QUARTET OP. 8 (Shostakovich), SHORT WORKS from the Quartet's soon to be released album and STRING QUARTET No. 2 in D MAJOR (Borodin). 3 p.m: Great Hall. Tickets at Hall Porter's desk upon presentation of Student Card - two tickets per student. FREE.

MON. OCT. 1 AMATEUR RADIO CLUB — OPEN MEETING "COMPUTERS AND AMATEUR RADIO." Hear and update on the latest in technology. 7 p.m. North Dining Room. All welcome to attend.

MON. OCT. 1 ART FILM SERIES — "FILMS BY AND ABOUT WOMEN" Four shorts are offered - "FACE," "LA PLAGE," "CLIMATES" and "BEGINNINGS". Screenings at noon and again at night, 7 p.m. in the Meeting Room.

TUES. OCT. 2 CAMERA CLUB — DARKROOM CLASSES "Beginner Film Processing" 7 p.m. Clubroom.

WED. OCT. 3 MUSIC AT HART HOUSE — "JAZZ PUB PLUS" JANE FAIR, 8-11 p.m. ARBOR ROOM.

THURS. OCT. 4 CAMERA CLUB — DARKROOM CLASSES "Black and White Prints" 7 p.m. Clubroom.

MUSEUM WITHOUT WALLS SERIES — PERFORMANCE ART FEATURING "PHENOMEN ENSEMBLE" a multi-media performance experience. Performances of The Sight of Sound and Animal Talk offered. 8 p.m. Music Room.

TUES. OCT. 9 CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon-1:00 p.m. "Photography Critique." Bring in your prints, negatives for comments–expert advice available. Camera Clubroom, basement level.

THURS. OCT. 11 JUSTINA M. BARNICKE GALLERY opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye - fibre relief wall hangings. East Gallery: Susan Scott - works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday-Saturday 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.

PRE REGISTER

ART CLASSES — THURSDAY EVENINGS 7:30-10:00 p.m. OCT. 11-DEC. 6 and JAN. 10-MARCH 14.
LIMITED TO 25 students so sign up early at the Hart House Programme Office (weekdays 10 a.m. - 5 p.m.). Fee: Students $40, Alumni $45. INSTRUCTOR: Diane Pugen emphasis drawing techniques, brush and ink wash.

Cult victims are not mad

By RON AMMIRANTE

Powerful techniques of persuasion make "relatively normal" people join cults, a psychiatrist told an audience of about fifty people last week.

He was speaking during Cult Awareness Week, sponsored by the Jewish Students' Union and the University of Toronto.

Dr. Andrew Malcolm cited the mass suicide at Jonestown, where 900 cult members took cyanide at the behest of their leader. They had "a wide range of personalities" and "were not mad," he said.

Malcolm described the indoctrination process by which cults gain new members. Part of the process, he says, is the relationship that develops between the leader of the cult and the follower. The ideal leader is "colourful, self-confident, and passionate." The ideal follower is "discontented" and "uncertain of his values." These two dissimilar personalities blend to form "a symbiotic relationship," said Malcolm, who is a Fellow of the Royal College of Physicians and Surgeons.

But indoctrination does not depend only on the relationship between the leader and the follower; "techniques of persuasion" play an important role," Malcolm said.

The aim of the techniques is to subvert critical judgment and make one primitive, naive, and dependent, according to Malcolm. The first step is to isolate the person, to tear him from his reality hooks, such as home and status. "In a cult, everyone is equal, equally child-like," he said.

The next step after isolation is to make the person psycologically imbalanced. Thirst and fatigue brought on by physical labour create this psychological imbalance, stated Malcolm.

It is then that the leader appears, offering relief from thirst, fatigue, and confusion, " in exchange for acceptance of the cult's value system." The leader "tells him what the answers are."

The follower is in awe of the leader and will "do childish things that he would not normally do." He becomes "humble, naive, simple, perfect," the speaker said.

But the majority of people recover from such an experience, according to Malcolm. The member discovers that "the leader is not perfect" and eventually becomes "conscious of his own subjegation."

Malcolm commented that such "conversion" (as that of cults) has "been going on for as long as there have been people." People have an irrational side to which they now and then give sway, but ultimately they prefer their rational side, finding it "far more fun to use their intelligence," he concluded.

Bovey Commission hearings

Continued from page 1

such as medicine, law, and engineering.

Forceful student presentations have made the case that such massive tuition increases will make it harder for those already disadvantaged within our society to attend university. The adverse consequences of such increases, it was argued, will not be offset by the current student aid program, already ineffective in a number of key areas.

Fraser Mustard, with his colleagues in tow, has recently seized upon a novel approach to the matter: the income contingent repayment plan, also known as the education loans bank. First introduced by Milton Friedman in 1955, and revived in various guises at regular intervals ever since, the plan would have students in effect, mortgage the cost of their education by participating in an all-loans program where repayment schedules would depend on a person's future income. Repayment would be extended up to a period of thirty years.

Ironically, the Ontario Federation of Labour (OFL) offered this plan as a second-best "solution" at its hearing last week. Their "best" solution is no tuition at all, with sufficient revenues for universities being generate from an equitable and progressive taxation system. In borrowing this plan from the OFL, and displaying labour's seal of approval, the commissioners have carefully avoided the larger context of the OFL position.

Over the last fifteen years, this income contingent repayment plan has been rejected by the Council of Ontario Universities as "retrograde" because "the prospects for universities attracting the children of the lower socio-economic groups would almost certainly be even bleaker." The Council of Ministers of Education of Canada rejected the plan in 1981 and Dr. Bette Stephenson re-affirmed her opposition to the approach as recently as last month. The Bovey Commission has also reacted favorably to a special income tax surcharge on university graduates, but not industry, to pay for the advantages brought to them by their university training.

Access and University Governance

The Bovey Commission continues to be fascinated by the "planned capacities" model of university governance and funding. Under this approach, a ceiling would be imposed on the total system enrolment choking off expected increased demands for full- and part-time university study. Underfunding has made this the *de facto* state of affairs: Brock and York, the last institutions with a traditional 'open door' policy of access, have already frozen first-year intake levels as a result of the lack of resources.

Last Friday, when Bill Found, acting President of York University, tentatively accepted this new governing model, Edmund Bovey was quick to ask how much enrolment would have to be cut further for "the system to work back to a more acceptable level of quality." Bovey ignored arguments advanced by York Dean of Arts Tom Traves that an enormous social cost would be incurred by cutting students out of Ontario's universities.

The agenda for the Bovey Commission is clear: substantially increased tuition and diminished access. Of course, this is only my speculatiion on Bovey's final report. I sincerely hope that the predictions here will be proven wrong.

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jewish students' union

Monday September 24

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****

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NOTICE TO THE UNIVERSITY COMMUNITY.

THE PRESIDENTIAL TASK FORCE ON FOREIGN STUDENTS IS INVITING SUBMISSIONS ON THE FOLLOWING ISSUES CONCERNING FOREIGN STUDENTS.

1) Institutional Policies (a) Academic Programs
(b) Admissions and Awards

2) Quotas

3) Differential Fees

4) Special Services for Foreign Students

ANYONE INTERESTED IN COMMENTING ON THE ABOVE ISSUES SHOULD CONTACT THE SECRETARY OF THE TASK FORCE. ROOM 225 - SIMCOE HALL. - BRIEFS MUST BE SUBMITTED BY OCTOBER 19, 1984.

FILMS - SOUTH ASIA 1984-85

DELHI WAY Thursday, September 20, 1984, 12:00-12:47 p.m.
NORTH INDIAN VILLAGE Thursday, October 4, 1984, 12:00-1:00 p.m.
DADI'S FAMILY Thursday, October 25, 1984, 12:00-12:45 p.m.
GANDHI "Profiles in Power" series, Learning Corporation of America; Thursday, November 8, 1984 12:00-12:35 p.m.
INDIAN PILGRIMAGE and HOLY GANGES Thursday, November 29, 1984 12:00-1:00 p.m.
WAGES OF ACTION Thursday, December 6, 1984, 12:00-12:47 p.m.
COURTS AND COUNCILS Thursday, January 17, 1985, 12:00-12:30 p.m.
VILLAGE MAN, CITY MAN Thursday, February 7, 1985, 12:00-12:38 p.m.
CALCUTTA Thursday, February 28, 1985, 12:00-2:00 p.m.
AHMEDABAD — LIFE OF A CITY IN INDIA Thursday, March 7, 1985, 12:00-12:30 p.m.

ALL OF THESE FILMS WILL BE SHOWN IN ROOM 154, LEVEL A, OF THE AUDIOVISUAL LIBRARY, SIGMUND SAMUEL LIBRARY.

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U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"It's too slow. Feels like I'm watchin' through molasses."

—Arthur, octogenarian theatre critic

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

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The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Demonstrate

In theory it's quite simple. You see the problem, and you act to eliminate it.

You notice that your classes contain eighty students when they should contain eighteen, and that the tutorial you were expecting will not be forthcoming. You recognize the problem as one of underfunding, of a misplacement of priorities at the provincial level, and so you get together with friends and fellow students to put pressure on the university administration, and to attract media coverage to what you think is a worthwhile cause. You amass enough support to make a Tory government keen on sailing through an upcoming election change its collective mind about post-secondary education. There. Problem solved.

In reality, however, it's not quite as simple as that. As much as they think a problem exists, students are extremely reluctant to make waves. They would rather put up with a less than adequate situation than convince similarly-minded peers to risk embarassment and openly criticize the system.

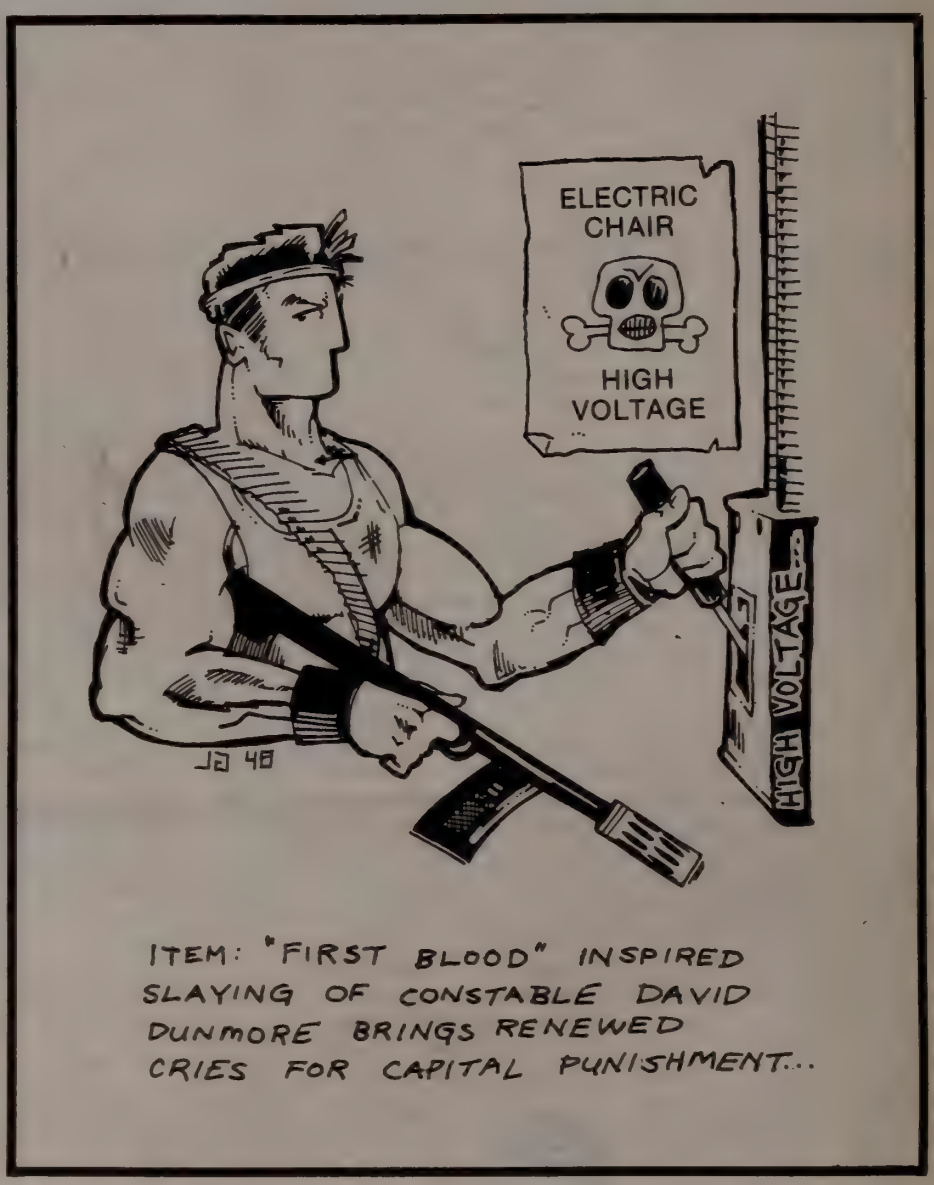
Hence the probable amusement with which most of you greeted the news of the occupation of the office of the Dean of Arts and Science last Thursday. A throwback to the sixties? Perhaps. But the sixties was a decade of active student involvement in issues which concerned the quality of university education. In the sixties students upset with contemporary conditions *knew* by and large if and where they had support from their peers. In 1984 the student voice has been sufficiently fragmented and polarized to prevent individual students from feeling confident enough to act.

Yet there's no doubt that the silent support is there; the potential for massed action is tremendous.

The main stumbling block is attitude. The cynical student who sneers at the terms "demonstration" and "sit-in" is digging his or her own grave, as these terms sound only as dated as the concept of student influence in the direction of post-secondary education. Appealing to the public at large through the media by *demonstrating* one's point is essential if the government, which relies on the support of the public, is to stand up and take notice. Far from being silly, the act of protesting can be an extremely effective mechanism to bring about change.

Support those few souls who last Thursday took it upon themselves to take the first step. And convince others around you to follow their example. You *can* have a say in all of this, if there are enough of you.

It's not as difficult as you think.



Today is a Day of Meetings

2 PM News Dept. Meeting

3 PM Masthead Meeting

4 PM Staff Meeting

followed by a *Varsity* seminar with

Marc Huber

(magazine journalist and former Varsity *City Editor)*

LETTERS

We Were Sexist

In light of recent efforts by *The Varsity* to include a feminist viewpoint in its news coverage, I read "Student may be expelled," (Sept. 13) with disgust.

Aside from the deplorable writing of Mr. Lorinc, the article contained blatant sexist language and overtones.

All women in the article were described as "girls," while the males are questionably described as "men." Lorinc carries on the patriarchal tradition which assumes a subtle female inferiority and immaturity.

Considering that the Varsity has of late tried to provide a feminist perspective it seems City Editor Knechtel's editing abilities have deteriorated or that his commitment to feminism is shallow.

This brand of pseudo-feminism is an insulting and lame tactic in *The Varsity*'s effort to appear intelligent and progressive.

Kerry MacLean
Political Science.

Are Engineers Racist?

Re: *The fight against racism* (Sept. 20)

Are engineers racist?

Yes we are. We have boat races, Bubble Cup races, chariot races and bed races.

But seriously, we must be. After all, we do limit visa student admissions to 5% and charge those who do get in exorbitant tuition fees. And to image that, in my ignorance, I had thought it all had something to do with a minor problem called underfunding. Of course, it's blatant racism.

Our english proficiency test, too, is only used to weed out foreign students. Now I see that it has nothing to do with the idea that professionals must be able to clearly communicate amongst themselves and the community.

I thank *The Varsity* and the Racism Committee for revealing this truth to me.

Bob Seeman
Toike Editur

P.S. As an engineering student, I am interested in purchasing the HP 15C calculator advertised on page 12 of your "Sept. 29th" issue. Where do I buy it?

The Varsity's Old Tricks?

Looks like *The Varsity* is up to its old tricks! I refer you to the recent article regarding the engineering paper at the University of Saskatchewan. An extremely similar article appeared this past March when the issue was an issue. At present the article has absolutely no relevance to any event at this or any other University. So why print it? Obviously, the editors in their infinite wisdom, had some extra space to fill. What better, easier or quicker way to fill it than to take a pot shot at engineers? Surely there are things on campus more worthy of an article. As an example, no article has appeared on the efforts taken by engineering, nursing and other students to raise money in aid of cystic fibrosis (Shinerama). The Shinerama bed race, which took place before the above said article appeared, was attended by a *Varsity* reporter, yet no article appeared. For a paper that is faced with severe constraints of space, I suggest that the reprinted article was uncalled for, and better use could have been made of the space.

As I suspect that *The Varsity* will never get around to reporting anything worthwhile, I would like to point out that this year's Shinerama campaign was extremely successful. I understand that over $12,000 was raised in aid of cystic fibrosis research. So there! (again).

Sincerely,
Barry Levine
ApSc 8T4

Welcome to a "husky" skeef. My funk-laden thanks to tonight's fun lovin' staff is immesurable. I can't tell you how much I love you all. Really. Geoff, John, Karen, John L., Mary, Ingrid, Boffo Bruce, APBDCJ, Alison, Sven, Geoff, Mario, Rudolph, Constance, Wolfgang, Myrna, Fast Eddie, the twins, and to the person who invented the concept of crunchy peanut butter. Thank you all. Immensely. I really mean it. Sincerity drips from my pores..(I leave that one up to your imagination). It went so swell tonight, I'm all shook up. Somebody give me a hanky. And speaking of hhankies, let me take this opportunity to shamefully misuse editorial space to officially announce that I'm now a married man (I kid you not). Aw shucks, d'ya haffta start bawlin' yer eyes out, fer heaven sakes?....

Occupation '84: Why we did it

By THE OCCUPATION '84 AD HOC COMMITTEE

This article was written collectively by the students who occupied the office of the Dean of Arts and Science last Thursday.

Perhaps you've found yourself sitting in the aisle of an overcrowded class. Or maybe you've found that you've been unable to enrol in the courses you need to graduate because the courses you planned to take are either not offered, or there are so many people in your classes that you've been kicked out of them.

Well, that's the situation we find ourselves in and that's why we're trying to do something about it. Frustrated with the failure of other methods of negotiation such as meetings and petitions, we decided to occupy the office of the Dean of the Faculty of Arts and Science. We did so as a symbolic gesture to demonstrate our complete and utter dissatisfaction with the measures taken in this Faculty to deal with the problem of underfunding.

COMMENTARY

Although we recognize that the source of the problem lies ultimately with the government, we decided to focus on the Dean because he is the most immediate representation of the administration.

In short run, we hope to focus public attention and achieve immediate solutions to the most urgent problems facing students in our Faculty. We are concerned about the declining quality of education which has resulted from fewer course offerings, the balloting procedure, limited enrolment, overcrowded classrooms, deterioration of teaching equipment and cuts in tutorials.

In the long term we aim to increase students' awareness of the problems and causes of underfunding at U of T. We are convinced that students can and must have a voice in determining the quality of their own education.

While people may agree that underfunding is indeed a problem, we are often asked "but, where is the money going to come from?" Well, with the sanction of the provincial government, Ontario Hydro has racked up a debt of $15 billion. All at the taxpayers' expense. Also, while handouts to corporations add up to billions of dollars annually, the universities' share of Ontario's budget has decreased 15% over the past five years, according to the Ontario Council on University Affairs. This has meant a shift of *half a billion dollars* away from Ontario's universities.

In other words, it is not that "the pie is limited" but rather it is a question of government priorities. The Ontario government is not cutting back because it has "no choice" but because it has made a choice — a choice to channel more money to corporations. Policies such as those advanced by the Bovey Commission are aimed at making the education system more "cost-efficient" and more directly in line with the short-term needs of industry.

The government has taken to calling this "rationalization." But in reality, so-called rationalization is nothing more than a codeword for cutbacks. In concrete terms this has led to overcrowded classrooms, elimination of courses and programs, failure to replace obsolete and broken equipment, and skyrocketing tuition and incidental fees.

The "logic" by which the Ontario government operates is one which we cannot and must not accept. It means that people are being denied their right to a quality and accessible education. Ultimately, not only students, but the whole of society loses.

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FACULTY OF ARTS AND SCIENCE

BY-ELECTION

To fill vacancies on certain Committees of the Council as follows:

STUDENT MEMBERS

Erindale College	
Erindale College	General Committee (2) Committee on Counselling (1)
Innis College	General Committee (2) Commitee on Counselling (1)
New College	General Committee (2) Committee on Counselling (1)
St. Michael's College	General Committee (2) Committee on Counselling (1)
Victoria College	General Committee (2) Committee on Counselling (1)
Woodsworth College	General Committee (2)
Any College	
Curriculum Committee on College Courses & Programmes	full-time (1) part-time (1)
Curriculum Committee on Humanities	full-time (1)
Curriculum Committee on Physical Sciences	full-time (1)
Committee on Study Elsewhere (3) (Full-time or Part-time students)	

NOTE: Nominations and voting for all these positions are restricted to the constituencies named. Full-time students nominated for a curriculum committee must be enrolled in at least three courses within "the group."** Nominees elected to Curriculum Committees the Committee on Counselling and the Committee on STudy Elsewhere will automatically be seated on the General Committee and the Council. Nominees must be registered as degree students in the Facultly.

Consult the Calendar for further information about the membership and functions of these committees.

**The Groups:

The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. **Humanities**	Classics, East Asian Studies, English, Fine ARt, French, German, History, Italian Studies, Linguistics, Middle East & Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese.
N.B.	For election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.
2. **Life Sciences:**	Botany, Psychology and Zoology.
N.B.	For election purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.
3. **Physical Sciences**	Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.
4. **Social Sciences:**	Anthropology, Economics, Geography, Political Science Sociology.

FACULTY MEMBERS

Divisional	
East Asian	General Committee (1)
Fine Art	"
French	"
German	"
History	"
Italian	"
Linguistics	"
Middle East and Islamic Studies	"
Near Eastern Studies	"
Religious Studies	"
Slavic Languages & Literatures	"
Spanish & Portuguese	"
Curriculum Committees	
College Courses & Programmes	General Committee (1)
Social Sciences	General Committee (1)

Note: Nominations and voting for General Committee are restricted to Departments named.

NOMINATIONS OPEN MONDAY, SEPTEMBER 17

Nomination forms obtainable at the Faculty Office, College and Departmental Offices, ASSU, and APUS offices. Deadline for receipt of nominations 4:00 Friday, September 28th at the FACULTY OFFICE, Room 1006 SIDNEY SMITH HALL.

Occupation Committee organized

Continued from page 1

organized demonstration, however. The secret didn't leak out until shortly before the group marched from the ASSU offices up to Dean Armstrong's second floor offices. Labour was efficiently divided so that while the media was called and the office occupied, others were pamphleting the streets in an effort to build support from the student body.

Through the afternoon hundreds of students signed a petition of support and endorsements came in from organizations across the campus. The Graduate Students' Union, the University of Toronto Faculty Association, the ASSU executive, the University College Literary and Athletic Society and the executive of the Canadian Union of Educational Workers, Local 2 all offered their support.

Student political hacks from around the campus came to offer their support.

Among the people who showed up in Room 2020, Sid Smith, were Bob Jones, President of the Students Administrative Council (SAC), Nye Thomas, External Commissioner, Kevin Perkins, Special Executive Member, and Kevyn Nightingale, Undergraduate representative on Governing Council.

Perkins pointed out that the Underfunding Committee at SAC is "not directly involved" with the problems outlined by the Committee such as balloting and incidental fees but is in support of their efforts.

Nightingale said he also supports the group in their demands but said he couldn't stay because he had a class.

Once inside the Dean's office, Ad Hoc spokespersons were adamant that they would stay on until their demands were met. They were very concerned with the point that they were making as well as with the demands.

"Our staying on is a symbolic gesture," said Keith as negotiations with Armstrong broke off for the night.

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9:00 a.m. to 5:00 p.m

PHONE 978-4911 FOR INFORMATION

CHOOSE ONE OF THE FOLLOWING AS A START DATE

Class 1: 5:10 pm. Tuesday, October 2 Rm. 104, Rehab. Medicine. 256 McCaul St., 1 bl. w. of University Ave. & College St. intersection.

Class 2: 7:10 pm. Tuesday, October 2 Rm. 423, Hygiene Bldg. (Fitzgerald Bldg.) at College St.

Class 3: 12:10 pm. Wednesday, Oct. 3 Rm. 104, Rehab. Medicine.

Class 4: 2:10 pm. Wednesday, Oct. 3 Rm. 106, Rehab. Medicine.

COUNCIL OF THE SCHOOL OF GRADUATE STUDIES
NOTICE OF BY-ELECTION
STUDENT NOMINATIONS OPEN

By-elections will be held in Divisions I, II and III to fill seats available until June 30, 1985, left vacant following the Spring Election 1984, as follows:

Division I - 1 seat*
Division II - 3 seats
Division III - 3 seats

*The graduate student body elects three graduate students to Council from each Division; no more than two members from one department are permitted. The two present student members of SGS Council from Division I are both from the Department of Classics.

Nomination forms may be obtained at any graduate department office, the Graduate Students' Union and the School of Graduate Studies as of September 24, 1984. Student nominations will be open until October 5, 1984 at 4:00 p.m. Complete nomination forms must be returned to the Office of the Secretary of the School of Graduate Studies prior to this time to be valid.

CONSTITUENCIES

DIVISION I - THE HUMANITIES
Classical Studies
Comparative Literature
Drama
East Asian Studies
English
French Language & Literature
Germanic Languages & Literatures
History
History of Art
History & Philosophy of Science & Technology
Italian Studies
Linguistics
Medieval Studies
Middle East & Islamic Studies
Museum Studies
Music
Near Eastern Studies
Philosophy
Religious Studies
Slavic Languages & Literatures
South Asian Studies
Spanish & Portuguese

DIVISION II - THE SOCIAL SCIENCES
Anthropology
Criminology
Economics
Education
Geography
Industrial Relations
International Relations
International Studies
Law
Library and Information Science
Management Studies
Master's in Teaching
McLuhan Program
Planning
Policy Analysis
Political Science
Russian & East European Studies
Social Work
Sociology
Urban and Community Studies

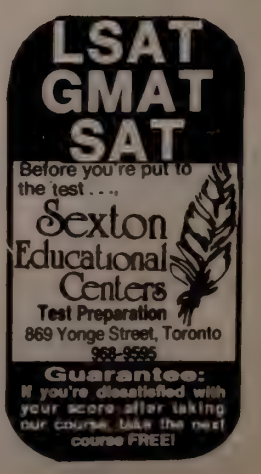
DIVISION III - THE PHYSICAL SCIENCES
Aerospace Science & Engineering
Architecture
Astronomy
Biomedical Engineering
Chemical Engineering & Applied Chemistry
Chemistry
Civil Engineering
Computer Science
Electrical Engineering
Environmental Engineering
Environmental Studies
Geology
Industrial Engineering
Mathematics & Applied Mathematics
Mechanical Engineering
Metallurgy & Materials Science
Physics
Statistics
Transportation

Pol-Sci deadline moved forward

A direct result of last week's occupation of the Dean's office is that fourth year Political Science students will have additional time to enrol in their courses.

At the press conference on Friday morning in the aftermath of the occupation, Dean Armstrong agreed to extend the deadline until Tuesday, September 25 for most Arts and Science students and Friday of this week for Political Science specialists. The added deadline was required in view of the acute crowding problems in fourth year politics seminars.

Members of the Union of Political Science Students (UPSS) will meet with Professor Dupre (acting Chairman of the department) and Dean Armstrong on Monday morning to discuss details of the extension and other problems within the department.



Student search in housing crunch frustrating

OTTAWA (CUP) Rising rents, plunging vacancy rates and disapproving landlords have left students in some provinces searching endlessly for a place to call their own.

The housing crunch is particularly frustrating for students in Nova Scotia and Ontario. In Quebec, the situation is only marginally better.

Hundreds of Halifax's 19,000 post-secondary students, attending the city's seven colleges and universities, are competing intensely for the few places available. Spiralling rent has forced students into an even tighter low-income housing market than last year.

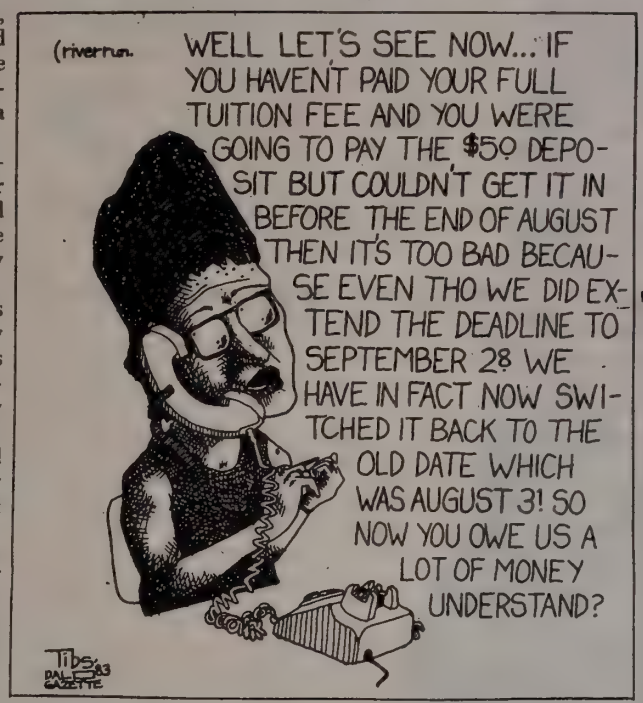
Student leaders in Halifax say the city's large number of post-secondary institutions, its geographic location and a sudden influx of students this year have exacerbated the problems facing those without a home.

"Everybody anticipated that enrolments would be going down but they haven't," said Judy Guthrie, Students' Union of Nova Scotia executive officer. "Residences are booked solid."

Guthrie said students who find accommodation outside the Halifax peninsula must take the bus for more than an hour to reach campus.

"Students may be able to find housing but often it's not conducive to studying because of transit problems. I know students who have to arrange their whole study schedule around catching the last bus at twelve."

In Ontario, students in several cities are vainly searching for a place to stay. Homeless students attending the University of Guelph are being warned they must look long and hard for affordable housing and will likely pay higher rents this year.



Guelph's student housing office has frantically been trying to help students find lodgings since July. Along with the University of Ottawa, Guelph has appealed through the media to city residents to secure more accommodation.

Barbara Hodson, Guelph's off-campus student housing director, blamed the housing shortage on higher interest rates and a decrease in the number of houses being built.

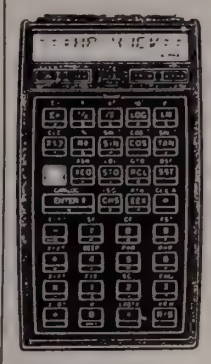
Students in Ottawa are also finding the search for off-campus housing bleak. Stuck with landlords who refuse to rent to students, some students at Ottawa's three post-secondary institutions have banded together to fight for their rights as tenants. Ottawa has one of the lowest vacancy rates in the country, a mere 0.2 per cent.

In Sudbury, students are desperately trying to find on-campus housing but their prospects look grim. Most spots in Laurentian University's residences have been filled; students are scouring the city for cheap places to live. They must now cope with greedy landlords who realize students are in a bind.

In Montreal, McGill students are encountering a market offering pricey condominiums but few low-income apartments. The City is slowly renovating its cheaper dwellings in the student ghetto and forcing more than 3,000 students to turn to more expensive spots far from campus.

"I just can't afford it," said Daniel Derosier, a part-time McGill student.

Montreal urban activist John Gardiner blamed the city for refusing to examine the social cost of renovating low-income dwellings. He said McGill should have shouldered part of the burden by developing affordable housing for students.



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Occupation

Continued from page 1

specialists.

But the reason he gave for changing the Faculty deadline was not the one the students wanted to hear. "I realize the visit of the Pope and the subsequent closing of the University has meant we will have to change the deadline for course enrolment," said the Dean.

On most other demands, Armstrong pointed out that any change in policy would have to be made at higher levels of administration. Enrolment restriction policy is set by the Faculty's General Committee, and this makeup of Tenure Committees is set out in the Faculties Memorandum of Agreement with the University.

Armstrong felt he had already fulfilled the remaining demands; balloting procedures were already under review, he had "long supported and encouraged" student "participation" (the students asked for "representation") on departmental committees, and had promised last year that the Science Lab Fee would be the first and last academic incidental fee in the Faculty.

Armstrong admitted that many of the means the Faculty uses to counter underfunding were "band-aid measures" but refused to acknowledge that the measures posed impediments to a quality education.

Response from the Ad Hoc Committee was mixed. Some felt buoyed by the media attention, the chance to meet the Dean with their concerns and the 350 signatures on their petition.

Others were frustrated by the Dean's refusal to act on so many of their demands.

Late Thursday evening Ava Szczurko, a spokesperson for the group, was positive about what had been accomplished.

"We worked from the grassroots, and we raised consciousness. We told people that the education system is in a crisis."

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the review

PLS:

Bringing The Past To Life

SHARON MACAULEY

A year ago, when the Poculi Ludique Societas (PLS) faced a severe financial crisis, an outpouring of support came from all over the world. According to Professor Alexandra Johnston, Principal of Victoria College and chairperson on the drama troupe's Board, a thick dossier is filled with letters from international scholars saying that PLS "is the only one in the world that does this (study and performance of early drama). Don't let it die!"

To the chorus of repeated acclaim and the tune of a $30,00 President's grant, PLS is now thriving. Its unique position as the world leader in the field of Medieval and Renaissance drama has been recognized by the University President in the form of a three year grant. The money enables the Society to finance "three quarters of an artistic director and half a secretary...the bare minimum of staff".

Professor Johnston sees the patronage as an opportunity "to contribute in an official way" to the University of Toronto, citing the group's recent appearance at the dinner for former President Dr. David Strangway as an example of this participation.

The fame which PLS now enjoys could hardly have been imagined twenty years ago. What began in 1964 as Professor John Leyerle's graduate seminar in Medieval drama has now become a respected touring theatrical company under the artistic direction of David Parry.

Parry, an original member of Professor Leyerle's seminars, brings to the group an extensive background in London theatre and an impressive academic record. Since his appointment as artistic director in 1977, PLS has set out ambitiously, producing major Medieval and Renaissance productions and grand-scale "cycle" plays every two years. The cycles, lengthy plays following the complete human cycle from the Creation to the Last Judgment, are the group's most unique and adventurous projects, on the merit of their epic length alone.

"Each one of these (the cycles) is an experiment," Johnston stresses. "My interest is to recreate the ancient conditions, try to look at the records of books and to answer: 'How would they have done it? How *could* they have done it?' "

Certainly, the logistics behind the production of a five hour show are mind-boggling. PLS takes its organizational strategy from its Medieval counterparts, dividing the production into a more manageable 27 little groups, each responsible for its own little episode.(Contemporary performances had many more in a single cycle). Explicit dramaturgical notes and a conference to discuss direction ensure uniform interpretation of the work by each of the groups. Finally, a storage shed owned by the Pontifical Institute of Medieval Studies houses the nine wagons that literally put the entire show on the road.





Scenes (above, left) from PLS' Passion Play

None of this could be possible without an exceptional core group of actors, technicians and administrators. Still true to its origins as a graduate seminar, the PLS relies heavily on graduate students of drama for much of the research, direction, acting and production. Moreover, the performances involve a varied assortment of actors; those who regularly participate in PLS dramas range from a Professor of Zoology to a Dominican friar.

The true strength of the group, however, lies in its broad-based appeal. Scholars and students mix with members of the public who are drawn by the spectacle and pageantry of the PLS shows.

Johnston recounts the story of two women who followed the 1982 production of the Toronto Passion Play "while on their knees, tears running down their faces" at the emotional religious ceremony. Children, too, are moved by the spectacle; in their enthusiasm, they often wander onto the playing area and steal the show.

PLS's popularity is, in part, the result of its mandate to perform the earliest drama while still making the plays accessible to a twentieth century audience. Its scholarly value lies in its true reproductions of original scripts and a willingness to seek out new material. This search has led PLS to explore previously untranslated Dutch scripts, with the November production of *Man's Desire and Fleeting Beauty* one of the new finds.

The future looks promising for PLS. Look for upcoming productions of a Christmas Coventry Pageant, the *Comedy of Errors*, and the Towneley Cycle in May.

CanFilm Books Hit And Miss

CYNTHIA MACDONALD

Considering the paucity of books on the subject of Canadian cinema, the recent arrival of two such volumes must be cheered. Still, the grave flaws which characterize both **Take Two**, an anthology of articles edited by Seth Feldman (who co-authored the Canadian Film Reader in 1977) and Peter Morris' encyclopedia **The Film Companion**, must be acknowledged.

FILM

It is significant, firstly, to note that all those involved in the project are Ontario - and particularly Toronto - writers; the result is a lopsided view of English Canadian film, with the concentration on Ontario product (yes, the province that brought you both *The Brood* and *City On Fire*) precluding any mention of the history and current state of western Canadian cinema. The portrait of Quebec cinema is thorough but distanced in both books. Had Jean-Pierre Lefebvre and Gilles Carle consented to to speak for themselves, rather than allowing a pack of professors and other assorted filmboosters to do it for them, **Take Two** might have made for a more interesting read.

This is not to detract from the work of the writers. **Take Two**'s chapter on Quebec cinema, for example, is well-written and contains, along with several intensive profiles of individual filmmakers, insight into heretofore unexamined aspects of the industry, such as the feminist fiction film and the French Unit of the National Film Board. The book is well-written on the whole, although some contributors tend to assume the turgid posture of textbook writers (a piece by Seth Feldman entitled "The Silent Subject in English Canadian Film" is a good example.)

The chapter on experimental film also requires some prior knowledge of the genre on the part of its readers, since the authors - most of them experimental filmmakers themselves, such as R. Bruce Elder and Al Razutis - have an unfortunate tendency to lapse into the terminology of their profession.

Take Two does not offer lively writing, with the exception of the criticism of Marshal Delaney and Martin Knelman (several examples of which are included at the book's beginning). More of this criticism would have been appreciated, as much for its usefulness in a film reader as for its literary merit. But the writing is generally solid, steady and reverent. Feldman is correct in stating, in his introduction, that the book confirms the possibility of studying Canadian cinema "with an intensity and seriousness usually reserved for foreign cinemas".

One is quick to note the glaring omissions in **The Film Companion**, but taking into account the book's 330-page mandate, such complaints would be unfair. One, however, must be mentioned: Morris gives us no information on this country's most noteworthy film artists - actors. Why aren't Donald Sutherland and Genevieve Bujold here, when little-known filmmakers Leo Ouimet and Boyce Richardson are? Further, Morris's Halliwell-like bias does not meet the objective standards of an encyclopedia. Are we to believe that Michael Snow is really "the most significant experimental filmmaker in the world"?

These complaints aside, the creators of **Take Two** and **The Film Companion** should be congratulated simply for bringing the books into existence. Work such as this proves that Canadian cinema is worthy of study, and will hopefully spark further analysis of the subject.

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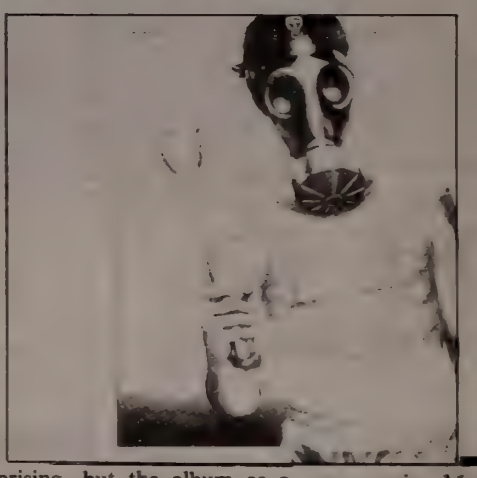
Jazz-Rock Reruns

Spirit
Spirit of '84
PolyGram/Mercury
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MUSIC

Spirit was one of the most interesting and eccentric bands of the late sixties. Only in California could a veteran drummer (Ed Cassidy) who had played for the likes of Thelonious Monk, Cannonball Adderly, and Gerry Mulligan team up with a young guitarist (Randy California, later to become his stepson) who was studying under Jimi Hendrix, to form a band that played an early version of jazz-rock and psychedelia. In its original incarnation (Cassidy, California, John Locke, Mark Andes, and Jay Ferguson) Spirit made some memorable music, best represented by the classic *Twelve Dreams of Dr. Sardonicus*. When the original line up parted company, what remained of Spirit struggled on, making albums that wound up in well deserved obscurity.

Spirit of '84 has two strong features about it — the original line up is together again, and most of the tracks are updated versions of early Spirit gems. Pieces like "Nature's Way", "Mr. Skin", and "I Got a Line On You" have been modernized just enough — by cleaner production, and the use of 13 "guest musicians" playing mainly keyboards and sax — to justify their inclusion here. The reappearance of "1984" (recently covered by Nash the Slash) should not be surprising, but the album as a whole remains an enigma. Why, and why now? One of the new tracks on the album, "All Over the World", contains a weak explanation that has to to do with the calls of the sixties ("Peace and freedom for all") starting all over again. More likely the band is testing the market for new fans. Judging by the new tracks on this album, older fans might do the band and its prospective fans a favour by pushing the original Spirit albums instead.


Spirit

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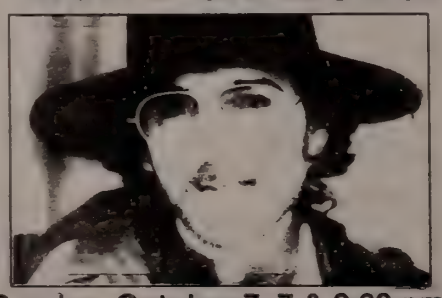
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for
SAC Board of Directors
Nomination Deadling - September 21, 4:00 p.m.
ELECTION DAY - October 4
Nomination forms available at SAC Office and Infodesks
Constituencies open:

APSC- 1	Scarborough - 2	TYP - 1
Dentistry - 1	Architecture & L.A.	Victoria - 1
Nursing - 1	Music - 1	Erindale - 1

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Evoking Elizabeth

BARBARA MENDEL

Neither a novel nor a collection of short stories Isabel Huggen's **The Elizabeth Stories** is, rather, an album of significant episodes in the life of Elizabeth Kessler of Garten, a small town in Southern Ontario. The eight segments

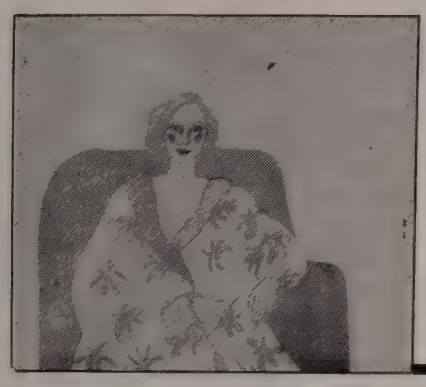
BOOKS

effectively chart the youthful Elizabeth's development and maturation. The first story, "Celia Behind Me", tells of nine year old Elizabeth's horrified discovery of her own overpowering instinct for self-preservation. In the last story, "Getting Out of Garten", she finds herself being grateful for this self-same impulse.

"My mother and her friends had secret lives", Elizabeth explains. "Growing up in Garten I learned that duplicity was as necessary, as natural to their existance as breathing." As her father is the bank manager, Elizabeth is expected to participate in this hypocrisy. When she disregards the code she betrays her parents and when she is unable to contain her emotions she betrays herself.

Her betrayal prompts Elizabeth to compensate with further betrayals. In "Into the Green Stillness" Elizabeth discovers her thirteen year old cousin forcing his younger sister to perform fellatio. To protect themselves the cousins tell Elizabeth's mother, Mavis, that Elizabeth had commanded Gracie, their mentally retarded sister, to grovel in the forest and to be her slave. Mavis believes them and, in order to confute the story, Elizabeth destroys the path that she and Gracie have been cutting through the woods thereby betraying Gracie's innocent, trusting love.

Were it not for Celia, a pathetic, diabetic child, Elizabeth would assume the role of neighborhood loser. Mavis orders Elizabeth to be nice to Celia, threatening to spank her in public if she disobeys. The strain of being nice to Celia finally overwhelms Elizabeth and she verbally and physically attacks her screaming "You little diabetic fart! I hate you!" Her parents "became so soured by their own shame that they slapped my stinging buttocks



The Elizabeth Stories

for personal revenge as much as for any rehabilitative purposes."

Mavis believes that people's misfortunes are invariably a punishment for their misdeeds. Better, then, to ignore them and cover them up. Elizabeth's misfortunes, however, are far too obvious to hide. In "Jack of Hearts" Elizabeth, the tallest, plays the title role of Jack in the ballet school recital. After the curtain she shouts into the auditorium, "I'm really a girl, I'm really a girl!" She lives outwardly with her failures and in this way learns how to live in spite of them.

Though the story lines are familiar, Huggen's treatment of them is effectively related by the fully developed character of Elizabeth. Her perspective is distinct and consistant. The imagery and dialogue are remarkably minimal but in being so become evocative of the petty Garten mentality.

Huggen's stories bear a resemblance to the work of Alice Munro, although Munro's girls and women tell their stories from a greater distance. While we admire Munro's great artistic talent, in Huggen's **Elizabeth Stories** we are drawn towards the character and toughness of her heroine. Elizabeth is similtaneously affected and affecting and when she finally leaves to go to university we admire her for being "wounded, but still intact."

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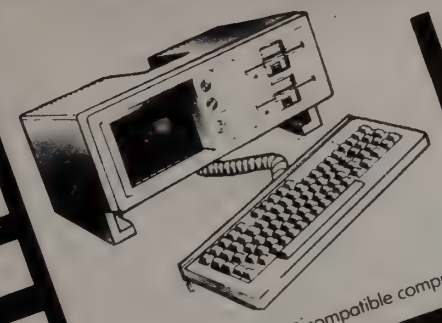
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COLIN TAYLOR

THEATRE

The Poculi Ludique Societas has acquired, over the last twenty years, a reputation as a world leader in the presentation of Renaissance and Medieval drama. It has not done so, however, with shows such as the production of Christopher Marlowe's **Dr. Faustus**, currently playing at the George Ignatieff Theatre.

A disappointingly pedestrian affair, this show finds the troupe being much too true to its roots as an amateur company. The production is burdened by poor performances and technical errors, and is mounted in an ugly theatre, to boot.

It's difficult to imagine what director Skip Shand had in mind when he chose the Ignatieff. With such a large cast and so many complicated scene changes, the constricitive stage is not the most practical setting for the show. It allows for partial exits(with arses sticking out through the hideous blue curtains) and lengthy, noisy scene changes.

But these are the least of the show's problems. A big one is the weak supporting cast, peopled with actors of the finger wagging, clench-fisted, falsetto voiced school of emoting. A bigger one is that of the lead actors themselves. Robert Bruce Latimer fails in a big way to present a convincing portrayal of Faustus. His is a simplistic rendering of a complex character. He has all of Faustus' arrogance but none of the restless curiosity, audacity and excessive presumption that one finds in Marlowe's tale of the Renaissance scholar who sells his soul to the devil in exchange for gratification of his pride and ambition.

Latimer never varies much from a single-minded obsession with proper pronunciation and when he does change gears, he lowers his voice for dramatic effect, only to become inaudible. Partly because of Latimer's monotony and also because of Shand's unsure direction, the play's transitions are not clearly punctuated. We go from Faustus' initial commitment to evil, to his tragic death, with nary an idea of how we got from one to the other. The central conflict of the play - the struggle between the good and the evil forces for Faustus' soul - is submerged under Shand's and Latimer's arbitrary approach to the text. It is perhaps also not unreasonable to ask that Faustus be something of a commanding presence, and Latimer is without the necessary equipment in this respect.



Dr. Faustus: finger-wagging and fire-breathing

The same is true for Alex Fallis' Mephistopheles. Fallis is an intelligent actor and he moves beautifully, but his Mephistopheles lacks a sinister air, or some such quality, to set him off sufficiently from the other characters. Both Fallis and Latimer are too easily swallowed up in stage activity.

What the show does offer are a few genuinely funny moments, particularly in the parade of the Seven Deadly Sins, where John Kenny's "Pride" and Frederick Omstead's "Gluttony" are both impressive. David Philip's "Robin" provides the show's only consistently good performance. And of course, where be Alex Fallis, there be firebreathing. Fallis, a master of the art, brings the production to life for a moment with his spectacular fire tricks. Damn good costumes too. But the show needs a little more work and a lot more imagination before it can take its place among the best that PLS has had to offer.

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FAUSTIAN DIALOGUE

ROBYN—MARIE BUTT

For their night on the town, Stud and Arthur, residents of High Pines Rest Home, attend the PLS' **Doctor Faustus** *at George Ignatieff Theatre.*

Hey Arthur. Arthur! You awake?

For whose sake?

You watchin'?

Yes.

You like this here the-ate-er?

Who ate her?

Dr. Hospiss.

First kiss?

Who's diss. Hah! Get it? Hah! You get it eh, Arthur?

Oh.

I like this show. Them devils is wild-lookin'. There's one looks like you!

What're they saying? Got mud in my ears.

It's some foreign dialect. Useta speak it 300 years ago. All them actors hadda learn it. Musta took work.

What're they doing?

Dr. Fossdiss is buyin' up evil like it was cheap sileage. Most guys is wearin' those fantastical clothes. And the devils is doin' them modern dances and a lotta wild fire tricks, and them dumb servants is - OH! ARTHUR! *He's playing with his thing!*

What? Where?

Right there, that dumb one. I love them dumb ones. The smart ones is too ponderous. He's fiddling with his thing and callin' up the devil.

You don't say! Did he come?

Arthur! Don't be rude. This here's the the-ate-er.

Well they should speak plainer. They're all trying to be Limeys.

Arthur it ain't like they do it for a living.

Then what're they doing it for?

Love. Plus hard cash. The president give 'em money.

He should watch who he throws it away on. There's cultists.

Shoulda sold *you* to the devil. These guys take shows on the road.

It's too slow. Feels like I'm watching through molasses.

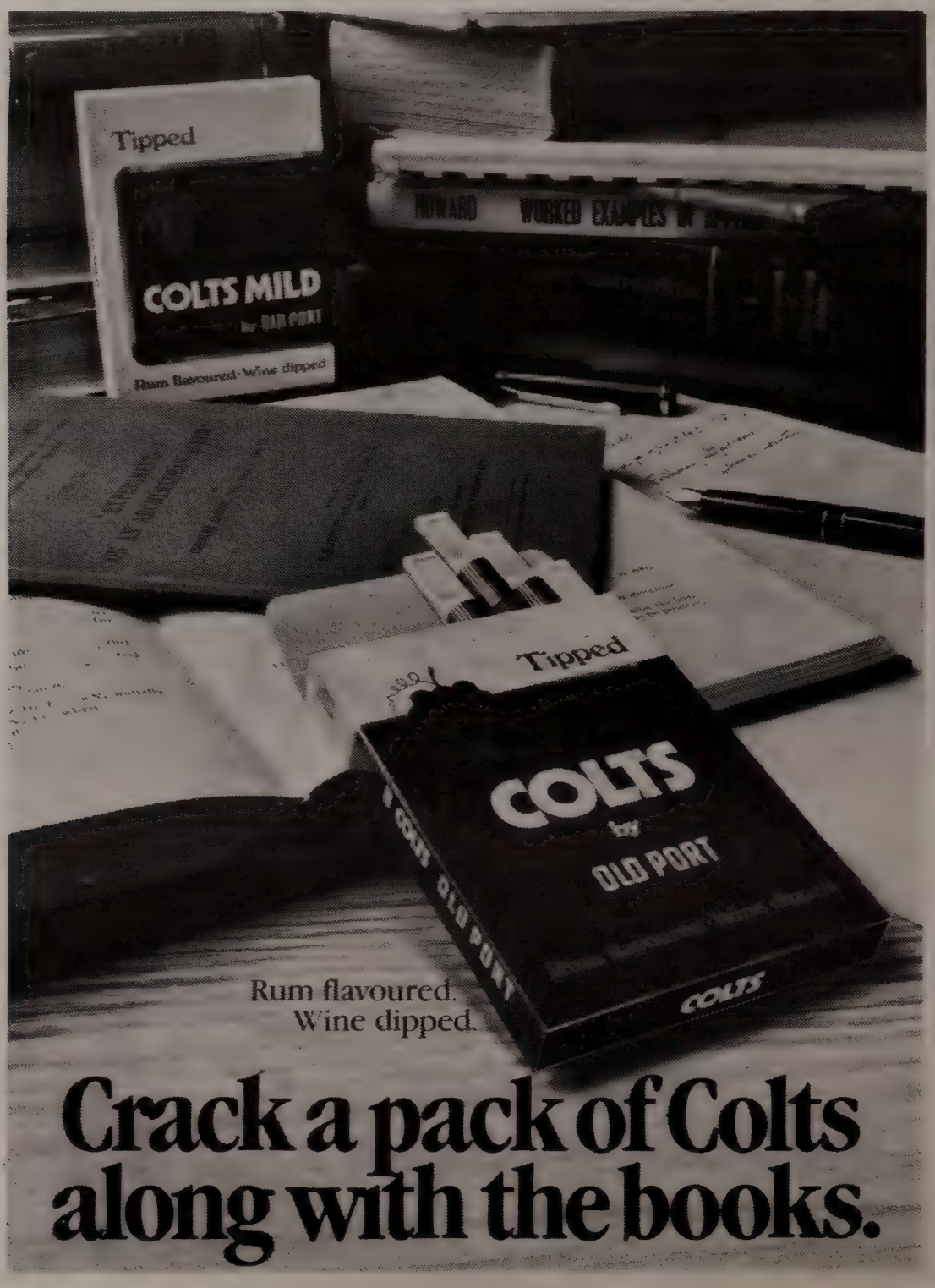
Here, let me wipe your glasses.

Didn't help.

Y'old coot. We'll go play video games after.

I knew you'd come round. Now I'll shut up and you can get your fun.

In this way, Arthur and Stud both enjoyed their night on the town.



Gillis' Dances Of Vulnerability

JANET MILLAR

DANCE

When Margie Gillis first appeared on the Canadian dance scene, she was likened to the legendary Isadora Duncan. In a country flooded with technique-oriented modern dancers, Gillis' smooth naturalism and long flowing dresses came as something of a departure, hearkening back to the basic exploration of movement.

Now known for her "raw expression", Gillis has returned to emphasizing emotion and basic movement for impetus. Her choreography and dancing is strong and inventive, as a recent performance at the Music Hall attests.

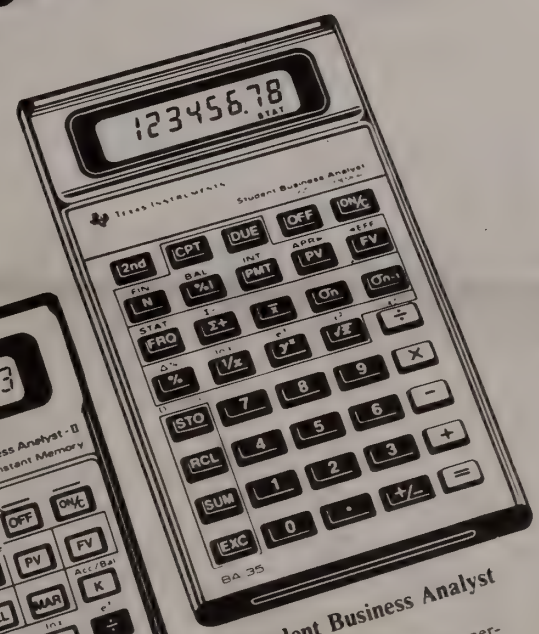
The vulnerability that has become a recurrent theme in much of this dancer's repertoire is desplayed to good effect in her latest program, **New Dreams**. The opening piece, "Lush Life", evokes a woman's gradual descent into alcoholism. Clothed only in a blue slip, the character seeks to extricate herself from a bar stool, working as she does against an unwilling, degenerating body. Even when free, she is unable to walk. Any attempt to flee is thwarted by cramped and immobile muscles and finally, her helpless contortions lead her to the floor.

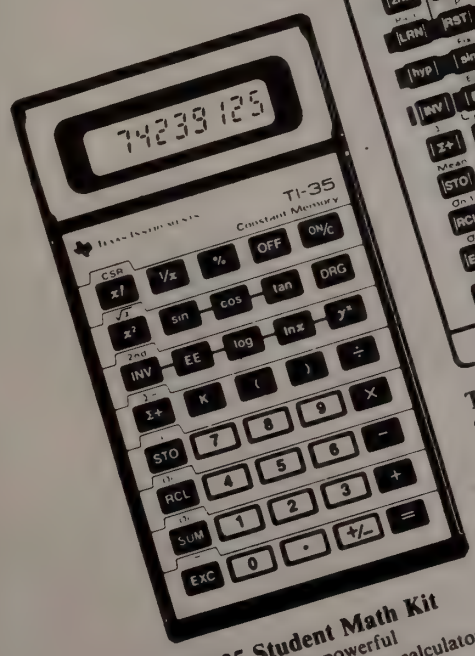
"Nocturne", in a similar vein, was choreographed by Martha Clarke and is a somewhat lighter exploration of the vulnerability theme. Its subject is an aging Prima Donna who refuses to accept the passing of her prime. Gillis appears on stage in a white topless tutu, one withered arm crossing and covering her chest, and her head swathed in white gauze. This dying swan is unwilling to relinquish her role, even as her performance struggles under the weight of muscle spasms and a bad back. The would-be star turn culminates in the dancer's removing her hair ribbons, fancifully used to support her hobbling exit from the stage. All performed to Mendelssohn, "Nocturne" is a delightful, inventive piece.

Margie Gillis has, in her own way, become a modern dance sensation. The large and varied international audience she commands is a testament to her success, given the difficulty many dancers face in filling even home-town halls. Her dedication to and genuine enjoyment of dance shines through her performance; her gracious acceptance of applause is tinged with an obvious sense of surprise. Certainly her enthusiastic presentation of two encores merits noting: how many modern dancers would do the same? Not many modern dancers receive roses, either, but not many merit them as Gillis does.

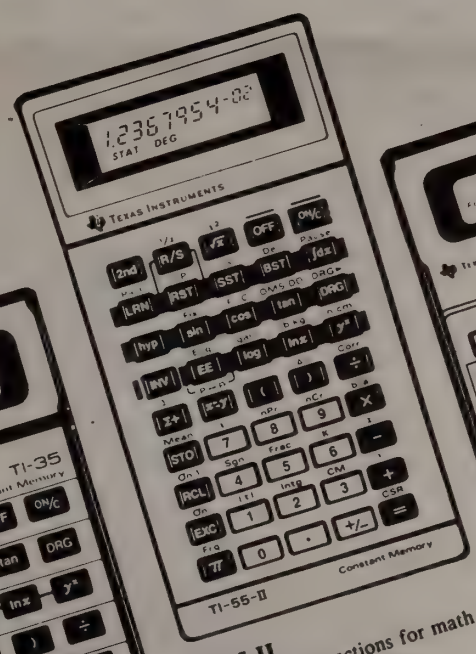


The Intellectuals

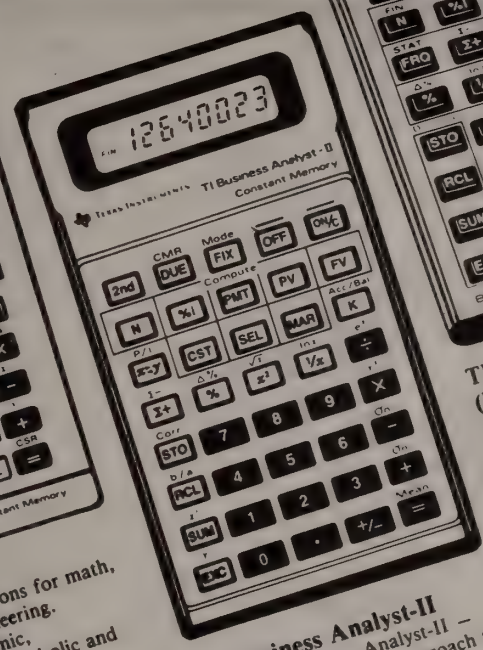




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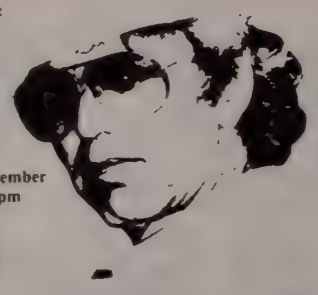
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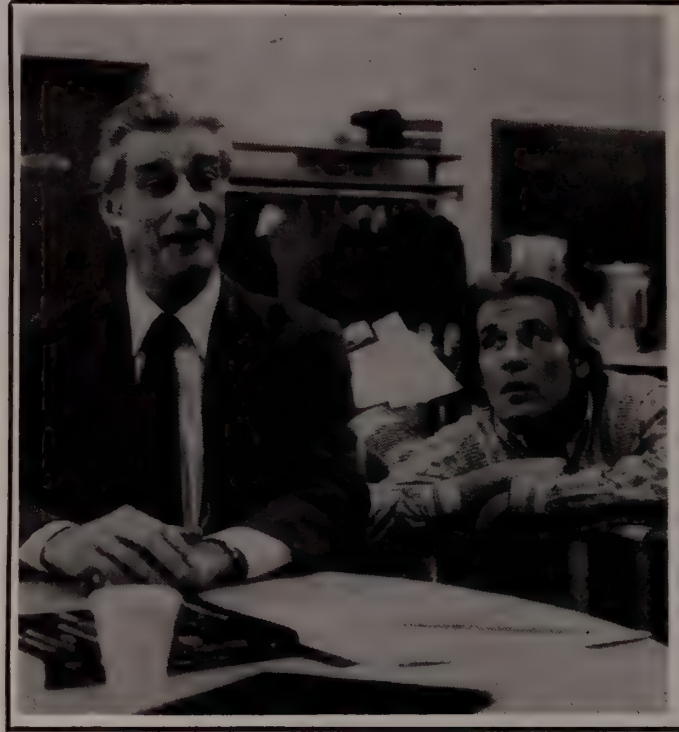
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photo by Donna MacLachlan

Marg Lawson representing Accessibility U of T

U of T night at the Jays

BY DONNA MacLACHLAN

Marg Lawson should have stayed in to pitch the rest of the game. As it was, her relief in the form of one Jim Clancy of the Blue Jays, spoiled an excellent first pitch of the game by Lawson to lead the Jays to an embarassing 10-4 loss to the Boston Red Sox at the U of T night at the Blue Jays.

An avid baseball fan, Lawson was elated at being asked to throw the first pitch. She said "both SAC and ACCESS U of T approached me, hesitantly, as they thought it might be an imposition for me to do it. I was thrilled with the offer, especially since it helps to support the drive to build a wheelchair ramp at the Medical Sciences building.

Lawson fired a ball autographed by Buck Martinez, but confessed that "it wasn't a marvellous pitch." After the pitch, Lawson quickly left, so as not to miss a minute of the game or the good times to be shared with the U of T fans in attendance.

U of T made a notable showing with Scarborough Campus students decked out in white painter caps; the Engineers' Lady Godiva Band was "instrumental" (sort of) in playing Oh Canada and various other kitties throughout the game. In addition, U of T fans revealed timing and coordination as they initiated and participated in numerous "waves" that were unquestionably superior to those of the students from Waterloo.

Soccer goes intercollegiate

TORONTO (CUP) Women's soccer is finally being added to Ontario's intercollegiate schedule of fall events this year.

Its status on the intercollegiate level is new, but women's soccer has been attracting a great deal of attention during the past few years.

At U of T, 19 women's teams compete at the intermural level in a two tiered league. In just 4 years, the league grew from a one day tourney to the present league structure that has 6 league games plus a round-robin championship.

Indications are good that the sport has a very healthy future in Canada. For the past 5 years, women's soccer has been played on an ad hoc basis among schools including Western, Laurier, Brock, York and Guelph, all of whom will participate in this year's tourney.

Early last fall, a rush of enthusiastic women prompted administrators to consider taking the program to the inter-collegiate level. The Ontario Women's Inter-Collegiate Athletic Association (OIWAA) gave preliminary consent for the universities to begin organizing teams in an attempt to judge the feasibility of creating a league.

Some concern was raised about the overlap of the soccer and field hockey season. It is not expected to be a major problem, however, as other sports such as basketball and volleyball thrive despite scheduling conflicts.

The biggest concern as far as U of T is concerned, is the demand on field space. Already established intercollegiate teams such as the field hockey squad are forced to practise at 7 in the morning in order to get field time. U of T's Intercollegiate Coordinator, Liz Hoffman says, "there is a real crunch on field space" but added that the problem can be worked out.

Sanction B soccer has an eight team commitment already and a promising future season. Soccer is a unique sport, not naturally supported by the high school system. In this instance, community clubs and teams provide the feeder system.

Women's athletics administrators are also looking down the road to the possibility of sanction for women's soccer at the national level - by the Canadian Inter-Collegiate Athletic Association (CIAU). Both women's soccer and ice hockey are offered in other conferences, so the possibility for national-level competition is there.

The last sports to be included in the CIAU championship competition were cross country and indoor track in 1980. They, too, had previously been league events.



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SPORTS

BLUES NOTES

Women Runners Finish Second at Queen's

Karen Dunstan led the U of T women's cross country team to an eighth place finish among American and open teams participating at the Queen's Invitational meet Saturday. The Blues were edged out of a first place finish among Canadian schools by a strong Western field. Coach Peter Pimm believes this year's very strong team should give the top dog Western team a run for their money in the OWIAA finals. On the men's side, Andy Jones, a veteran runner, turned in U of T's top performance with a 29 minute run over the 8km course. The men finished well back in the exceptionally strong field of 16 teams. The top three finishers were teams from the States. Coach Pimm said "This meet is simply a good hard run for the team." The team didn't slacken up on their workouts prior to Saturday in order to rest for the meet. According to the team trainer, the runners should shave a minute off their times after competitively preparing for meets this week-end.

Rugby Blues Lose One, Win One

The Rugby Blues played their first matches of the season at Carleton on Saturday and came away with a win and a hard fought loss. The Blues second team, according to Coach John Charlton, "out classed and out played Carleton" on way to a 14-10 victory. Rookies John Wrem, Perk Robinson and Gabe Dincik each scored tries for the Blues side while Bret Hennensent kicked a convert. The Varsity Blues fielded a team featuring only 2 returning players to lead 13 rookies. Charlton said "inexperience and unfamiliarity allowed Carleton's veteran side to jump to a 12-0 half time lead." Carleton increased the lead to 16-0 early in the second half, but the Blues got on track and came back with two tries by Charles Jones at the 20 and 28 minute marks. Jones also kicked both converts to put the Blues into the position of looking for the try to win the match. The Blues pressed Carleton inside their 20m line for the last 10 minutes of the game, but fell short 16-12 at the final whistle. Coach Charlton urges that there is still room for several more hard players and that any interested should come out to practices at back campus between 5 and 6 evenings this week.

Homecoming Spirit, Catch It!

This year's Homecoming game pits our Blues, last year's Yates Cups Champs, against the number two ranked football team in the country, McMaster Mauraders. In order to add even more excitement to this match-up the Department of Athletics and Recreation and Alumni Affairs are expanding the scope of Homecoming beyond traditional participants in order to draw up a wide range of activities. The week-end of the 18,19,20 and 21, of course, week-ends start on Thursdays, features a Homecoming Parade, Pep Rallies, Fraternity Parties, Engineering Pubs, brunches for honoured alumni and yes the Labatt's balloon will be here to sweep you away to the game. Get ready now, because the week-end is gonna blow you away.!

Tennis Team Wins First Tourney

The U of T Women's Varsity Blues team started their season off on a winning not depite being plagued by colds and flues over the past week. They captured the championship title at the Mayfair West Racquet Club on Saturday with sweeping victories over RMC and Windsor. The Blues won 22 of 24 matches played. U of T veterans Lynn Salo, Gillian Grant, Jane Sleath and Natalie D'Souza as well as recruit Mario Lirio put in winning performances in singles and doubles play. Rookies Beth Kohan and Jill Eagleson rounded off the team's successful day showing why they were among the 7 chosen for the team from a field of 30 that tried out. The women's coach, John Naccarato, was extremely pleased by the girl's performances saying "it is one of the most uniformly strong teams in the league as the level of play of all seven players is high calibre." Now that teams selections are complete, training will be intense in preparation for the upcoming Ontario championships in late October. Both the men's and women's teams will be travelling next week with the women heading to York and the men to Queen's.

Healy Leads Blues Back

BY AL SAPLYS

It wasn't pretty, but as the saying goes, a win is a win. The football Blues opened their home schedule by stealing a victory from the Wilfred Laurier Golden Hawks by the narrow margin of 18-16.

Ranked 7th nationally prior to the game, the Blues evened their record at 1 and 1 while Laurier fell to 0 and 2. The Blues' plan, to exploit Laurier's weak defensive secondary, fell into place as they passed for 193 yards and only rushed for 91.

Laurier's running game was traditionally strong as the Hawks were led by fullback Randy Rybanski who rushed for 324 yards.

Laurier's two touchdowns came on well executed pitches and quarterback option plays. The Laurier kicker, however, missed two field goals and his poor punting kept the Blues in the game.

Lance Chomyk, on the other hand, proved why he was chosen in the pre-season as an allstar kicker. Chomyk connected on 3 of 4 field goals and averaged 48 yards per punt.

The Blues only TD resulted from a blocked punt by defensive back David Greenway which was picked up by Bill Morassutti who ran 33 yards for the major.

Rookie quarterback Tim Healey played most of the second half and was outstanding. Healey completed 13 of 17 passes and picked apart Laurier's secondary by passing at will to the Blues' talented receiving corps.



The Blues defense close in on a Laurier ball carrier. Mitchell said, "The rookie defense are maturing at a rate we had hoped they would."

photo by Glen Tanaka

Coach Mitchell praised his specialty teams performance. "We just rushed with 9 men and tried to put as much pressure on them as we could and force them to make mistakes."

Mitchell was also pleased with the development of the defense. "The linebackers played well and the rookies are maturing at a rate we had hoped they would."

Defensive back Vince Salayar gave credit to the Laurier offence. "Their fakes were very good and we didn't think their QB could throw as well as he did."

Rookie linebacker Duncan Ellis had a fine day as well in blocking a punt and recovering a fumble. "We were very intense today, our line wore them down and we've improved our coverage against the rush."

The Blues next game will be in Guelph to play the Gryphons on Saturday.

Zane nets 2 in Blues' Triumph

BY MONICA DUVALL

Varsity Stadium was the scene of the first regular season victory for the soccer Blues on Thursday when they defeated York 2-1.

Again, Blues' star Riccardo Zane turned in an exceptional performance. Within the opening minutes of the game, Zane took advantage of an outstanding kick by goal keeper Kim Vincente that sent the ball past midfield. This early lead for the Blue did not slow them down. The blue sweaters dominated York and kept the ball in York's end for the rest of the half.

Before the half was completed Zane had put the Blues on the score board again. Zane received a pass from Bill Mackrell and turned it into a 2-0 lead.

Action slowed down a bit in the second half. The Blues had good ball control but they were tying the ball up too much. The York team took advantage of this in order to get back into the game. When the Blues were unable to get rid of the ball after a free kick by York, York snuck onto the scoreboard with a kick from close in.

York went to the long passes in an attempt to get the equalizer but were thwarted. On one instance, the Blues' Nikitas Vretanos picked a long pass off with his head to send the ball right towards the York net. Vretanos also had a good, hard shot on the net and missed only by a fraction.

York's several corner kicks which the Blues converted into up field drives revealed one one area of weakness in the attack. Blues' Dominic Basile sent an excellent pass to Zane who got into a good scoring position forcing a York player to resort ot fouling him.

In the second half, the Blues outshot York 5-4 but were unable to build a greater lead. The Blues will be working hard this week in anticipation of a match against Queen's here in Toronto next Saturday at 3 p.m.



photo by Hassam Jamal

Riccardo Zane.

Blues' Oh Wins Golf Tourney

BY CHRIS GLOVER

On Thursday, an underdog on U of T's golf team, Grant Oh, pulled a surprise victory at the York Invitational Tournament.

Despite a strong wind, and despite pin placings which Oh described as "rude, crude, and disgusting," Grant shot a 78, six strokes over par. His score pushed the Varsity A team into second place in the field of twelve. The Blues B team finished fourth.

UofT's golfing arch-rivals, Waterloo, who have fielded an exceptionally strong team this year, won the tournament while Wilfred Laurier placed third.

In competition among the the U of T players, Mike Foxwell came second with an 80, and Rick Anderson finished third with an 82. Most of the players felt they had not played up to their capabilities. Raymond Oh (Grant's brother), Mark Waden and Ian Lindsay, who have handicaps between three and five, were in the high eighties on this troublesome day.



photo by Chris Glover

Grant Oh toasts his victory

However, U of T did gain some ground in the team standings. At a tourney earlier in the week they finished third behind Waterloo and Laurier.

In the past U of T dominated the golf league with little trouble; this year, however, the competition has become tougher. Coach Tony Verde remains optimistic though. He has narrowed the team down to five players: Grant and Raymond Oh, Mark Wadey, Ian Lindsay, and Rick Anderson. And Verde expects his team to win at this Thursday's semi-final meet in Guelph.



A Royal Visit in John Waters' *Desperate Living*. *See pg. 12.*

FOOTBALL PREDICTIONS. P.20

THE VARSITY

ISSUE NO. 7 VOL. 105 THURSDAY SEPTEMBER 27 1984

Ontario student federation leaves national counterpart

By SUNNY BUSKERMOLEN

The student movement in Ontario headed in a new direction recently, as it broke official ties with its national student organization.

Delegates attending the Canadian Federation of Students-Ontario/Ontario Federation of Students (CFS-O/OFS) fall conference voted September 23 to end "congruency" with the Canadian Federation of Students (CFS).

The principle of congruency, that students should be organized provincially and nationally within one organization, was accepted at the founding conferences of CFS in 1981 and of CFS-O in 1982.

Students at that time decided that one common membership in all components of a new national organization - CFS, CFS-O and CFS-S (the latter refering to CFS-Services) was vital in order to achieve communication and co-ordination.

However, Ontario members have now rejected this concept, deciding instead to re-direct the organization's focus to the provincial level. CFS-O/OFS (simply "OFS" after the change occurs) will, however, work toward co-operation with CFS before the January, 1985 conference.

"The congruency issue has become very complicated," said Kent Harrison, representing Queen's Alma Mater Society. "We have to look at what's best for the provincial organization."

Harrison, who moved for non-congruency with CFS, explained that the provincial and national organizations are not sure about how they should be relating to one another.

"It's just going to be logistically easier to work with," said Harrison.

Monika Turner, CFS-O/OFS chairperson, agreed that the move would simplify matters. "If we're both stangling each other with by-laws, we'll never reach our full potential," she said.

Turner views the decision as a provincial vote, and not an "anti-CFS" action. She did indicate, however, that provincial members recognize certain problems with CFS.

"CFS is not the perfect organization which was promised in 1980 in the restructuring debates," said Turner. "Also, it's not secret that CFS is undergoing financial difficulties,"

"I think what OFS is saying is 'let us do provincial development growth, and that way CFS can benefit,'"said Turner.

The decision to end congruency may make the provincial organization more appealing to certain institutions, including the University of Toronto, Brock, Laurier and Windsor, said Turner.

Under the old policy of congruency, a new member could not just join OFS, but had to join CFS-O, CFS and CFS-S as well. This meant a levy of $7 per student: $3 for CFS-O, $3 for CFS and $1 for CFS-S.



Monika Turner: "Its no secret CFS is undergoing difficulties."

Beth Olley, CFS chairperson, expressed concern at Ontario's move to end official national-provincial ties.

"The hastiness of a decision like this is dangerous," said Olley, "A national organization without Ontario will be down the tubes."

According to Olley, the move will set a precedent for the other provinces, and could result in the weakening of the national student movement.

Olley admitted that some simplification of the present system was necessary, "This is not the one we were counting on, though," she said.

"It was clear that the provincial organization had to do something or risk its own members, but to have the organization go to non-congruency was a surprise." said Olley.

Other CFS-O/OFS delegates argued during the debate that the move may have a detrimental effect on the student movement as a whole.

"What we did by passing

Continued on page 2

SAC to fund Women's Centre, education lobby

By JOHN LORINC

A financial commitment to the U of T Women's Centre and at least two fullfilled campaign promises are the highlights of this year's Student's Administrative Council (SAC) proposed budget.

At Monday's Executive meeting, SAC voted unanimously to pass the budget, prepared by Finance Commissioner Greg Tugg, onto the SAC board next week for final debate.

The major feature of this year's budget is an allotment of "up to $5,000" towards the installation of a Women's Centre on the St. George Campus.

The money would come with a conditional provision made by the Finance committee that it is "payable upon the attainment of space and a constitution acceptable to the SAC Board."

According to Helen Humphrey, Women's Commissioner, the term "acceptable constitution" implies that the centre must be accessible to all women at the university and decisions concerning the centre will be passed by a majority vote rather than a consensus (unanimity).

Humphrey said within the SAC Executive and the Finance Commission, this definition of "acceptable" has been generally agreed on and will be the main criterion for evaluating the constitution brought forward by the Coalition for a Women's Centre (CWC).

She said the CWC has already drafted a statement of principles and will be meeting soon to work on a constitution.

The real obstacle for the Women's Centre now is lack of a location. With space on campus at a premium, Humphrey said, "they (the coalition) have no place in mind."

She said the Coalition is "willing to take anything" at this point.



Helen Humphrey

Photo by Rick Hayward

The other significant features of the budget this year include the promised increase of funding for clubs, the suburban campuses, the Blue and White Society, and the Underfunding Committee.

In the campaign last spring, the Jones ticket promised to double the allocations for clubs and suburbs, and this has been done.

Also notable is the figure of four thousand dollars given to the Underfunding Committee ($2,000 more than last year) to prepare a comprehensive report on underfunding effects at U of T.

SAC will use the report to lobby the provincial government and the Bovey Commission on the Future of Ontario Universities. As well, they hope to use the money to raise student awareness about the problems of underfunding.

The allocation of $1,850 for "Elections" is an indication that SAC will assume a higher political profile during the expected November provincial elections.

The External Commission, led by Nye Thomas, will use the money for public all-candidates forums, media conferences, information tabloids and lobbying during the election.

This year SAC will have

Continued on page 2

Won't side with faculty
page 9
Francophone network
page 9

Engineering conference may change image

By NATALIE OMAN

The 17th Congress of Canadian Engineering Students will spearhead an attempt by some of the U of T engineering students to alter the popular image of the engineers. This image-change counters the efforts of many Engineering Society (EngSoc) officials to promote the "beer-guzzling partier" stereotype.

David Stubbings, Chairman of the organizational committee, emphasizes that this year's congress will be different than previous ones in that the lecture series given by high-profile representatives of industry, politics, education, and professional associations will be open to the public.

This controversial policy of allowing non-delegates to attend lectures is only one of a number of measures being taken by CCES organizers to change the commonly held view of engineers. Stubbings is determined that the conference should succeed on an educational level. "Of course people go to a conference to have a good time. But we want to make sure that people go home with more than a hangover."



Engineers at H.H. Farm: changing the image.

He sees the conference as an opportunity for establishing connections and friendships across the country, and suggests that other disciplines should organize similar congresses to be held in one area simultaneously in order to give students exposure to an even wider cross-section of their contemporaries.

Both Stubbings and Centennial Committee Chairman Gus Rinella commented that a lot of misinformation has contributed to the negative stereotype and see the congress as a means of letting the public see the serious, "intellectual" aspect of engineering students.

Stubbings noted that the Office of the Dean and

Continued on page 2

NEWS MEETING

THIS FRIDAY AT 3pm

Get acquainted with the concepts

HartHouse

THURS. SEPT. 27	JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.
MON. SEPT. 24 - FRI. SEPT. 28	"GET ACQUAINTED WEEK" at the GALLERY CLUB - see what the buffet and a la carte menu have to offer. While at dinner, choose a FREE appetizer with any entree ordered from the menu. Dinner: 5:30 - 7:30 p.m. weekdays. If a visit at lunch time suits your schedule service is from noon - 2:00 p.m.
THURS. SEPT. 27	CHESS CLUB OPEN MEETING at 4:30 p.m. Speed Tournament will follow with a prize fund. Club activities for the year will be discussed and memberships sold for $4.00. Refreshments served Chess Clubroom. All U of T students welcome.
THURS. & FRI. SEPT. 27 & 28	"HART BEAT" PUB NIGHTS IN THE ARBOR ROOM. LIVE "D.J.'S" WITH HOT MUSIC. DISCOVER HAPPY HOUR SPECIALS AND BONUS POPCORN AND DRAUGHT ON TAP - WINE AVAILABLE ALSO. MEET NEW PEOPLE AND DANCE TO THE BEAT OR BRING ALONG OLD FRIENDS. 8 p.m. to past midnight.
SUN. SEPT. 30	MUSIC HART HOUSE - 475 SUNDAY CONCERT — "THE OXFORD STRING QUARTET" Terence Helmer, viola, Andrew Dawes, violin, Kenneth Perkins, violin, Denis Brott, cello. Programme: STRING QUARTET OP. 8 (Shostakovich), SHORT WORKS from the Quartet's soon to be released album and STRING QUARTET No. 2 in D MAJOR (Borodin). 3 p.m. Great Hall. Tickets at Hall Porter's desk upon presentation of Student Card - two tickets per student. FREE.
MON. OCT. 1	RECREATIONAL ATHLETICS — LIMITED ENROLLMENT FITNESS CLASSES—$10 per term. Openings still available in three classes: Fridays at 6 p.m., Saturdays and Sundays at 4 p.m. Pre-register Room 101. MASTERS SWIM to build speed and endurance. Classes Tuesday and thursdays 2-3 p.m. Fee; $30 per term. Pre-register Room 101.
	AMATEUR RADIO CLUB — OPEN MEETING "COMPUTERS AND AMATEUR RADIO." Hear and update on the latest in technology. 7 p.m. North Dining Room. All welcome to attend.
	ART FILM SERIES — "FILMS BY AND ABOUT WOMEN" Four shorts are offered - "FACE," "LA PLAGE," "CLIMATES"" and "BEGINNINGS". Screenings at noon and again at night, 7 p.m. in the Meeting Room.
TUES. OCT. 2	CAMERA CLUB — DARKROOM CLASSES "Beginner Film Processing" 7 p.m. Clubroom.
WED. OCT. 3	MUSIC AT HART HOUSE — "JAZZ PUB PLUS" JANE FAIR, 8-11 p.m. ARBOR ROOM.
	DEBATES — RESOLVED THAT: "THIS HOUSE SUPPORTS ABORTION ON DEBATE." Honorary visitor Dr. Henry Morgentaler. 8 p.m. Debates Room. All U of T students welcome.
	T'AI CHI CH'UAN CLASSES held Wednesday evening until April. Pre-register for 6 p.m. beginners, 7 p.m. intermediates and 8 p.m. advanced in Room 101.
THURS. OCT. 4	CAMERA CLUB — DARKROOM CLASSES "Black and White Prints" 7 p.m. Clubroom.
	MUSEUM WITHOUT WALLS SERIES — PERFORMANCE ART FEATURING "PHENOMEN ENSEMBLE" a multi-media performance experience. Performances of The Sight of Sound and Animal Talk offered. 8 p.m. Music Room.
TUES. OCT. 9	CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon-1:00 p.m. "Photography Critique." Bring in your prints, negatives for comments–expert advice available. Camera Clubroom, basement level.
THURS. OCT. 11	JUSTINA M. BARNICKE GALLERY opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye - fibre relief wall hangings. East Gallery: Susan Scott - works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday-Saturday 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.
	PRE REGISTER
	ART CLASSES — THURSDAY EVENINGS 7:30-10:00 p.m. OCT. 11-DEC. 6 and JAN. 10-MARCH 14. LIMITED TO 25 students so sign up early at the Hart House Programme Office (weekdays 10 a.m. - 5 p.m.). Fee: Students $40, Alumni $45. INSTRUCTOR: Diane Pugen emphasis drawing techniques, brush and ink wash.

WIDE OPEN HOUSE PRIZE WINNERS

HUGH DUTHRIE	VICTORIA COLL. III	DINNER FOR TWO
MICHAEL KLASSEN	ST. MICHAEL'S COLL. III	DANCE LESSON
SARA PETERSEN	MEDICAL GENETICS I	$50 TUCK SHOP GIFT CERTIFICATE
SARAH ENGLAND	UNIVERSITY COLL. III	100 MEAL TICKETS FOR THE GREAT HALL.

WINNERS PLEASE BRING THEIR STUDENT CARD AND SEE LINDA OFFMAN, BUSINESS OFFICE.

Career Day students disappointed

Job-hunting students were disappointed at the offerings at yesterday's Career Day, but remain confident about their career prospects.

One student said she had attended Career Day to "see what industry wants," while another felt the day was productive.

"I learned about job options, mostly job options I don't have."

The sociology student who is looking for a career in management added, "This is good for business students — commerce and economics."

The employers represented in the East and West Halls of University College were looking for "chartered accountants and engineers."

"It seems you can't have anything in life unless you're a CA or an engineer," said one history student. "These guys are looking for the cream of the crop."

Career Day organizer Michelle Pelletier called the requests for CAs a "coincidence" and said today (Thursday) would have a "greater diversity."

Career Day continues today at 11 a.m.

Engineers look for image

especially Malcolm McGrath, assistant to the Dean, had been "very helpful" in offering advice. As well, the CCES organizational committee is hoping that the individual engineering departments will lend assistance by providing some technical demonstrations and exhibiting facilities.

The $55,000 price tag of the congress will be paid by a combination of delegate fees and sponsorships by private industry, professional associations, EngSocs, and interested individuals.

Each EngSoc will send four delegates to attend a series of workshops, lectures, and bull sessions, and a formal plenary sessions during the week of January 9-13.

U of T's Skule men and Skule women hope the congress will serve to highlight the quality of the organization, students, and facilities of the oldest Engineering Society in Canada.

Anyone wishing to attend the lectures will be welcomed, and can obtain information about speakers and dates by dropping a note in the CCES mailbox in the EngSoc office in the basement of the Sandford Fleming Building.

CFS

Continued from page 1

that motion was basically to dump CFS," said Rob Butcher, representing graduate students at the University of Western Ontario. "I don't think anyone would suggest that CFS is perfect, but you won't get the changes that you want by pulling out,"

CFS has definite structural problems, said Butcher, with the splits tending to be regional in nature. Also, the basic view among the members is that the national organization is more radical than the provincial, he said.

"I'm concerned about the effect that this decision will have on the other provinces," said Walter Mykytyshyn, CFS/CFS-S link. "Already at a conference there is regionalism apparent, and this is really going to bring it to the forefront."

CFS-O/OFS representatives will be meeting in Ottawa in November to discuss the details of a proposed working agreement with CFS.

SAC from p.1

an initial surplus of $79,000 which is, for the most part, the result of the increase of three dollars to the per student levy approved in a referendum last year. Money is also being saved on the salaries of the two research assistants at SAC whose jobs were terminated over the summer.

Of the surplus amount, fourty thousand will be used immediately as equity for SAC's depreciated money supply. The rest will be held back to cover pub losses, a possible Honourarium for the SAC Executive, and other unexpected costs.

Tugg said the extra money will be mostly used up and he warns that SAC is not operating a surplus based budget.

Holocaust book wanted back

CALGARY (CUP) The University of Calgary administration wants a book which says the Holocaust during the second world war was a hoax put back on its library shelves, where it was seized by the RCMP in late August.

RCMP customs officers seized the book, The Hoax of the Twentieth Century by A.R. Butz, after it was banned by Revenue Canada customs for its immoral and anti-semitic content.

Officials said the book violates federal laws governing hate literature because it argues that there ws no systematic slaughter of Jews by the Nazis during World War II.

University library director Alan MacDonald has filed an appeal with Revenue Canada to recover the seized book, which the library received six months before the June 6 ban was imposed.

MacDonald said despite the book's disturbing content, the library wants the book to the library wants the book back to protect "intellectual freedom."

"It is the responsibility of the university and other educational institutions to make available all materials of an intellectual nature regardless of their viewpoint," he said.

THE LITTLE WHITE HOUSE THAT ROCKS THE CAMPUS

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The Varsity. 91 St. George Street

U of T, Metro join forces

Committee to study crossing

By LOIS MERMELSTEIN

The University of Toronto and Metro Council have set up a joint committee to study the possibility of a crosswalk adjacent to Hart House, according to Students' Administrative Council (SAC) External Commissioner Nye Thomas, who called the move a "positive step."

The establishment of the joint University-Metro committee came after angry SAC representatives painted their own, unofficial crosswalk in Queen's Park Crescent near Hart House three weeks ago.



Photo by Rick Hayward

The Queen's Park crossing: thousands cross every day.

The area involved is heavily used by students going to and from classes--studies indicate 2887 people crossed in one day.

The committee, which will be chaired by Alderman Jack Layton, will be composed of representatives of the Metro Transportation committee and Roads Department, and delegates from SAC and the University Administration, according to Thomas. He said the new commitee was set up Monday morning at a meeting between University and Metro representatives in an effort to achieve consensus on the issue. It should report back on its findings in a month.

Thomas called Monday's meeting a "really good first step. It shows that they're taking it seriously." Thomas added that although both SAC and the administrtion came to Tuesday's meeting prepared with reports on the situation, "we didn't have to present anything."

The Hart House crossing has been a trouble spot for many years, but the present round of controversy began last spring, when Bob Jones (then president of the Victoria College Student's Council, VUSAC), Professor William Dunphy (Principal of St. Michael's College), and Professor Johnston (Principal of Victoria College) wrote to City Hall asking that something be done to protect students.

Soon after, members of SAC, and VUSAC made a film showing the large number of students crossing Queen's Park Crescent near Hart House. The film was shown to a meeting of the Metro Traffic Committee in March, and the Commissioner of Roads and Traffic was asked to do a study of the walkways surrounding Queen's Park. The commissioner came to the conclusion that building an overpass or underpass at the site would be too expensive, and the installation of a crosswalk too impractical, and recommended closing off the entrance across from Hart House.

Representatives of SAC, frustrated with the report's conclusions, took matters into their own hands three weeks ago when they painted their own crosswalk at the site. Metro roads workmen soon painted over the amateur crosswalk, but the incident may have prompted Metro representatives to take the issue more seriously than before.

Engineers, SAC fight over keg

By LISA SCHWARTZ

The engineers and SAC are quarrelling again.

Engineering Society President Bill Hollings marched angrily to the Student's Administrative Council office last Tuesday to find out why charges had apparently been laid against the Society for the theft of a draft beer keg.

Hollings said that the keg had been "found" on the front steps of the Society two weeks earlier after a frosh scavenger hunt. The keg was being held by the Society until a challenge with SAC could be arranged in order to raise money for a charity.

Linda Quirk, SAC V.P. Corporations admitted that charges were to be laid if the keg was not returned, but maintained that no-one from SAC had actually called U of T Police.



Sandford Fleming: the heart of engineering.

Quirk also said the SAC executive had voted against the fund-raising challenge. Another challenge not involving the stolen keg would be accepted they said.

Hollings believes that SAC's attitude did little to promote spirit at U of T. Quirk said that because the keg was "of serious value," she didn't believe it should be the object of a game.

Apparently, SAC has a buyer waiting for the keg, and the delay in its return means that students would be "losing money".

Hollings promised that the keg would be returned Wednesday morning, but that the incident would cause a deterioration of relations between SAC and the Engineering Society. Quirk remarked that such relations had never been close.

Wednesday morning, Physical Plant workers removed the keg from a tree near the SAC office where it had been chained.

Bike licence discussion delayed

By BRUCE DINSMORE

Metro Toronto has taken another step toward the licensing of bikes, but the debate on the issue has been delayed until early next year.

The Metro Legislation and Licensing Committee considered the issue Tuesday. It was deferred until the Committee receives reports from Metro Toronto Police, and Metro Solicitor and the Metro Licensing Commission on the subject.

But the issue is not dead; it is just beginning to make its was through the Metro bureaucracy. When the reports come back to the Committee, they can take what action they wish and then the issue goes back to Metro Council for more action.

But the issue is not expected to come back to the Commission until January 1985. The City of Toronto Cycling Committee is holding a conference on Cycling and the Law which will be held in January. When licensing first came up before Metro Council, the Cycling Committee asked that the issue be referred to them for a report due in February, 1985.



Bikes in a protest at Nathan Philips Square.

Metro licensed bikes from 1927 to 1957. The licensed were scrapped because of the administrative burden they were putting on the new Metro government.

The issue is beginning to gain ground with the politicians. One recurrent concern is the conflict between speeding ten-speeds and senior citizens.

Toronto Ward 10 Alderman Michael Walker commented, "It's sort of an ongoing thing."

"I get calls from seniors telling me that they felt really intimidated, terrorized on the sidewalks. They wanted me to do something, to stop that," he said.

Walker said licensing is the answer. He feels that bikes should be treated like cars--as they are under the law. He says that a license can provide a means of identifying the errant biker.

Walker said that its just a minority of people riding bikes that are the problem.

UNIVERSITY OF TORONTO
FACULTY OF ARTS AND SCIENCE

BY-ELECTION

To fill vacancies on certain Committees of the Council as follows;

STUDENT MEMBERS

Erindale College	
Erindale College	General Committee (2)
	Committee on Counselling (1)
Innis College	General Committee (2)
	Commitee on Counselling (1)
New College	General Committee (2)
	Committee on Counselling (1)
St. Michael's College	General Committee (2)
	Committee on Counselling (1)
Victoria College	General Committee (2)
	Committee on Counselling (1)
Woodsworth College	General Committee (2)

Any College
Curriculum Committee on College Courses & Programmes
full-time (1)
part-time (1)
Curriculum Committee on Humanities
full-time (1)
Curriculum Committee on Physical Sciences
full-time (1)
Committee on Study Elsewhere (3) (Full-time or Part-time students)

NOTE: Nominations and voting for all these positions are restricted to the constituencies named. Full-time students nominated for a curriculum committee must be enrolled in at least three courses within "the group."** Nominees elected to Curriculum Committees the Committee on Counselling and the Committee on STudy Elsewhere will automatically be seated on the General Committee and the Council. Nominees must be registered as degree students in the Facultly.

Consult the Calendar for further information about the membership and functions of these committees.
**The Groups:
The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. **Humanities**	Classics, East Asian Studies, English, Fine ARt, French, German, History, Italian Studies, Linguistics, Middle East & Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese.
	N.B. For election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.
2. **Life Sciences:**	Botany, Psychology and Zoology.
	N.B. For election purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.
3. **Physical Sciences**	Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.
4. **Social Sciences:**	Anthropology, Economics, Geography, Political Science Sociology.

FACULTY MEMBERS

Divisional	
East Asian	General Committee (1)
Fine Art	"
French	"
German	"
History	"
Italian	"
Linguistics	"
Middle East and Islamic Studies	"
Near Eastern Studies	"
Religious Studies	"
Slavic Languages & Literatures	"
Spanish & Portuguese	"
Curriculum Committees	
College Courses & Programmes	General Committee (1)
Social Sciences	General Committee (1)

Note: Nominations and voting for General Committee are restricted to Departments named.

NOMINATIONS OPEN MONDAY, SEPTEMBER 17

Nomination forms obtainable at the Faculty Office, College and Departmental Offices, ASSU, and APUS offices. Deadline for receipt of nominations 4:00 Friday, September 28th at the FACULTY OFFICE, Room 1006 SIDNEY SMITH HALL.

VARSITY

U of T's Official Student Voice Since 1880

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"By the time I get home tonight, the pumpkin pie will be all eaten."

—the insatiable Sven, crying into his matted whiskers

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

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The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Jealousy

Let's talk about the Queen.

And let's talk about *The Varsity*.

The Queen wears funny little hats.

Varsity staffers don't.

The Queen comes over once every few years, and generally says nothing of substantial importance.

The Varsity comes out twice a week, and regularly pelts the campus with the kind of solid journalism that puts similar publications to shame.

The Queen lives in luxury.

The Varsity knows the meaning of poverty.

You may have noticed that Her Majesty Liz arrived in Fredericton a few days ago. You probably didn't notice, however, that *The Varsity* has reduced its frequency of publication since last year. That one extra issue a week has simply become too costly to put out.

The problem is essentially that as a campus publication *The Varsity* cannot supply U of T with as many pages of fine product as most undergrads would like to read. It is extremely hard for university papers to publish more than once a week; advertising from a fairly limited market, obligations to offer affordable rates to on-campus groups and a (ridiculously) low student fee levy put *The Varsity* into a "tight squeeze."

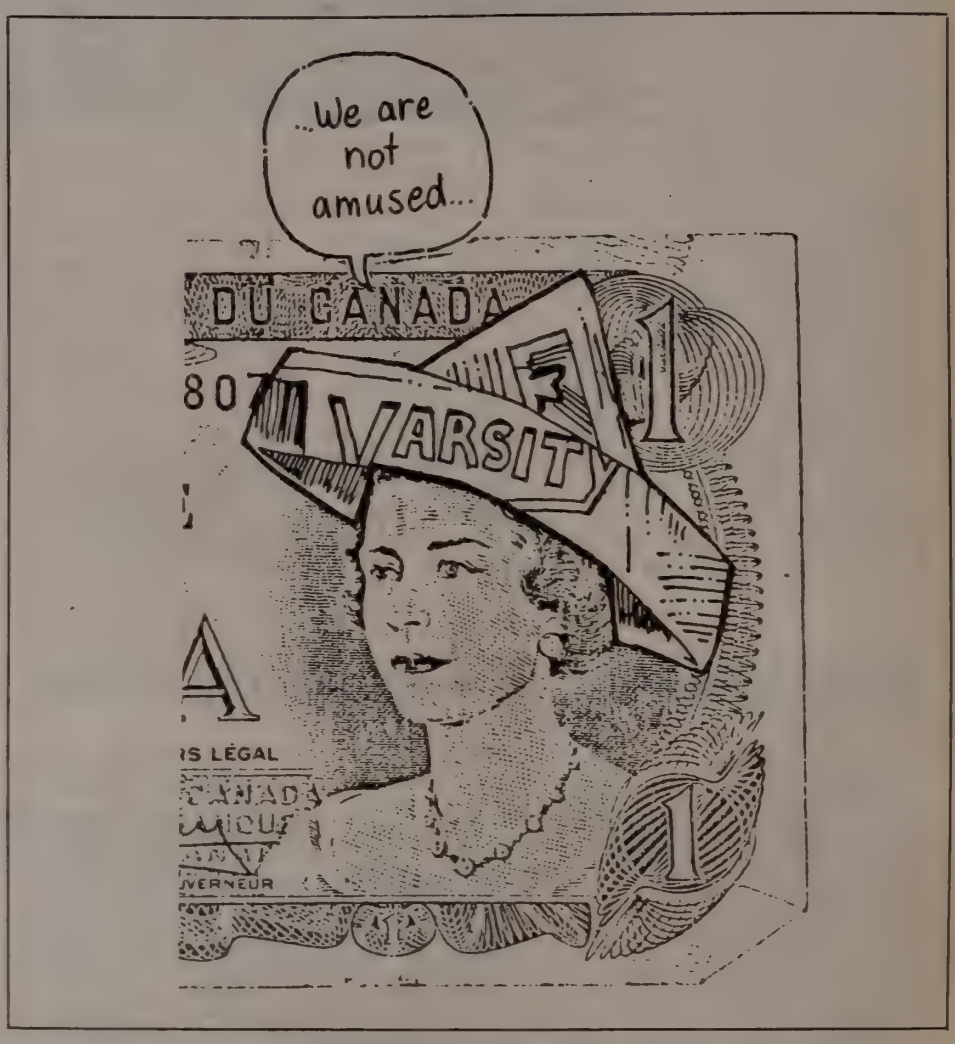
The Queen doesn't know the meaning of such tight squeezes. The Queen eats and drinks all she wants. When she wants papaya juice, she gets it. Lots of it. The same with clothes--there's never any problem. Love and adoration are hers for the enjoyment.

True, *The Varsity* is feared and respected, but comparisons of lifestyle end there. Most Varg staffers earn less than their counterparts did last year. *All* eat less than their counterparts did last year. Ground round has replaced schnitzel. Cabbage has replaced leafy greens.

No matter. Journalists don't have to eat. They do, however, have to write. After all, that's what they do best. Circumstances have limited the number of pages we have to work with—not to mention the number of pages you get to read.

We hope you think that latter consequence is important. We certainly do. As the largest university in the country, U of T deserves a greater frequency of publication from its official undergraduate paper. And we deserve to be able to give you our quality product as frequently as possible.

Which is why having to go twice a week has made us not a little sad. Not to mention not a little jealous of the Queen, who shares few of our problems. And gets to wear swell hats, to boot.



Mickey Louse

Mickey Mouse is scum.

That smiling faced tux-decked little rodent showed his true colours yesterday when he refused to support his fellow striking Magic Kingdom employees. Some 1400 Disneyland employees picketed outside the California theme park, but for Mickey, Goofy, Donald, Dumbo and Pluto it was "business as usual."

Disgusting. Granted, Mickey with his nominal cheese intake and his low clothing expenses, probably doesn't need a raise, but hell--other workers eat real food, and wear four-finger gloves. They need *real* money. They deserve solidarity.

Clearly, in the Magic Kingdom not all is bright and sunny. The happy creatures who greet the adults and please the kiddies are nothing but complacent irresponsible union-busting bimbos. The faith we once had in them was clearly misplaced; naive souls that we were, we could not hope to perceive the evil lurking beneath their plastic skin.

Mickey and his friends deserve our contempt. They have betrayed our trust. They have sold their rubber souls to the corporate gods, and have lost our love forever.

Nominations are still open for *Varsity* Board of Directors positions from the following constituencies:

Erindale (1)

Arts & Science (1—from any college except St. Michael's)

Professional Faculties (2—from any ProFac except Engineering)

Nominations close Thurs, Sept. 27, 1984.
Nomination forms are available at *Varsity* offices.

LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Not On The Ball?

Re: Soccer Goes Intercollegiate (24 September 1984)

Being an avid soccer player and fan, I am always pleased when it gets publicity, especially when the topic is women's soccer. However, there was absolutely nothing in Monday's article, on intercollegiate soccer at U of T, that would be of any use to anybody. Since nothing was said, we can assume there is no women's soccer here, but there was no indication of whether or not there had been requests for it, of how to agitate for it, of who to contact about it, or if there is a club on the way to becoming an intercollegiate team. I know that this is how teams were formed at other schools.

Also, I question the statement "Soccer is ... not naturally supported by the high school system." There have been women's soccer teams in high schools in Kingston since 1974. I am sure that the same is true for Toronto and Ottawa, the hotbeds of women's soccer in the province. Granted, many of the high school players also belong to outside teams, but this can be said of many sports.

Other than these points, the article was very gratifying for someone used to practicing at 7:00 a.m. for a non-intercollegiate sport with no recognition. I hope the coverage will continue.

Mary-Ellen Maybee
Faculty of Library and Information Science

Lorinc Responds

I would first like to respond to Ms Maclean's letter (Sept 24) by saying that the unfortunate choice of words in the "Student May Be Expelled" article, particularly the usage of "girls" rather than "women" was an oversight in the composition and editing of the story. This I regret and hopefully it will not be repeated.

However, I do take issue with Ms Maclean's presumption to understand my thought process by detecting a "subtle" patronizing, sexist tone. From exactly three factual references to the women involved, Ms. Maclean somehow has managed to extrapolate that I am a chauvanist.

While I hope that I try to support equal rights in all respects for women, I can't understand the defensive attitude which causes her as a feminist to read all sorts of conspiracies into a simple subject.

As for the Varsity's position on women's issues, if Ms. Maclean feels her interests aren't being accurately or fairly represented, I invite her to come in and contribute.

John Lorinc
University College

Demonstration Discourse

In the last week *The Varsity* Editor has told you, the student, not to regard demonstrations cynically; the Occupation '84 Ad Hoc Committee occupied the Dean's office and asked you the

Continued on page 5

Staff Meeting

Next Monday, 3:00 PM

You *will* be there.

The dawning of the age of the "Wugga Wugga" sounds and the fish-face features...*That's* the kind of Utopia *I'M* A TALKIN ABOUT. The new folks (Pina, Sandy, Mary; Bob, Barb, and Hilary) know it. The old folk (Geoff, John Blake Nechtee, CaRalison, Karen Skook, David RectaJohnson, Margggg, GlenNnN, and cousin George) know it. The in-between folks (Anthony O—Nutrition to Go) know it. Even the dead folk (fun to be back, eh Steve)--well, even the dead folk know it. That's just the way it is.

High tuition will discourage access

By CHRIS GLOVER

Chris Glover is a writer and a third-year English student at the University of Toronto.

I stayed on a university campus in India last year and was amazed to find out that the students there pay only a nominal tuition, and student assistance is more readily available in poverty-stricken India than it is in Ontario. One of the students there remarked "People with bulging pockets zipper them closed."

Zip! According to Richard Balnis' article in Monday's *Varsity*, the Bovey Commission may recommend that our tuitions be doubled, or even tripled.

COMMENTARY

If the Bovey Commission does recommend such drastic increases, it would only be following a trend already set by the Ontario government. In the past four years tuition at U of T has risen forty per cent. Four years ago we were paying about twelve per cent of the total cost of our education; now we pay close to twenty.

In Ontario, the lower income groups pay for the universities, but tuition and high costs prevent them from using the facilities they pay for. Eighty per cent of all taxes in Ontario come from the lower middle income group. Poll after poll has shown that most university students are from upper income families. It is apparent then that the lower income group is paying for the upper income group's progeny to attend university. But, if tuition was abolished, or at least lowered, then more people from lower income groups would be able to attend.

Admittedly sociological factors prevent many people in lower income groups from attending university. But there is a large number of young people with fine minds who are deterred from university because they cannot afford it. They cannot raise the five thousand dollars that the colleges recommend you bring for each year at university.

What about OSAP? It is a grossly unfair system. One student I know was poor enough to qualify for full assistance for each year of her four years at university. Now she is 22, has a BA — no job yet, but a BA — and a $10,000 debt.

Then there are the students who are not eligible for OSAP. Attend any college bursary committee, and you will find students asking for money so that they can buy food for the rest of the year and stay in school. And there are other students who are ineligible for OSAP who cannot return.

U of T is not a public university. It is a publicly-funded, private university. Sociological factors keep most of the lower-income classes out. Tuition stops many of those who overcome these sociological factors.

If we abolish tuition, then more people from the lower income classes would be able to come to university. When tuition is abolished, then the population as a whole will be paying for the education of the whole population.

At one time universal free education was considered a radical dream of egalitarians and democrats. We now have free elementary and high schools. If we write enough letters, discuss it among our friends, and present oru views to the Bovey Commission, universities will be free as well, and then they will be open to everyone regardless of financial standing.

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If you are interested in a firm that is committed to growth and to excellence, we'd like to discuss your future at Richter, Usher & Vineberg.

Application Deadline: OCTOBER 1, 1984

On-Campus Interviews: OCTOBER 29-30, 1984

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Letters, con't

student, to join them, and now I a student, ask you how you feel about the whole issue.

By reading *The Varisty* you found out that: the Occupation '84 Ad Hoc Committee was upset about underfunding in the Arts and Sciences faculty, some of the demands made by this Committee were agreed to by the Dean, fourth year students in Political Science, History and International Relations were flooding into seminar courses designed for 15-20 people, and that in Political Science the spaces in the seminar courses are going to be allotted to students on the basis of an essay they write on why they should be accepted into the course. In Psychology, this year, we have had many students upset about the way the balloting was handled. The student voice was so numerous and so irritated that the Psychology Students Association was able to form a balloting committee that will make recommendations to the Department. I believe that those recommendations will be listened to and acted upon.

What would happen in Political Science, if those fourth year students were to refuse to write the "Why I deserve the course" essay and were to continue to attend class? The Registrar might be able to refuse them admission to the course. However, Registrars are just as viable targets for civil disobedience as the Dean.

Yet, is the issue civil disobedience or is it change? In the 1960's, civil disobedience stood a good chance of producing change. As *The Varsity* Editor pointed out, now, however, civil disobedience is often greeted with cynicism. Yet you the student, are quite willing and able to demand change.

While occupying the Dean's office was a nice idea, I, as a Psychology student, am much happier with the notion that other Psychology students got action by directly expressing displeasure to the Department. I wonder, if History students, International Relations students and Political Science students would be equally successful at demanding direct action from their Departments and Students Unions. I also wonder if it would be easier to mobilize students for action toward their Departments, than to have a small group of students occupy the Dean's office.

I believe the issue is change, be the subject underfunding or occupation. Harry Chapin said "And all the changes - keep on changing, and the good old days they say they're gone. Only wise men - and some new born fools - say they know what's going on. But I sometimes think the difference is just in how I think and see and that the only changes going on are going on in me" (Harry Chapin - Short Stories 1973 Elektra Records). If you, the student, demand changes directly from your Department, your Department is going to have to demand changes from the Dean; if pressure can't go down in a closed system then it can only go up. Cynical though it may be, who do you think the Dean is going to be more responsive to - you, the student, or your Chairperson?

While we perhaps owe *The Varsity* and the Occupation '84 Ad Hoc Committee a note of thanks for making us more aware of the breadth of the problem we still haven't solved the problem. The change has to come from you. I recommend the direct action utilized by the Psychology students and I suggest you look to your Student Union and the Ad Hoc Committee for support.

Jane Charles
VIC 5

Cult Week Comments

I would like to address my comments to the events of Cult Awareness Week.

According to Marcel Wieder of the Jewish Student's Union, this was supposed to have been the largest anti-cult program ever held on the continent and would reflect the opinions of "real heavyweights" in the field.

I attended the majority of the meetings where I found that aside from obvious members of anti-cult or pro-cult groups, there were as few as five students and only on one occasion, more than 50 students.

As far as the "heavyweights" are concerned, I think Mr. Weider was either engaging in a bit of pre-event hype or has been badly misinformed. Absolutely none of the speakers, including the esteemed doctors, MPP and assorted reverends could be regarded as heavyweights.

Either they were self-admittedly unfamiliar with the subject of cults and were merely offering their opinions or, holding themselves out as experts, had no clinical or 'hard' data to back up their opinions. When pressed for specifics, they appeared weak and fatuous, their only ground left being their religious or political bias.

As for the professional anti-cultists such as Michael Flynn, Ted Patrick and various ex-members, the venom they spewed only served to stain themselves. Speaking with other students after watching this lot, the impression left was that what we had seen was primarily a display of bigotry and prejudice, *not* an enlightened debate or discussion on cults.
(tu tu Rabbi Silverman, a Rabbi being caught in a lie by a Hare Krishna???)

I'm afraid your week was a flop in attendance and desired effect. The student of this university are not the gullible mental midgets or as prone to your brand of mind-bending as you might have assumed.

Richard Pearse

COUNCIL OF THE SCHOOL OF GRADUATE STUDIES
NOTICE OF BY-ELECTION
STUDENT NOMINATIONS OPEN

By-elections will be held in Divisions I, II and III to fill seats available until June 30, 1985, left vacant following the Spring Election 1984, as follows:

Division I - 1 seat*
Division II - 3 seats
Division III - 3 seats

*The graduate student body elects three graduate students to Council from each Division; no more than two members from one department are permitted. The two present student members of SGS Council from Division I are both from the Department of Classics.

Nomination forms may be obtained at any graduate department office, the Graduate Students' Union and the School of Graduate Studies as of September 24, 1984. Student nominations will be open until October 5, 1984 at 4:00 p.m. Complete nomination forms must be returned to the Office of the Secretary of the School of Graduate Studies prior to this time to be valid.

CONSTITUENCIES

DIVISION I - THE HUMANITIES
Classical Studies
Comparative Literature
Drama
East Asian Studies
English
French Language & Literature
Germanic Languages & Literatures
History
History of Art
History & Philosophy of Science & Technology
Italian Studies
Linguistics
Medieval Studies
Middle East & Islamic Studies
Museum Studies
Music
Near Eastern Studies
Philosophy
Religious Studies
Slavic Languages & Literatures
South Asian Studies
Spanish & Portuguese

DIVISION II - THE SOCIAL SCIENCES
Anthropology
Criminology
Economics
Education
Geography
Industrial Relations
International Relations
International Studies
Law
Library and Information Science
Management Studies
Master's in Teaching
McLuhan Program
Planning
Policy Analysis
Political Science
Russian & East European Studies
Social Work
Sociology
Urban and Community Studies

DIVISION III - THE PHYSICAL SCIENCES
Aerospace Science & Engineering
Architecture
Astronomy
Biomedical Engineering
Chemical Engineering & Applied Chemistry
Chemistry
Civil Engineering
Computer Science
Electrical Engineering
Environmental Engineering
Environmental Studies
Geology
Industrial Engineering
Mathematics & Applied Mathematics
Mechanical Engineering
Metallurgy & Materials Science
Physics
Statistics
Transportation

BY-ELECTION REMINDER

Arts and Science Council and Committees

September 28--4 p.m.

Last day for receipt in Faculty Office of nomination forms

U of T denies *Globe* report of rating high-schools

Ontario's high schools are not the subject of a confidential ranking system within the U of T.

This denial of the rumour, which has circulated for years, was the topic of Acting President Frank Iacobucci's statement to Governing Council last Thursday. The discussion was raised in response to an article in the *Globe and Mail* on the previous day.

The *Globe* report was an extrapolation of a study done independently by Stephen Hawkins. The study, entitled "The Relation between High School and University Performance" actually advises against ranking secondary schools, deeming it to be a waste of time. But the *Globe* representation infers that a hierarchy exists which directly affects the chances of applicants to the University.

The closest admission standards come to a "ranking" system is the method by which the Faculty of Applied Science and Engineering adjusts marks. Annual statistics of first-year students' marks are compared with their grade thirteen results. Any appreciable difference is noted if it occurs on a large scale and may be applied to the next group of marks from the same school in an adjustment up or down.

The U of T has long been concerned with the obvious lack of a standardized scale in grade thirteen results. Often a first year student will not produce a standard of work which correlates with his or her admission qualifications.

However, the results of the Hawkins report suggest that on the whole students with high secondary school results will also have better work habits and thus more successful university careers.

In order to better judge the capabilities of university applicants, U of T has instituted an English Proficiency Test. If a student fails to meet a standardized level within two years he or she is no longer allowed to attend U of T.

It has been suggested that a standardized entrance exam is necessary to properly gauge applicants, but debate has never resulted in the approval of the idea.

In spite of the obvious discrepancies in marks and performance from various high schools, U of T Administration denies any internal policy regarding admissions. In fact, to avoid any misapprehensions on the part of high school principals, a letter will be sent informing them of the true nature of the study, said Iacobucci.

HartHouse recreational athletics

HART HOUSE FITNESS TESTING

APPOINTMENTS ARE NOW BEING ACCEPTED FOR FITNESS TESTS IN ROOM 101, HART HOUSE. FEE: $5.00 FOR ONE HOUR TEST.

Testing Hours:
Monday 4,5, & 6 p.m.
Thursday 4,5, & 6 p.m.
Friday 12 noon and 1 p.m.

HartHouse art

MUSEUM WITHOUT WALLS SERIES

PERFORMANCE ART

FEATURING

PHENOMENONSEMBLE

a multi-media performance group

The evening will include performances of **The Sight of Sound** and **Animal Talk.**

Thursday, October 4, 1984
8:00 p.m. Music Room
Hart House

HART HOUSE ART COMMITTEE • HART HOUSE MUSIC COMMITTEE

HartHouse clubs/classes

AMATEUR RADIO CLUB OPEN MEETING

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THE NATIONAL PAGE

Grant cuts, unemployment, high tuition blamed

B.C. enrollment drops

VANCOUVER (CUP) First year enrolment at B.C.'s three universities has dropped dramatically, spurred by rising student unemployment rates, hefty tuition hikes and an all-loan student aid program.

Hardest hit is the University of Victoria, where first year numbers are down by a whopping 18 per cent.

The University of B.C. is a close second with a 17 per cent drop. UBC administrators recently pegged enrolment at 3,250 first-year students, and about 700 fewer students are expected to turn up.

UVic's Howard Petch blamed the decrease on the B.C. government's elimination of student grants. He said the enrolment decrease will cause "horrendous" budget problems for the university next year.

Margaret Copping, UBC student union president, said the rising costs of education are responsible for the drop in enrolment. But she added an increase in tuition is not the only factor.

"If there was a suitable student aid program then tuition fees wouldn't matter. But in the absence of a better student aid program, tuition fees are an increasing problem."

Tuition fees rose substantially in B.C. last year, with increases of 33 per cent at UBC, 34 per cent at SFU and 26 per cent at UVic. B.C. fees are now among the highest in the country.

A large decrease in enrolment is also expected at SFU but exact numbers will not be released until October. Administrators predict a decrease of more than 800 students.

Many grade 12 students, expecially from the province's interior, are choosing not to come to university this year, according to SFU registrar Ron Heath.



There...And you thought it was going to hurt!

"I think it's the financial times in general, the financial aid that's available, and the overall picture in the province," said Heath.

B.C.'s youth unemployment rate is the second highest in Canada. Roughly one in four students did not find work this summer.

Throw support behind People's Front

Guelph students aid Communists

GUELPH (CUP) Guelph University's student union has thrown its support behind the Communist Party of Canada (Marxist-Leninist) by adopting the program of its "anti-imperialist" vanguard called the People's Front.

But the decision has already angered at least one council member.

"I do not support this motion," said Jim Ryan at the council meeting where the four-point program was presented. "I disagree with throwing our support to groups such as the People's Front."

The motion passed by council adopts the following points:

— "The struggle against the attacks on the economic rights of the workers and the broad masses of the people;

— The struggle against imperialist war preparations and the danger of imperialist war;

— The struggle against racism, racist and fascist groups, and the fascization of the state and all aspects of life."

Ryan said he objects to the group's connection with the CPC(M-L) and its overtly political nature.

But student union president John King said the organization is non-partisan. "It may adopt Marxist-Leninist language like 'imperialist' and 'fascist' ... Just because they call each other 'comrade' doesn't make them CPC(M-L)."

King said adopting the motion reflects council's desire to address relevant social issues.

Ryan agreed, but said the approach groups take to issues is equally important.

"Of course I'm against fascism. Of course, I'm against racism, and I'm against war," Ryan said. "But who's an imperialist, who's a fascist, what's an imperialist war?"

McGill Northern library numbed

MONTREAL (CUP) What was four years ago Canada's largest library on the North has now become a muddled collection of books hidden in another department and rows of unmarked filing cabinets full of unsorted documents.

The information is so hard to find that professors who had used the library for research, and know the documents are still there, must now fly to England to get their data.

The library, started in the 1930's, grew by 1981 to be the largest library on the North in the world. But the McGill University administration decided it had no more money for such small libraries.

Administrators announced the collection would be absorbed into one of the school's larger libraries. But several world-renowned scientists opted to take their contributions out of the collection instead of seeing them buried in a massive general information file. Already, one-third of the material has left McGill.

Last week one of the scholars, the editor of Farley Mowat's books, Alan Cook, drove a truck up to the old library and angrily loaded in his documents.

McGill claimed the university couldn't afford the separate library but the former director of the Centre for Northern Studies, Jack Cram, said very little money would have been needed to keep the library going.

"Programs and degrees and professors can come and go, but a library is continuous," Cram said. "They have destroyed a heritage at McGill."

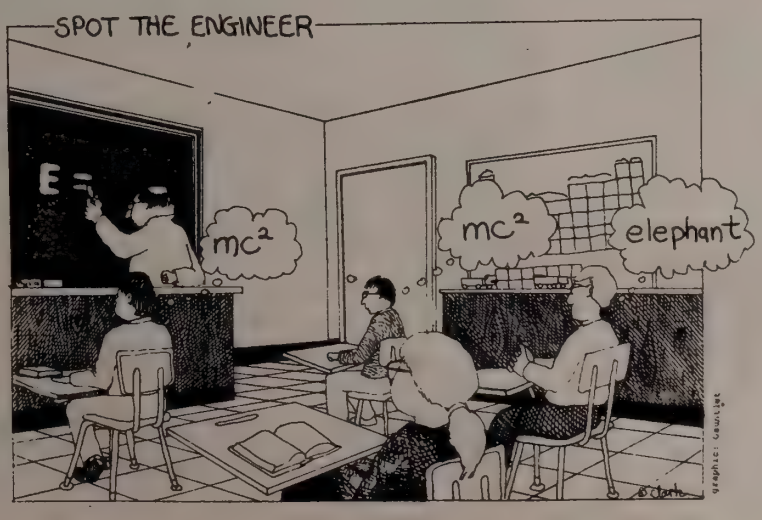
At the time the library was abolished, Cook had already written a computer program he was using to enter the library's 30,000 books onto a data bank compatible with the two other large Northern Studies libraries in the world: the Scott Polar Institute in Cambridge, England, and a library in Leningrad.

The on-line system would have allowed Northern Canadian communities access to books or articles from the McGill collection, through their phone lines.

Much of the information is already entered in McGill's computer, but the plan has been scrapped.

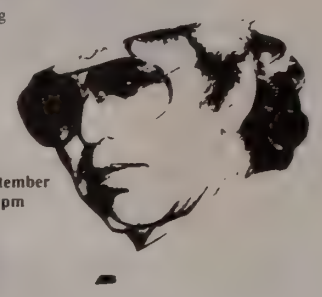
Asked to explain McGill's motives in closing the library, Cram, who now heads McGill's Inuit education program, said, "I think they took leave of their senses."

He said Cook and professor Trevor Lloyd, who had amassed the world's largest collection on Greenland, have said "under no circumstances will they give their books back to McGill."



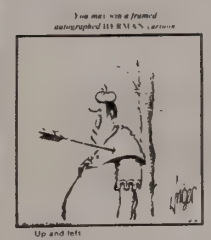
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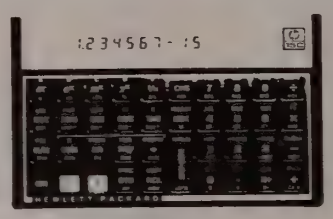
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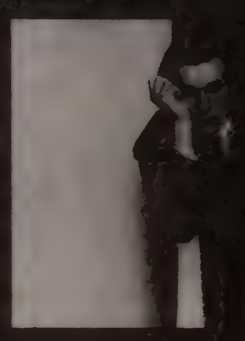
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Fackhenheim lecture works mystery of "Hegelian middle"

Traces historical relation of humans to God

By RICHARD VERRIER

If Hegel were alive today he would be called a "Fackenheimian," said a speaker at professor Fackenheim's Hegel lecture on Tuesday.

Fackenheim, who is Professor Emeritus of Philosophy at U of T is currently on sabbatical in Israel. He is one of the leading specialists on Hegel in the world.

"Philosophy must go into its sanctuary."

Fackenheim's lecture centered on the philosophy and religion of Hegel's thought. He referred to the mystery of Hegel's thought as the "Hegelian middle," in between Marx and Kierkegaard. He added that to comprehend the "Hegelian middle" the role of religion in history must be understood. This, as he put it, is the "Reality Principle."

"What is religion," he asked. "It is the close relation between man and God, a feeling of dependence that often becomes intellectual." He added that religion contains symbolism which differentiates one religion from the other. "Religion also involves a "labour of cult" whereby something is acted out.

Fackenheim proceeded to show how Hegel viewed this relationship between man and God through a historical process, from the Ancients to the Contemporary world.

The Jews of antiquity had a "mind boggling relation with God," he said. They were "faithful witnesses to the otherness of God." In this hegel saw the tension between the "universal and the particular."

In contrast, he said that the Greeks were faithful witnesses to the sameness of God. Gods were created by poets and artists, like Home, but nevertheless "contained an imminent divinity within them."

The later Greeks, according to Hegel, demythologised the gods in quest for truth. This would have a destructive effect on the Romans who destroyed the gods completely. As Fackenheim put it, "The Romans did in the real sphere what the Greeks did in the ideal sphere." Consequently, the Romans became enslaved and devoid of philosphy which led to mysticism and individualism.

The emptiness of the ancient world as Hegel saw it, was superceded by the new world of Christianity where death and sin were overcome. Fackenheim then discussed the mystery of the Holy Trinity as a "union of union and non-union." Through Christ you are unified with God and yet you are not.

In the Medieval world philosophy is caught in the rivalry between sacred and secular worlds and is subject to Church authority. Hegel saw that the bringing down of heaven to earth, in the Crusades, was, as Fackenheim said, "both great and terrible."

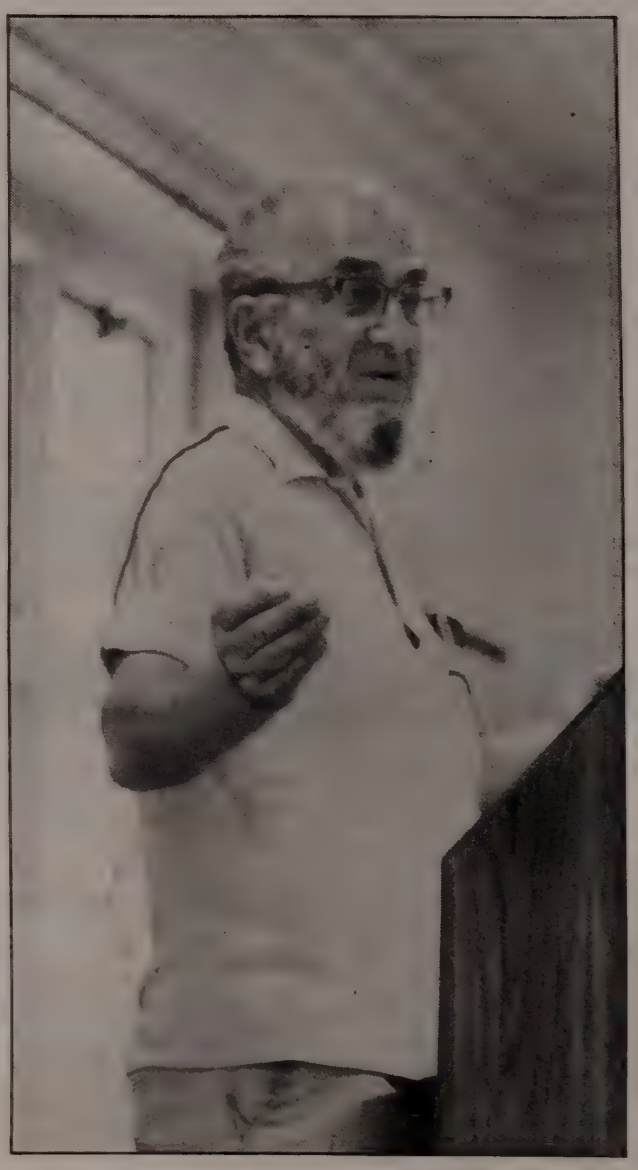


Photo by Rick Hayward

The first revolution was the Reformation led by Luther. This, as Hegel viewed it, created a split between Heaven and Earth and gave complete freedom to the Christians: "the Kingdom of God becomes within you," Fackenheim said. But this only led to an absolute freedom which later resulted in the terror of Robespierre.

In the modern secular revoltion that followed, feudalism was done away with and man was transformed. Fackenheim said that

"Hegel comes brilliantly to life."

Hegel idealised the French Revolution (though not Robespierre) for it brought out "the whole reality of human life."

The third revolution was in philosophy. The existence of God was denounced by philosophers such as Spinoza and philosophy gained a new secular basis: "Man rises to the sun like a young eagle and strikes religion down."

In the contemporary world, however, philosophy has been overcome by modern science. Fackenheim pointed out that Hegel saw this in his own time: "philosophy must go into its sanctuary and wait till better times." he also reiterated the message of the Pope's recent visit about man being at the mercy of technology. But, he stressed that Hegel was not dead: "he comes brilliantly to life."

Fackenheim felt that a recent example of Hegelianism "coming to life" was, seen in the teaching of martin Luther King who advocated the equality of all men and the idea of freedom for his people Perhaps this is the key to the "mystery of the Hegelian Middle."

Calls office occupation "regressive"

UPSS President resigns

By MICHAEL PROMISLOW

The President of the Union of Political Science Students (UPSS) has resigned her post after the course union executive voted to endorse the student-led occupation of the Dean's office.

Janice Rubin, former UPSS president, told the executive last Saturday that she felt it was not prudent of UPSS to officially endorse the action. But the rest of the executive, most of whom had taken part in the occupation, decided to ignore Rubin's advice and instead accepted her resignation.

Rubin told *The Varsity* she felt the Executive's decision was unfortunate. And while she agrees that underfunding is an acute problem within the university, she expressed her doubt at the usefullness of such moves.

"This only serves to undermine the credibility of the Union," she explained, and added that it was a "regressive" action.

The occupation, which lasted for 24 hours last Thursday and Friday did bring about some results. The Dean agreed that his faculty was underfunded and pushed the course selection deadline forward to last Tuesday for most Arts and Science students and to Friday for fourth year Political Science specialists.

But Rubin is quick to point out that not all of the gains came about solely because of the occupation. "We ran around for two weeks seeking solutions," she said. The Dean had already agreed to extend the course selection deadline for fourth year Political Science seminars to last Tuesday.

Overall, Rubin feels that the focus of the operation was too narrow. And while Rubin does admit that the Dean is guilty of mismanagement and poor judgement she was nevertheless opposed to the action. The bottom line is that poor government educational policy is the real issue. The best action is that which is directed towards the Provincial government. Rubin thinks that an effective student lobby could bring about some changes in government policy during an expected election year.

While Rubin seems to have taken her resignation in stride, UPSS has dealt with the change in a unique way. At their general meeting last week the course union decided to operate this year as a collective. After some debate, it was decided the collective would actually include only executive members. The executive was expanded to ten members.

Student federation will not pick sides in faculty strike

By SUNNY BUSKERMOLEN

The Ontario College Commission (OCC) will not be taking a side in the planned strike October 17 by college faculty across the province.

That was the decision reached by the OCC at the fall conference of the Canadian Federation of Students-Ontario/Ontario Federation of Students (CFS-O/OFS) held September 19-23 at the University of Western Ontario, The OCC is a semi-autonomous body within CFS-O/OFS.

"We are not going to take sides in the issue," said Lana McKenzie, OCC treasurer and vice-president external at Humber College. "We have to push our point, but we're not trying to get caught in the dispute."

The OCC does, however, support the faculty in principle, according to McKenzie. The commission sympathizes with the concerns of the college faculty, because those same concerns are being shared by students and teachers alike, she said.

"Our classrooms are overcrowded and there is too much workload on the teachers," said McKenzie, "The quality of our education is declining, and it's not the teacher's fault."

The OCC decision to remain neutral during a possible strike did not pass without notice at the CFS-O/OFS final plenary. Several delegates argued that the colleges should support the faculty in their disputes.

"We've created alliances with university faculty associations, staff associations, etc., and we've used those to address the underfunding problem. If now, the first chance we get, we desert them, what support can we get in the future?" asked Jim Ryan, vice-president external of Guelph's Central Student Association.

Other delegates, however, argued that CFS-O/OFS should not dictate policy to the OCC, particularly since the provincial organization is comprised mainly of universities. Of 27 CFS-O/OFS members, only six are colleges, including Cambrian ,Fanshawe, Humber, Lambton, Sault and Sheridan colleges.

"WE were very aware that our best position would be to stay neutral," said McKenzie. "We don't want to be pawns in the issue."

The delegates finally passed a motion to conduct a colleges cutbacks campaign, which would explain to students the reasons for the strikes, should they occur. However, another motion to urge students not to cross picket lines was defeated.

"The faculty only asked that students not come out against them," said Ellen Waxman, CFS-O/OFS executive officer, who met with the college faculty negotiating team over the summer. "They understand the position of the students."

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Francophone educational network organizing

By SUNNY. BUSKERMOLEN

Francophone students in Ontario are organizing an educational network in the province, and now the Canadian Federation of Students-Ontario/Ontario Federation of Students (CFS-/OFS) will be backing them.

CFS—O/OFS endorsed the establishment of a Francophone educational network during its fall conference, last weekend at the University of Western Ontario.

The network is being viewed by organizers as a means of improving educational opportunities for Franco-Ontarians.

Post-secondary educational opportunities are limited for Franco-Ontarians who wish to study in their home province, according to Vital Adam, chairperson of the Francophone Working Commission. This Commission was formed by CFS-O/OFS in June to examine the post-secondary programs available to francophones and to find ways of improving the situation.

At present, 194 English-language programs are offered at the university level in Ontario, but only 30 French-language programs are available. Complete French-language programs are not available in any Engineering programs, Geology, Physics, Biology, Chemistry, Nursing, Social Work or Computer Science.

"Those areas which are tied to growth sectors of the economy are simply not available in the French language," according to a recent CFS-O/OFS study. "The unavailability of these programs acts as a barrier to future success in the world of work and can be construed to be an invisible form of streaming."

Four institutions would be included in the proposed educational network: Glendon College (of York University), Hearst College, Laurentian University and the University of Ottawa.

According to Adam, the presidents or rectors of these institutions have already had some informal meetings, but "political Considerations" have prevented much progress from being made.

"CFS-O/OFS will pressure Bette Stephenson to meet with the four rectors," said Adam. "Bette Stephenson said that Francophone education depends on the demand, but we don't have to prove that the demand is there."

100 students food poisoned

VICTORIA (CUP) More than 100 students living in University of Victoria residences lined up outside the campus health services building last week, complaining of diarrhea.

The students had just eaten their first few meals of residence food and were also suffering from chills, headaches, muscle pain and nausea.

Health officials are uncertain if any single dish or beverage caused the students' discomfort, but the stool samples taken from afflicted students started growing Campylobachter, an organism known to cause food poisoning.

Food services manager Horst Mann said the cafeteria has not changed any of its major suppliers recently or any operation which may affect food preparations.

The kitchens were sanitized last week, he added. "We want to find out what the problem is and remedy it."

The food poisoning claims will be checked out this week although health officer Brian Allen said residence food may not even be the culprit.

This incident appears to be UVic's largest cause of food poisoning ever.

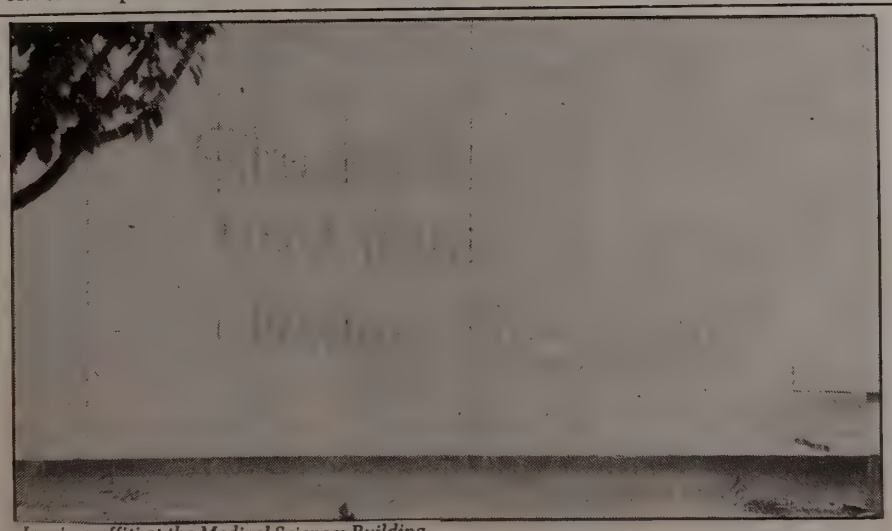


Photo by Hilary Cook

Ironic graffiti at the Medical Sciences Building.

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SCIENCE

Risking Cancer In Daily Diet

By ANTHONY OCANA

If you're accustomed to starting your day enjoying soft butter on a slice of burnt Wonder-bread with a side-order of greasy bacon you may not be in the minority but you should be aware of the connection between diet and cancer.

While most researchers in this field will avoid naming specific foods, the general consensus is that you'd better minimize such dietary practices.

Such was the thrust of Dr. A.V. Rao's address to the Ninth International Congress of Dietetics held in Toronto this summer. Dr. Rao, associate professor of Nutritional Science in U of T's Faculty of Medicine, opened by saying, "It may seem unlikely, but diet can cause cancer."

He went on to say that diet is a key source of cancer-preventing as well as cancer-causing agents, making it clear that a proper diet can prevent cancer while an imprudent one can increase the risk.

Underlining the cancer-causing aspects of diet, Dr. Rao quoted a study showing that poor diet has been shown to contribute to 35% of preventable cancers, while smoking was estimated to be involved in 30% of such cancers.

Just as the cancer process can be divided into the stages of initiation and promotion, so can carcinogens be divided into initiators and promoters. For example, "a rock chipping a car" is an initiator for rust, whereas "salt water" is a promoter.

"We may all be carrying initiated cells," said Dr. Rao, "but that doesn't mean we will all get cancer."

Some common initiators are pesticides, fumigants, solvents, radiation and heavy metals such as cadmium and mercury.

The second step in carcinogenis is promotion carried out by, what else, promoters. "While the difference between initiators and promoters is important in the study of disease, said Dr. Rao, "the distinction is blurred because many initiators are promoters and vice-versa."

In terms of diet, the major promoters are fats. There are two kinds of fats in our everyday diet — saturated (from animals) and unsaturated (from vegetables).

"You can find equally emphatic arguments for and against both types of fats," explained Dr. Rao. "Saturated fats are suspected of being the culprit in cardiovascular disease, while high intakes of unsaturated fats are a cancer-risk because unsaturated fats are more likely to become rancid."

Rancidity can be defined as a lack of freshness, characterized by an off-flavour or smell. Any fatty food can become rancid if it is exposed to the air for long enough.

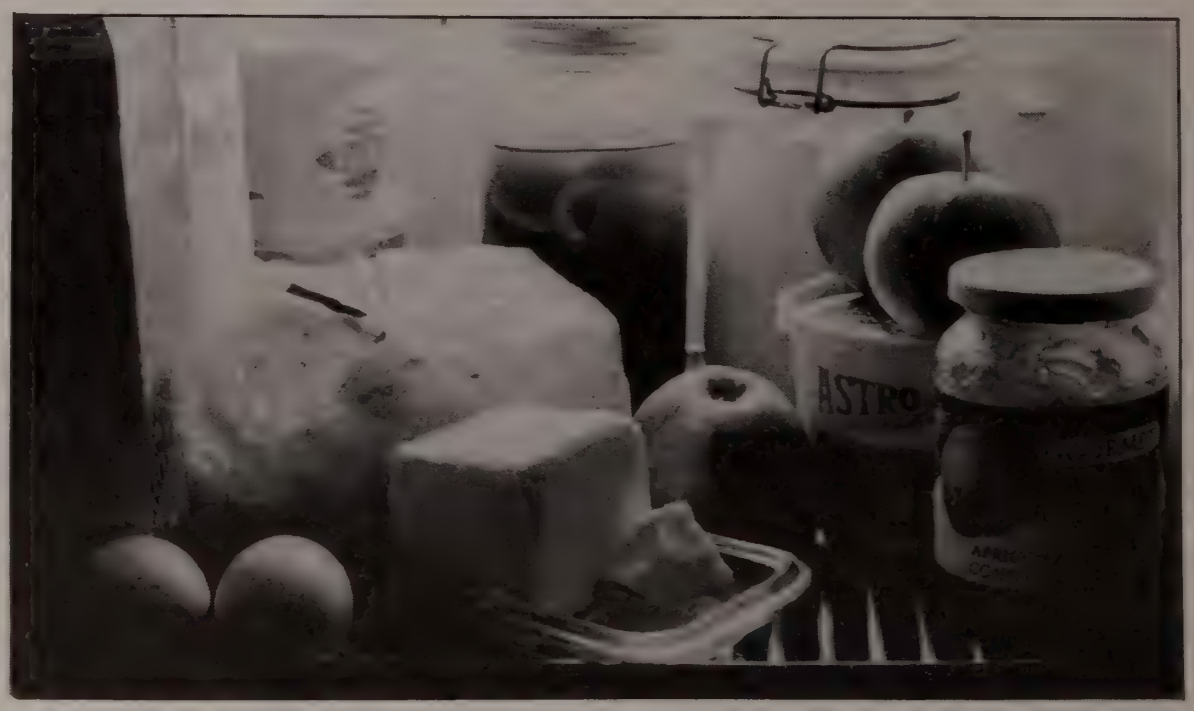


Photo by Hilary Cook

"Many people don't refrigerate butter because they don't like the hard consistency that results," said Dr. Rao, "but butter oxidizes and becomes rancid, increasingly so in warm weather, with time, and when exposed to light. Fats are not cancer-promoting, but rancid fats are," he emphasized.

Rancidity, like the rusting of cars, is the eventual outcome of oxidization (essentially attack by oxygen). In the case of fats, it all begins with what is known as a free radical, which can be formed, for example, by radiation. Once formed, the free radical attacks the fat, then by a chain reaction, the fat itself becomes a free-radical, and so on. If this fat is then ingested, you're not dead yet, but you've increased your risk substantially.

According to Dr. Sarma, a Biochemist at U of T, "carcinogenesis does not necessarily proceed at this stage, but it may. In this case the free radical can attack the nucleus which contains the genetic material, DNA.
It may do so directly, or indirectly by oxidizing the protective cell membrane.

"Once the DNA is attacked, it is changed irreversibly," explained Dr. Sarma. "Under normal circumstances, the DNA should repair itself before the next round of duplication; if for some reason it does not, it progresses as an abnormal cell. At this point, it can selectively be promoted to cancer." He cautioned that cancer is by no means simple and is very slow to manifest itself in humans.

In the next phase, environmental and dietary promoters are emphasized ... Some known promoters are 'maillard reaction products' found in burnt toast and 'benzpyrene' found in burnt meats or any other smoked product.

Dr. Farber, who teaches Principles of Pathobiology at this University, has written, in an article entitled Diet and Cancer in *The Canadian Family Physician*, "It has long been known that cooking, especially frying, generates polycyclic aromatic hydrocarbons such as those formed in burnt foods." The term "aromatic" suggests that we can smell them...they may even smell good, but that doesn't necessarily mean that we should eat them.

In response to the proposed free radical theory of cancer promotion Dr. Farber agreed that it was popular view, but added, "I'm not sold on it, because there's no mechanism ...; sure, it sounds good if you use the right buzzwords, but it's fanciful. It's not science, it's science fiction ... give me a hypothesis that's testable."

Obviously, the nutritionists and the pathologists don't agree on everything ... It would be scary if we did," added Rao. However, they did agree that most people are not well enough informed about the effects of carcinogens in diet. Both are working to heighten consumers' awareness to possible dietary pitfalls.

The nutritionists and pathologists were similar in their condemnation of Nitrites. Nitrites are found in salamis, pastramis, smoked meats, hot dogs, bacon and canned meats. Nitrites give prepared meats their rosy colour and unique flavour while providing anti-microbial properties. In combination with certain proteins in the acid medium of the stomach, nitrites form compounds called 'nitrosamines'. These nitrosamines are also found in cigarette smoke and are known to be potent carcinogens in humans.

In fact, according to the *Globe and Mail* of Monday, September 17, 1984, "the American Meat Institute is petitioning the Dept. of Agriculture to *voluntarily* reduce the amount of nitrites in bacon by one-sixth."

"In 1978, a total ban on Nitrites was considered by the U.S. Food and Drug Administration while in Canada, Monique Begin, then Minister of Health, was under pressure to do the same

"they may smell good but that doesn't necessarily mean we should eat them"



Photo by Rick Hayward

Nitrites, obviously, have not been banned, not because they are any less dangerous but because the threat of cancer must be balanced with the equally unappealing threat of food poisoning by botulism. Even today, 70% of pork eventually becomes nitrite-treated meat.

Why then don't we all contract cancer? Many people unknowingly combat this insidious disease by maintaining a diet high in cancer-preventing agents, known collectively as anti-oxidants.

Dr. Ranjana P. Bird of the Ludwig Institute of Cancer Research, in an interview with *The Varsity*, made clear the distinction between natural antioxidants such as Vitamins E, A and C, and synthetic antioxidants such as BHT and BHA.

"While the synthetic antioxidants can prevent chemically induced cancer they don't achieve this by preventing oxidation per se, but rather by accelerating the body's ability to break down and excrete carcinogens. They do this by acting like a vaccine. Because they themselves are cyclic compounds, (like benzpyrene), they prepare the liver for future exposure, therefore increasing the body's detoxification process."

Natural anti-oxidants such as Vitamin C work as free radical scavengers. Because the oxidized state of Vitamin C (dehydro-ascorbic acid) is harmless or even beneficial, it allows itself to become oxidized thus protecting the fats This is analogous to a baseball player who sacrifice-hits in order to advance one of his teammates.

Dr. Bird further explained the mechanism by adding that according to studies done, Vitamin E is more likely to provide cancer defence by supporting the immune system than by any effect on free radicals, whereas Vitamin C may be doing both.

BHA and BHT (Butylated Hydroxy Anisole and Toluene) are usually used on packaging materials such as the linings of ceral boxes. But because BHA and BHT are cyclic, the point remains that in high doses they can be carcinogenic and, as the theory goes (saccharin), any compound that is carcinogenic in large doses can also be carcinogenic in small doses if administered over a prolonged time.

Consequently, we are confronted with a classic paradox ... a preservative that's cancer-promoting.

According to Dr. Sarma this apparent contradiction in terms is a result of evolution or rather a lack thereof. "Because there are no carriers in the body for BHA or BHT, they accumulate in the cell. Since the cell has not evolved to accommodate these chemicals it (the cell) gets sick because they (the chemicals) foul up the system. This doesn't happen with natural anti-oxidants because evolution has provided transport mechanisms for vitamins which limit their ability to stick around."

"That's why you can take a lot of Vitamin E and it won't do you any good, but a comparable amount of BHT can kill you." As an irreverent Canadian comedian once said, "You've got to eat some chemicals, because if you lead a pure life and you don't eat any chemicals ... you might get some by mistake and it's going to lay you out flat."

In the August issue of *Canadian Family Physician*, Dr. Farber wrote, "Anticarcinogens of plant origin including Vitamins A, C, and E have been shown to prevent the development of cancer by acting in different ways at different stages in the process. In some animal studies they have been shown to completely counteract the effects of even potent carcinogens."

Currently research is being done in Dr. Rao's lab to study the anticarcinogenic properties of other plant components called saponins.

Furthermore, fiber, a plant component, is also said to confer some protection against cancer of the colon, mainly by speeding the passage of materials through the intestines, thereby allowing less time for possible carcinogens to act on the colon.

Obviously, there is still room for discussion on many topics, but most researchers agree that short of eliminating all carcinogenic exposure, which is virtually impossible, the best way to bolster the body's anticancer mechanisms is to improve the diet. In other words, the best offence is a good defence.

But we all know that old habits die hard ... Ironically, a discussion of nutrition and cancer held at the University last week began with the serving of cookies, beer and coffee. Similarly, we know that smoking causes cancer but somehow that doesn't seem to be a great deterrent.

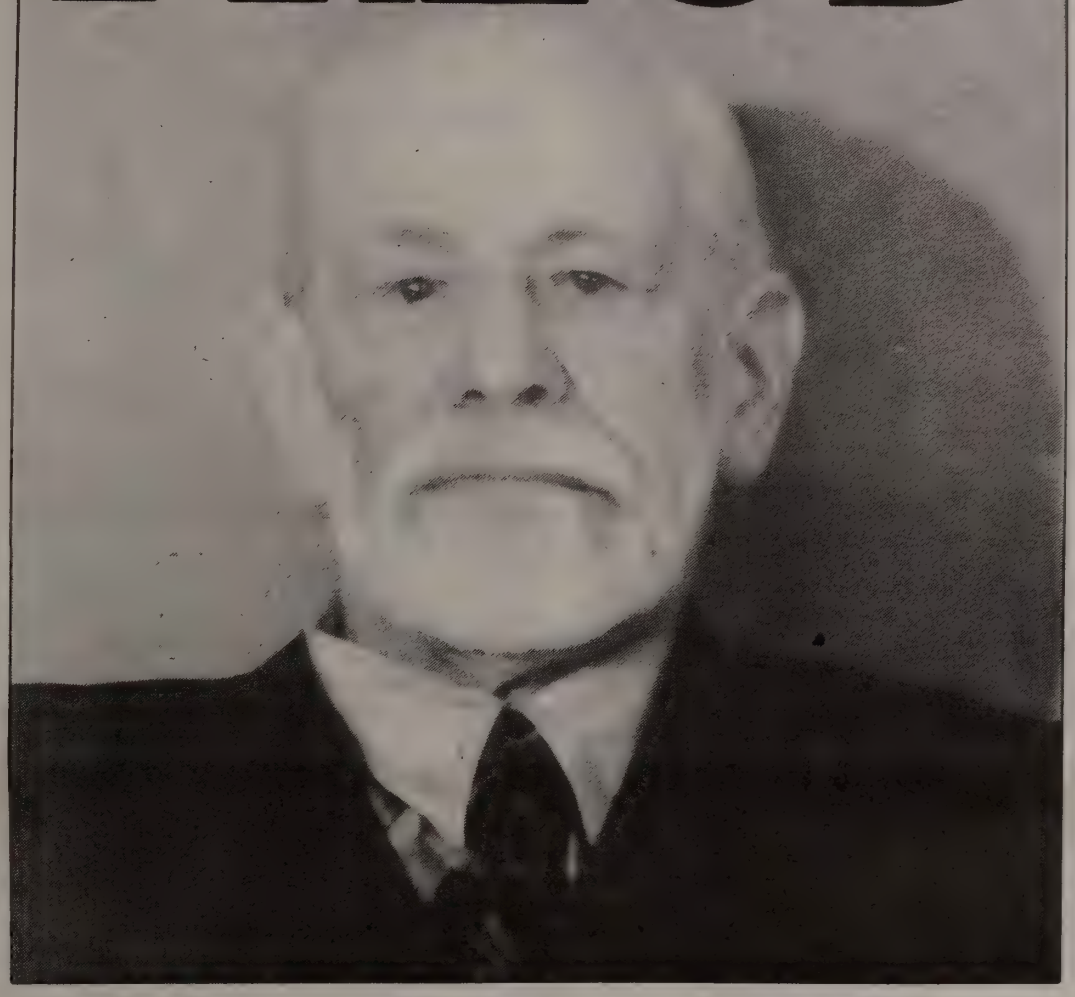
Some people, regardless of the fact that they've been smoking all their lives, still manage to escape the disease ... How can this be true? There is some speculation that a good diet may improve the body's repair mechanisms, but most researchers, even the nutritionists, agree that there is little data to support this. As Dr. Rao said, "Nobody knows ... it's a twilight zone."

Although in his address to the Ninth International

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the review

FREUD



A Failed Analysis

STEVE CARROLL

Sigmund Freud was born on May 6, 1856 in Freiberg, a small town in Moravia, which was at that time a part of Austria-Hungary. In an external sense the eighty-three years of his life were on the whole uneventful and call for no lengthy history.

James Strachey

A number of shocking incidents have recently come to light from the early history of psychoanalysis that challenge Strachey's "routine life-lively mind" view of Freud's career, casting long shadows upon his intellectual integrity. Unfortunately, **Freud**, a six-part BBC dramatization aired Tuesday evenings on TVO, is not up to the challenge of a revisionist interpretation of the founder of modern psychodynamics: long on intrigue and pot-boiler emotions, it is woefully short on ideas and credible dramatics.

The series follows Freud from his cocaine experiments through to the break with Jung, framing these events with sequences set near the end of his long battle with cancer of the jaw. Each segment begins with the diseased and apparently broken old man tempted into reverie by billowing curtains, providing the occasion for extended flashbacks to his earlier struggles, and the opportunity for an irritatingly overwrought account of his life and mind. Its focus is decidedly upon Freud's emotional travails; he seems constantly on the verge of some calamitous upset, and this impression is reinforced by the dissonant, ominous chamber music that plays throughout. Tortured by neurotic symptoms, bitter at betrayals by his followers, and tormented by impulses to infidelity, the BBC Freud is a very unhappy man indeed.

Which is not to say that such a view of Freud's personality is wholly inaccurate. Yet, as we shall see, to present such common complaints as the essence of his life is to miss entirely the reason for his influence on Western intellectual history.

As for the infidelity issue, screenwriter Carey Harrison brings to the foreground Freud's much-debated relationship with his wife's sister Minna Bernays. This is likely the work of the self-styled "punk historian" of psychoanalysis, Peter Swales, who is listed as a consultant in the credits. Swales has labored long to prove, through a combination of dogged research and wild speculation, that Freud conducted a clandestine affair with his sister-in-law. Whatever the merits of this hypothesis, its presence provides a refreshingly steamy counterpoint to the unconvincing banality of his marriage to Martha. It is, further, a compelling example from Freud's own life of the battle between instinct and civilized morality. This promising subplot degenerates into prurience, however, with a scene in which Freud and Minna bait Martha with indelicate talk and chummy asides in the last episode.

> "...the series fails utterly to capture the substance of Freud's work or personality."

In fact, this episode dissipates the credibility accumulated by a competent presentation in the fifth program of the struggles within the movement prior to the defections of Adler, Stekel and Jung. Intended as a climactic review of his past that will cap the series with dream-like vividness, the final installation is instead an amateurish jumble that falls pathetically short of the melancholic solemnity of *Wild Strawberries,* which it seems intent on evoking. Jung is particularly ill-served in this segment: while in the fifth program he was presented as fawning acolyte who soon develops powerful ambivalences toward his psychoanalytic mentor, in the concluding installment he becomes a vicious, cruel and vindictive opponent who taunts Freud for passing out in the heat of an argument thusly: "It's disgusting. He faints like a woman."

It is unfortunate that by this point in the series the audience may well share Jung's disdainful attitude (if objecting to his sexist expression of it). Concentrating upon Freud's last days and earliest triumphs, Harrison's screen portrait alternates between an aged tyrant raging against infirmity and past disappointments, and a petulant, churlish careerist brooding over his endless misfortune. In this way Harrison's approach to Freud is reminiscent of Robert Bolt's to the mythic figure of Lawrence of Arabia: an enigmatic and emotionally complex historical figure is reduced to a trembling crackpot.

In fact, the series fails utterly to capture the substance of either Freud's work or his personality. It is true that he never fully apprehended the import of his theories for an understanding of his life and relationships, and that the divisive history of psychoanalysis is at least partly a reflection of this weakness. Freud was never analyzed thoroughly, as his self analysis (considered by many to be the real starting point for a history of psychoanalysis) could not have fully unearthed all the determinants of his character. What is of interest here, however, is not that his life was fraught with the personal and professional difficulties that the BBC series details, however, but that he saw in the pattern of his own misery (and that of his patients) a way to make sense of emotional suffering and a means to alleviate it.

> "...the actors must flail about and resort to embarrassing histrionics to suggest their plight."

Yet we get no sense in the BBC's **Freud** of any such intuitive brilliance. An illustration of this can be seen in his comments at the start of episoide three, concerning his now-famous relationship with Wilhelm Fliess. One of the few close confidants Freud was completely honest with, Fliess was a notorious eccentric who developed an elaborate scheme for charting biological rhythms and their relationship to sexual periodicity, centred in the nose. His historical significance derives, however, from the fact that their friendship (marked by Freud's blindness to his comrade's failings) helped Freud to realize the role played by unconscious infantile longings in all adult relationships. This universal tendency is expressed most clearly in the analysand's projection of such prototypes onto the analyst in therapy. Yet as he reflects upon this critical period shortly before his doctor hastens the inevitable by an overdose of morphine, Harrison's Freud sums up the Fliess period by murmuring, "He was an unreliable persom. But I loved him once."

Another example can be seen in the account of Breuer and Freud's dispute over the publication of *Studies in Hysteria,* a collection of case studies that first linked the mysterious workings of neurotic illness to disturbances in the sexual sphere. Their argument ranges over the issues isolated by scholars as crucial to the development of psychoanalysis: the universality of sexual difficulties in the etiology of hysteria, Breuer's scientific conservatism, and the parental overtones to his role in Freud's career. Yet in the next scene, Freud distills the whole affair into the following explanation: "I yelled at him." Screenwriter Harrison here, as in many other instances, pulls back from a sober treatment of a crucial event and relies upon glib and superficial solutions to dramatic conflict. He not so much avoids matters of consequence as recourses to clever and empty chatter to explain them.

continued on page 17.

the review

Co-Editors ..... Karen Shook & David Charles Johnston

Art ..... Robyn-Marie Butt
Books ..... Barbara Mendel
Dance ..... Janet Millar
Film ..... Cynthia MacDonald
Jazz ..... Bernard Wong
Rock ..... Rohinton Medhora
Theatre ..... Sharon McAuley
Colin Taylor
Classical.....Kate Lyon

watsup

BOOKS

Okay you browsers of church bazaars, University College, Hart House and other broken-binding booksales, dust off your K-Ways, take this Watsup and go to a *real* bookstore. This is what it's like in your average first-hand shop: It's got bright lights, best-sellers, smut, magazines maybe, wide aisles, big tables, catchy posters, and books that have been printed within the last decade. There are books with dustjackets still on them. These are places of tremendous sensual potential. It's at places such as these that you'll find....

Exile: The Unquiet Oblivion of Richard M. Nixon from General Publishing. Robert Sam Anson has kept tabs on Tricky Dicky since '74. Another tell-all is **Wide Open Eyes**, Marguerite Yourcenar in conversation with French literary critic Mattieur Galey. From Beacon Press in Boston, the work should be as charming as the woman.

Explore the darker side of the Canadian Identity with **Pirates and Outlaws of Canada, 1610-1932.** It's a big Doubleday book by Harold Horwood and Edward Butts. Ted Wood's new book is **Murder on Ice** (from John Wiley and Sons). Meanwhile his last thriller, **Dead in the Water** is now available in paperback from Bantam Seal Books, who have also released **An Innocent Millionaire** by Stephen Vizinczey in paperback.

Don't miss out on the latest from the world's greatest lover, Leo Buscaglia. **Living, Loving & Learning** is from Holt, Rineheart & Winston. (One dustcover you'll want to have.)

Make the visit to the mainstream bookstore an occasion. On Sunday, see Susan Crean and Harry Pollock read as part of the Ontario Celebration Writer's Series at 2:00 p.m. at Harbourfront, then in your Sunday best, go to David Mirvish or some other happening kind of place and see a really new book.

Barbara Mendel

FILM

Dig if you will the picture: me sitting there with my nerve disease and some guy from Kingston, while everyone else is out watching **Touch of Evil**...Just eating up that eight-minute crane shot at the beginning (you know, the one that has powers to heal the sick and levitate the healthy)...gaping in awe at Charlton Heston's star turn as Mike Vargas, Chicano cop, blues eyes gleaming forth from brown face paint...Dennis Weaver in an auspicious debut as a psychotic motel clerk...I couldn't possibly blather on about his miracle-as-movie enough, and if you go see it, you'll comprehend. Innis Town Hall, tonight, 7:00, 2 clams. It's got a suitable chaser in **North By Northwest** at 9:00.

At the Music Hall tonite thru to Wednesday: John Waters' **Desperate Living** banned in Alberta (yeah, but they never even got *Leave It To Beaver* out there) which I'm told shows lots of warts and corpses and secretions and things, but all in good fun. You can catch the 7:30 show (for that after-supper gustatif) or the 9:30 (to prep you for that midnight snack).

Coupla special screenings at the Bloor next week of **Manifestations of Shiva** (or Reality, Indian Style). From all indications, it's beautiful, rhythmic, sensual and full of fashion tips. October 1 and 2, 7:00 and 9:00.

Cynthia Macdonald

DANCE

Interested in new wave dance? Here's your chance to see some of the shakers and movers of modern dance. **La La La Human Steps**, in performance. Reported to rival rock concerts and videos for entertainment value, La La La presents an action packed 90 minute creation, *Businessman in the Process of Becoming an Angel*, this September 28-29 at the Premiere Dance Theatre at 8 p.m.

Edouard Lock, the artistic director of La La La was awarded the prestigious Chalmer's Award in 1982 for his outstanding choreography in Oranges. *Businessman* represents his third creation: the work has been met with international acclaim for its originality and impact.

Against a stage of cut out Scottish Terriers, electric cords, dancers juxtaposed against each other and music rocking the stage, *Businessman in the Process of Becoming An Angel* is a dance for the future. Tickets are $10 and $12, and are available at the Premiere Dance Theatre and all Bass outlets.

Janet Millar

THEATRE

Like an almost-sneeze, previews are frustratingly on the brink of completion. However, if you are not nagged by the unresolved question "Will they change everything around for opening night?", previews offer cut-rate prices and the small satisfaction of knowing that *your* reactions (en masse) will likely influence the finished production.

Tarragon Theatre is now previewing **Salt-Water Moon**, David French's prequel to *Leaving Home* and *Of the Fields, Lately*. This tale of love in the Newfoundland Outport will, without fail, touch the hearts of every "Upper Canadian" in the place. Tarragon Theatre, 30 Bridgeman, Previews until Sept. 30, opens Oct. 2.

Toronto Free Theatre presents Sharon Pollack's **DOC**, the story of an old-fashioned G.P. devoted to work and the hometown community. Ghosts of unresolved sorrows return to life when his daughter returns home in an attempt to reconcile their pasts. Marcus Welby it ain't, but you can see it at TFT, 26 Berkeley, Previews Wednesday to Sunday, opens Oct. 3.

Opening CentreStage's season are three one-act plays by the master of martini-dry wit, Noel Coward. **Tonight at 8:30** will usher you through a husband and wife song and dance team who save their best routines for offstage in **Red Peppers**, a whirl through the giddy upper reaches of society in **Hands Across the Sea**, and an extra-marital affair in **Still Life**. (NOTE: Curtain time is actually 7:30, so don't be fooled by the misleading title) Previews till Oct.3, opens Oct.4 at the St. Lawrence Centre, 27 Front Street East.

If you didn't get your fill of gay plays within the last two theatre weeks, don't miss **The Dressing Gown**, written and directed by Sky Gilbert. A morality play about a dressing gown which is passed from man to man, affair to affair, the plot follows the hand-me-down as it is inherited by a drag queen, middle class gay couple and ultimately winds up in the hot leather hands of S & M practitioners. Previews Oct. 3,4 and opens Oct. 5 at the Poor Alex, 296 Brunswick Ave.

Writer-in-Residence Leon Rooke will be featured in **Shakespeare's Dog**, a dramatization of the author's award-winning book. Billed as "a one-dog show," it's sure to be a howling success. Also featured is (All of his old Material is...) **Out of the Bin**, a 15 year retrospective in Newfoundland humour by an actor from CODCO, Newfoundland's answer to Second City. Runs from Oct. 2-7. **Shakespeare's Dog** is this Saturday and Sunday only at Theatre Passe Muraille, 16 Ryerson Ave.

Closer to home, the Graduate Centre mounts a production of Pinter's **Old Times**. "A quiet dinner for three turns into a grimly comic battle for possession of time past, hinging on who escorted whom to the film *Odd Man Out*. Don't miss it at the Glen Morris Theatre Sept. 25-30.

Sharon McAuley

MUSIC

Now that all my faithful readers are back into the swing of things (books, essays, pubs, parties) it's time for a few classical distractions (music, that is).

Today, there is a *free* lecture/concert in Walter Hall at 2:10 pm with **Julianne Baird**, soprano. At Roy Thomson Hall, tonight until Saturday at 8 pm, violist **Rivka Golani** is the guest artist with the TSO. **Andrew Davis** conducts works by Berlioz, Beethoven as well as a premiere of Colgrass' *Viola Concerto*.

This Saturday night, the COC begins its season with Verdi's *Il Trovatore* (the Gypsy's Revenge). Curtains up at 8 pm and student rush seats are available for $6 one half hour before the curtain. On Sunday, at Roy Thomson, pianist **Andrew Burashko** joins Andrew Davis and the TSO for a concert of Beethoven (*Symphony No. 3* and the *Coriolan Overture*) as well as the Mendelssohn *Piano Concerto No. 1*.

On Sunday at 3 pm in the Great Hall at Hart House, the **Orford String Quartet** bow in to the new season with works by Shostakovich, Borodin and a few surprise works. Tickets are *FREE* at the Porter's desk. On Tuesday, at Roy Thomson Hall, the **Academy of Saint Martin in the Fields** performs works by Britten, Vivaldi, Ricciotti and others. The concert begins at 8 pm.

If all of the above isn't enough to entice you away from the books, then perhaps this newsflash will: that master of subtlety, that purveyor of excellence in music, the man with the golden candelabra and fingers to match ... yes, ladies and gentlemen, **Liberace** himself is coming soon ...too soon? More on this next week, if I still have my job.

Kate Lyon

MUSIC

Trends may come and trends may go, but a class act lasts forever. So it is with singer-songwriter **Steve Goodman**, 1948-1984. The "City of New Orleans" will not be the same without him. R.I.P.

Pick of the Week is **Lou Reed**, Oct. 1 at Massey Hall. He is now as far removed from the hallucinogenic days of the **Velvet Underground** as is possible without being considered uncool, but still manages a mean version of "Sweet Jane."

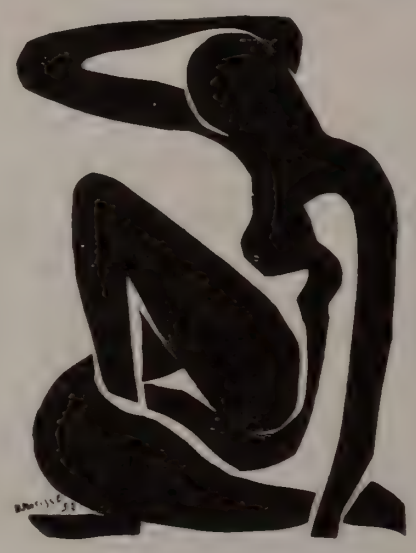
And the rest: Hot off the success of their August appearance at Kingswood, the **Psychedelic Furs** return to play at Massey Hall, Friday, Sept. 28, where the invariably good sound makes up for the invariably poor sight lines. The **Fixx** plays at the Kingswood on Saturday, Sept. 29, and the **Southside Johnny** plays the Copa on Oct. 3 — has he become that phoney, or has the Copa changed? **John Lee Hooker** brings his blues to the Brunswick House all next week, while **Sir Charles Thompson**, equally comfortable with stride, boogie, blues, and ballads is booked until Oct. 6 at the Cafe des Copain's fine solo jazz piano series. England's **Katrina and the Waves** are in at the Bamboo Oct. 3 and 4.

So long, farewell: Dave Howard of **Dave Howard Singers** fame will be a busy man in the weeks and months ahead. He opens for the Furs here on Friday and then has an official farewell gig at Larry's on Thursday, Oct. 4, after which he departs for England. Work there will include recording his debut LP at Dave Formula's (ex-**Magazine, Visage**) new studio, The Strongman. Also on the agenda will be recording sessions with the **Assembly**, and a series of live dates in the U.K. and Paris. Our loss is their gain.

Coming soon: **Philip Glass Ensemble** tickets go on sale on Monday; the Bamboo continues to impress with **Dizzy Gillespie, McCoy Tyner**, and the **Boss Brass** booked in October and November. The **Flock of Seagulls** (how did they get into such illustrious company?) have moved their show to Oct. 18 at Massey Hall. Tickets for the previously announced date are still valid, or refunds at BASS.

Cleverly concealed **Stranglers** item: A couple of interesting covers that have been done recently are the **Tom Robinson Band**'s version of **Steely Dan's** "Rikki Don't Lose That Number", and **Aztec Camera's** beautiful rendition of **Van Halen's** sledgehammer hit "Jump." My favourite unusual cover remains the **Stranglers'** sneer at **Dionne Warwick's** "Walk on By." Remember, they did this well before **Sid Vicious** made it fashionable to vulgarize drippy tunes by doing "My Way" his way.

Rohinton Medh...a



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Dave Goes To London

We've got a pile of free tickets to Dave Howard's farewell gig at Larry's on Oct. 4. Drop by *The Varsity* and name the members of the **Dave Howard Singers**, and they're yours.



KNOX
Presbyterian Church
Spadina at Harbord
67 Harbord St.
Saturday 7:00 p.m.
College and Careers
67 Harbord Street
"Life in the City:
Christian Perspectives"

What is life? Life is a test. And my brain hurts. Kick and kudos sent out stasera: kicks to the forgetful, kudos to new help Pina, Sandy, Barb. Further endearments to Ally-at-death's-door, big Dave, Greg n' Katie, the long-suffering but still beatific Geoff, John, Marg, Uncle Steve who still hasn't lost his touch. And of course Air Jamaica, for promising to bring everything that smiles, home again.

Woosh! Feeling right up against the wall, like, in boffo 2-D. Can't think at all. Periferal vision's going all out of whack. (Had to ask JBK how to spell 'periferal' – Bad News.) And I ask you, Where's the Bulldog? Well, I'll tell you. At home sick and asleep in bed. I'll just have to hold my breath 'til I'm sad and blue. Thanks to Karensky, Gregor (*dirt*), Aliyich, Stefan, Ziggy, and Jacques. Hold it. Short session. Next week. stop.

Arcand's Passionate Disaffection

CYNTHIA MACDONALD

One doesn't breeze casually into an interview with a man who has been characterized as one of the most nasty and pessimistic filmmakers in the country. Denys Arcand's documentaries — rarely seen in English Canada — deal with such topics as textile

FILM

workers and the Quebec referendum; they are grim, lengthy, and passionately French-Canadian. His feature films offer distasteful portraits of victimized strippers **(Cina)**; governmental corruption **(Rejeanne Padovani)**; and, in the case of his latest, **Le Crime d'Ovide Plouffe**, just plain murder. Arcand's critics, however, have failed to see the underlying humour in his films, and to understand their intensely personal nature. What the world at large might see as startlingly violent political tracts acted by a committed ensemble cast, Arcand would define as a group of friends getting together and splattering blood on each other for laughs. The Varsity recently spoke with Arcand about his work, with particular attention to his latest film --- the sequel to Gilles Carle's **Les Plouffe.**

Varsity: With *Le Crime d'Ovide Plouffe*, you've chosen to show the darker side of what's traditionally been considered a squeaky-clean family. You've also drawn attention away from that family by concentrating on only one of its members. What effect will that have on French Canada, for whom the Plouffe Family has always been sort of a comfortable symbol?

Denys Arcand: The impact it would have would be on oider people, and they don't go to movies anymore anyway. Really, the only thing young people know about the story is what they learned from the movie made four years ago. Anyway, it wouldn't matter, since so much has changed in Quebec since the '50s, when the TV show was on. There's no censorship in Quebec, for instance — you can show pretty much anything you want there, even on television. So people are so changed that I don't think they would mind.

Varsity: Talk a bit about the English version of Le Crime d'Ovide Plouffe.

Denys Arcand: Well, they're doing a subtitled version right now and I'm not so sure that's a good decision. To subtitle is much cheaper than to dub a film, but subtitles are usually for art films, and this is just popular entertainment. It's a soap opera, that's how I see it. And the kind of public that's attracted to those kinds of films isn't generally attracted to subtitles. They'll probably release it in Toronto, it'll run here for a week...

Varsity: Like *Les Plouffe.*

Denys Arcand: Exactly. It's made for the local market, it's not made for other places.

Varsity: What was it like working with Roger Lemelin?

Denys Arcand: It was like working with your father, which was a bit strange, but it was OK since I didn't consider the film a highly personal work. We worked in Miami for two months, which was fun, but apart from playing golf, we didn't discuss anything but the film.

Varsity: I noticed you called back some actors for this film who seem to crop up in all your films. Do you call the same people back because you can work with them better?

Denys Arcand: I like them, they're my friends. And I've established a sort of confidence with them, since they've already seen themselves in my films. You have to instill that confidence in actors, since by nature they're so insecure, usually on the verge of paranoia.

Varsity: Are all your films made for a local market?

Denys Arcand: Not at all. Rejeanne Padovani, for instance, was taken all over the world — I always call it my "festival" film. Of course, it mainly appeals to an art audience...

Varsity: But as a political filmmaker, you wouldn't be interested in making films for an art audenience.

Denys Arcand: I've been labelled a political filmmaker — but actually, politics bore me to death. I'm my first audience; I make movies to please myself. I didn't set out to make a political statement with my movies, to change the world or whatever...It's just that I saw things, was touched by them, moved by them, and wanted to put them in movies.

Varsity: You've generally been made out to be so cold and calculating by the press. All your work has been called that of a volatile separatist.

Denys Arcand: I don't know why they call me a separatist. Never in one of my films is it said that Quebec should be independent. I was never particularly close to the Parti Quebecois, for example, although the Liberals in Ottawa didn't like me much either. It's been a huge misunderstanding. I remember when I wrote the script for (the television series) *Duplessis*...the producer called me up and said "Oh, you understand the political process so well. I've seen all your films", et cetera. I only did it because I was supposed to do something in Mexico but it had fallen through. It was a huge success, but I didn't like doing it.

Varsity: You make Quebec seem so ugly in your films.

Denys Arcand: Have you ever been to Quebec?

Varsity: Well, sure, it looks quite pretty to me...

Denys Arcand: Well, I don't think it's pretty, I think it's pretty ugly. To me, Quebec is the epitome of bad taste; junkyards everywhere. I think Ontario is much more beautiful than Quebec in fact - the farms look more comfortable. In Quebec all you have are these barns that are falling apart. Quebec lost its culture in the 20th century, and that's why it's building all these Spanish-style houses and Swill chalets. They really have no gut idea of what might be beautiful.

Varsity: I was going to ask if politics motivated you to get into films, but I suppose that's a dead question.

Denys Arcand: I got into moviemaking because I liked the lifestyle. When I first met Claude Jutra in the early 60s, he'd just come back from Nigeria where he'd been shooting a picture. And then I met Michel Brault, who'd just finished shooting two in Paris! I loved the way they dressed - they didn't wear ties. And they ate exotic things, like Chinese food. I was really struck by the fact that they didn't have to follow the trends of the times

CJUT

TOP DISKS

ROCK

1. **P.I.L.** ..... *This is What You Want*
2. **Matt Johnson** ..... *Burning Blue Soul*
3. **Kenn Ramm** ..... *Spark the Universe*
4. **Various** ..... *Ten From Texas*
5. **Andy Summers & Robert Fripp** .. *Bewitched*
6. **David Syvian** ..... *Brilliant Trees*
7. **Juluka** ..... *Kilimanjaro*
8. **David Wilcox** ..... *Bad Reputation*
9. **Tracie** ..... *Far From the Hurting Kind*
10. **Florida Razors** ..... *Florida Razors*

JAZZ

1. **Stuart Broomer/John Mars** ..... *Anihilated Surprise*
2. **Giants of Jazz** ..... *Giants of Jazz*
3. **Don Thomson** ..... *Beautiful Friendship*
4. **Bebop and Beyond** ..... *Bebop and Beyond*
5. **Ruby Braff/Dick Hyman** ..... *America the Beautiful*

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Canada

Salutin: Writing In The Margins

BRUCE FLANAGAN

Rick Salutin's **Marginal Notes**, a collection of essays culled from Salutin's output of the past fifteen years, takes as its unifying theme the concept of marginality.

BOOKS

Marginality as defined by Salutin is largely an attitude; it is a sense that one is marginal in importance to that which is held centrals by society. It is a flexible condition and is at times reversible. Take for example the marginal position of England as a colonial outpost of the Roman Empire. During her Industrial Revolution, England had reversed its marginal position becoming the most powerful and thereby central nation in the world.

The theme of marginality has a very wide theoretical scope and Salutin treats it accordingly. His articles include commentary on all aspects of Canadian culture from the point of view of Canada as a marginal nation. In one article entitled "The State or the States: On the CBC" Salutin conducts an informative exposition on the founding of CBC Radio which culminates in an indictment of the founding corporate and political interests which show a negligent disregard for Canadian culture. He criticizes their choice of American produced and styled programming over Canadian products and further criticizes the CBC for catering to an urban elite. Salutin feels the actions of the CBC have done more to blanket and extinguish Canadian culture than they have done to promote it.



"The Conversion of the Jews" is an article which examines the process by which Jewish Canadians made the transition from a marginal to a central position in society. In the 1930's Jews were solidly fixed in the lower middle to middle classes, being primarily shop keepers and small business owners. By 1971, however, Jews were ranked highest in average annual income, higher even than those of British descent. Jews, though making up only 4% of of the work force accounted for 18% of doctors, 23% of dentists, 35% of pharmacists and 19% of lawyers in Canada.

Salutin cites 3 main reasons for the meteoric rise of Jewish status in Canada. First, statutes passed against racial discrimination opened up many fields of endeavours implicitly restricted to gentiles, those being corporate positions, university posts, and high profile services, such as doctors, lawyers, dentists and pharmacists. Secondly, the emphasis which Jewish immigrants placed on literacy and education according to the Talmudic tradition placed them at an advantageous position over other immigrant groups in Canada. Thirdly, the economic opportunities of the war and the post-war boom were tailor-made for these ambitious, hardworking energetic people.

Interspersed with this academic discussion, Salutin introduces the reader to his own experiences and feelings as a Jew caught up in the quest for socio-economic status. He describes his dissatisfaction with the safe and sterile atmosphere of Forest Hill where his family moved following a modest success in the tailoring business. His account is him. Rather than present a cool analysis of a topic or situation Salutin at times rages, spitting ineffective Marxist causes. He attempts to persuade the reader by the strength of his conviction rather than by proof. When Salutin remains cool, he exhibits a precise and witty style that calms those fears which prevent us from acknowledging a viewpoint radically different from ouur radically different from our own.

The most important point contained in **Marginal Notes** is that marginality is an entirely subjective viewpoint. A series of articles treating his 1978 visit to post-revolution Mozambique serve as a case in point. During the course of his conversations with the native population and the Marxist revolutionaries who took part in the 1975 revolution, Salutin was to realize that Canada is marginal only in relation to the Industrial North and not to the world as a whole. Canada, having schools, hospitals, and an industrial economy, is to the people of Mozambique a nation they can respect and learn from, in honest and self-revealing and through it we begin to understand the origins of his Marxist thinking and appreciate the value of it.

> "...Then when I returned to Canada, an odd thing happened. Canadian newspaper headlines began looking bizarre to me."
>
> -from "The Free Press" in Rick Salutin's **Marginal Notes**.

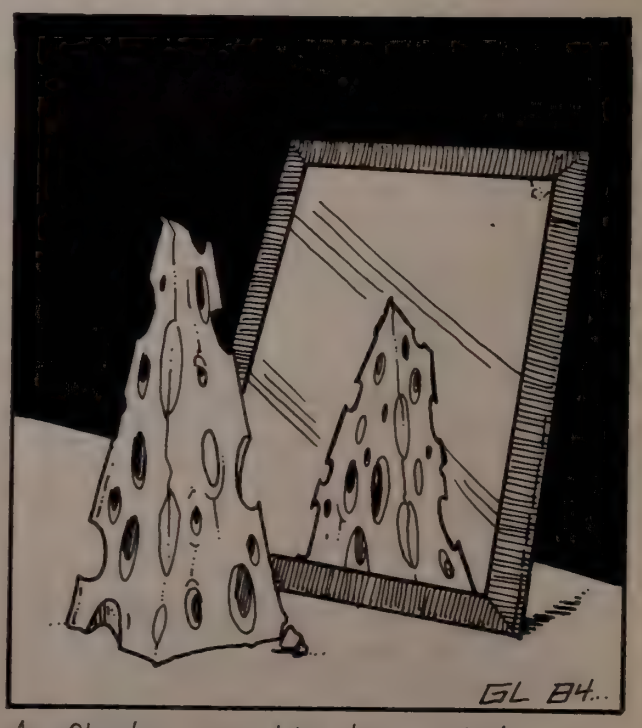
Unlike many Marxist thinkers Salutin tries to keep left-wing catch phrases such as bourgeois-mentality to a minimum. When he does lapse into their usage the major points become obscure and ambiguous and the reasoning circular.

If there is any fault to be found in **Marginal Notes** it is in those instances where Salutin allows his personal outrage to get the better of effect a nation to which many others are marginal.

Canada may at the moment be marginal in its own eyes and in the eyes of the Industrial North, but it could build within itself a belief that it is central. Hockey alone will not accomplish this nor will joint-projects such as the space shuttle arm and its attendant nationalist propaganda. What we need are ideas of our own and a will to pursue them. We have a great country, full of resources. Our young minds are educated and worldly to a great extent.

The challenge awaits.

CHEESE WITS



As Chester grew older, he worried more and more about his complexion....

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Canada

Dave Holland Quintet:

Free-Formless Jazz

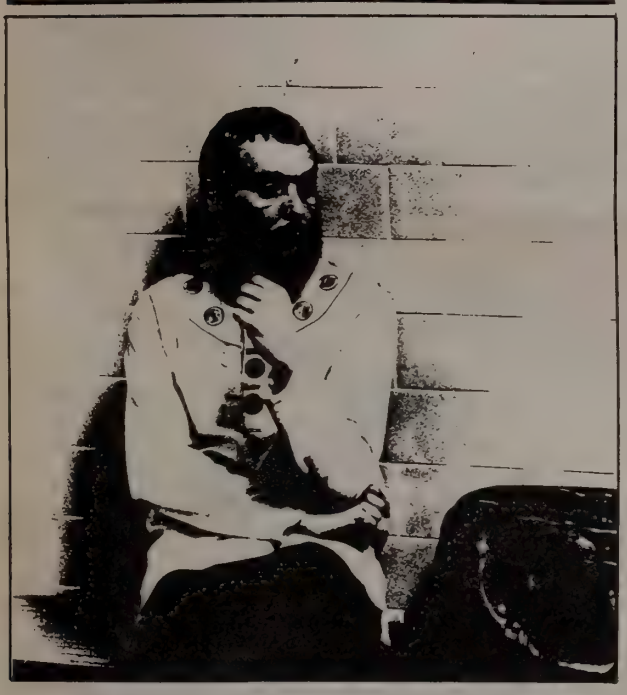
BERNARD WONG

As Miles Davis' bassist during the late sixties, Dave Holland was fortunate to be able to assist in forging the fusion of jazz and rock that predominated in the following decade. During this time, he managed to play with many of jazz's finest musicians while

MUSIC

going on to build a new reputation for himself with experimental artists such as Anthony Braxton and Sam Rivers or emerging leaders such as John Abercrombie and Jack DeJohnette.

Despite this impressive list of past collaborators, Holland has instead chosen to assemble his own quintet of (mostly) new faces in the jazz world. While their first album was released with favourable notices this summer, their debut appearance at the Bam Boo last Monday was certainly an inauspicious event.



The evening's performance began with the leader quickly taking charge on his bass with a forceful stride pattern that firmly drove the piece forward. Short repeated phrases of melody from trumpeter Kenny Wheeler, saxophonist Steve Coleman and trombonist Julian Priestner were then interjected in layers. Singly and in ensemble, their parts were most impressively arranged. Whether running together smoothly or set to collide sharply against each other, they merged to form a joyful barrage of sound that was intriguing in its complexity.

The second piece presented an abrupt change of pace into a slow blues-based lament which again featured exceptional writing. With its softly swinging theme and subtle lilt, the composition was hauntingly reminiscent of the Charles Mingus classic "Goodbye Pork Pie Hat". Indeed, this was only the first suggestion of that master bassist's influence upon Holland's style.

From these two intial high points, the concert quickly went downhill with only brief moments of interest remaining. While the talent and experience remained in evidence throughout, the shortcomings of the other three musicians only stood out the more obviously in comparison.

On acoustic bass, Holland was constantly cast in the role of explorer. Whether repeating a simple rock-like riff, slapping out a syncopated rhythm, scraping a bow or outright attacking his instrument's strings, he steered the band through all the music's changes. Meanwhile, the other half of the rhythm section - drummer Steve Ellington - was having a difficult time just trying to incorporate a variety of percussion sounds into his repertoire. Unfortunately, his complete lack of rhythmic invention frustrated any such attempt and his habit of blowing novelty whistles was annoyingly silly. His inane drum solos stiffly shifted from cymbals to chimes and bells to drums without any purpose or development. Needless to say, he had to make his solos stretch out interminably.

Neither of the other two new musicians knew enough to keep their solos brief either. Although the saxophonist shares the same last name, instrument and fondness for fast notes as does Ornette Coleman, it's doubtful they could be related - his manner of undulating up and down scales senselessly was just too bland, lacking in both creativity and dynamics. The trombonist proved an equal failure, seemingly neither energetic nor involved enough to introduce any useful ideas into the improvised sections. In vivid contrast, Canadian born Kenny Wheeler (who also contributed the lounge-jazz feel to David Sylvian's *Brilliant Trees* album) presented the most concise playing. Always elegant and tasteful, his clear articulation of both melody lines and his characteristic flurry of notes stood in refreshing counterpoint to all the other excesses.

Overall, this quintet certainly proved disappointing. Neither inspired nor inspirational, they need to organize their improvisations and tighten up their chops. As it happened, free form moments just lapsed completely and their playing wandered directionlessly, leaving the audience anxiously awaiting the end which didn't come soon enough.

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record reviews



ROHINTON MEDHORA

Animals
Greatest Hits Live
A&M/IRS

Last year's reunion of one of the greatest bands *ever* lasted for one album and one world tour. This live album is a memory of that tour--and what a memory it is.

In fact, the reunion concerts were uneven at best. Apparently, rumblings of a break-up had started during the North American leg of the tour in the summer of '83. But age, obesity, and feuding cannot spoil such classics as "It's my Life" and "House of the Rising Sun." Even a less than spirited version of these songs -- which is what most fans here got -- by the original **Animals** was enough to bring the house down and put all the bouncy boys of the latest British invasion to shame.

For this recording, however (December 31, 1983 at Wembley Arena, London), the band seems to have got its act together for one grand finale. Eric Burdon is at his gravelly best on all the tracks, especially "House of the Rising Sun." Keyboardist Alan Price shines on "It's Too Late," which is intense enough for most bands to use as a show-stopper. Here it is the opening cut, and things just move from there.

Each song has been changed just enough from the original to make it interesting. "Don't let Me Be Misunderstood" starts with a lilting piano intro, while Sam Cooke's "Bring It On Home To Me" is done in a way that shows that these musicians still have a love for their music and its roots. "Boom Boom" and "We Gotta Get Out of This Place" bring the whole event to an end that leaves one wishing that the Animals do not attempt another reunion, lest it ruin this last glorious image. Makes you wonder what it was like to be there.

Villains
Go Crazy
Attic

The **Villains** play a brand of music that is best enjoyed live. This puts an extra burden on the band when it goes into the studio to record, not only because records are an easier form of livelihood than paying the dues on the road, but also because healthy record sales help attendance at live appearances. The good bands, of course, do the opposite as well-they earn fans by strong performances. Put the Villians in this category. Although they have been tagged with the ska label, not an altogether unwelcome comparison a few years ago when skanking was all the rage, their influences range wider than Desmond Dekker or the Skatalites (witness their live cover of Wilson Pickett's "Midnight Hour," for example).

Go Crazy, their first album on a major label, shows that this band has come of age--to an extent. Vocalist Thomas Perry still comes up with the occasional sophomoric zinger like "a bird up your kilt is better than two in the bush," but if we ignore the marketing ploys, the music has an -- albeit limited-- purpose. This collection contains a few excellent songs ("Laugh It Out," "Go Crazy," "Long, Short, Skinny or Fat") and a few mediocre ones where the beat and intensity still carries them through. In short, a good party album.

The Reds
Shake Appeal
WEA/Sire

This five-track EP is the fifth offering from a band that suffers the same fate as its equally unknown peers, the Gun Club, Blasters, or X - they are American, and rely on traditional American roots for their inspiration. Their second EP contained a cover of the Doors' "Break on Through," and on *Shake Appeal* the band continues to sound like the American representatives in the Joy Division-Killing Joke dirge rock field. But those bands owe a lot to the Doors and Velvet Underground anyway, which brings us back where we started.

The title of the EP is from a piece on Iggy Pop's Raw Power LP, but the magic itself relies as much on texture as it does on power chords. This time the band uses producer Mike Thorn, who has extensive European experience (Wire, Nina Hagen, and even Soft Cell--but we won't hold that against him), a fact evident on the two tracks on side 2 ("Till the End" and "Beat Away"). Still, this is hardly the breakthrough effort for the **Reds**. They are just too uncompromising in their style for that, but disgruntled New Order fans might consider picking this one up.



Seems Like Old Times...

MALCOLM BURROWS

On the occasion of last winter's New York revival of Harold Pinter's **Old Times**, theatre critic John Simon pronounced something to the effect that "In a theatre full of phonies there is none phonier, none more pervasive than Harold Pinter." This deliberate underestimation of Pinter points to his seeming obscurity of purpose that challenges every attempted production.

THEATRE

Old Times reportedly took Pinter three days to write, a fabled tidbit from which legends are derived. The play appears to take place in Kate and Deeley's country house. 'Appears' is perhaps the operative word in this play, since the audience is rarely given any substantial concrete details. The superficial premise is the visit of an old friend of Kates, Anna, and their ensuing reminiscence. The play's subtext details a struggle between Deeley and Anna for the favor of Kate. The struggle is refined yet vicious, fought on the battleground of the Past. The victor is the one who can establish the most irrefutable emotional claim on the illusive and compliant Kate.

Meg Westley, who directs the production currently running at the Glen Morris Studio, has created a production that is an exercise in studied understatement. Detail is exactingly accounted for. Despite this care for small things, Westley retains Pinter's ambiguity. The exception to this is the enlightening focus on the play's sexual politics, an element of the struggle which, nonetheless rarely overshadows the other themes.

This mixture between the sharply focused superficial elements and the blurred subtext was nicely carried through by Tim Fort's evocative lighting and Sandy Tome's economical and suggestive designs. Both are of a degree of excellence only seen at a high professional level.

Gracing this fine setting is the prize, Kate, and her two warring suitors. Martha Irving plays Kate like a tenuous Athena. At first, she judges the opponents from the central position of a sofa-like throne, and after due consideration, makes her decision by asserting her individuality. The performance is harrowing, yet, not consistently at ease. Deeley, played by John Shafer, is the frightened odd man out, desperate and depraved in the face of his enemy's strength. Shafer leaves a strong impression with his fine portrayal.

Lynda Hamilton's Anna provides a fine match for Deeley, especially in the important song sequences. Hamilton brings out a nice balance between the character's harsh sensuality and noble bearing. Unfortunately, the performance was somewhat marred by a lack of restraint in delivery and in economy of gestures.

The tension of the piece, though omnipresent and menacing, was somehow inconsistent, perhaps due to opening night lack of concentration. This is, however, a minor point which can hardly take away from the overall achievement. This lucid and thoughtful effect proves Pinter to be quite genuine.

REVENGE OF THE 3-D CAVE BEAR

DAVID CHARLES JOHNSTON

Embarrassing as it may be, at least once in our lives we all become victims of slick promotional gimmicks. If one realizes this, it is possible to ignore flashy packaging, or to even enjoy it as a separate creative effort, and go on to judge the product on its own merits. Unfortunately, J.P.

BOOKS

Miller's **The Skook** is as much a victim of its own promotional gimmick as its intrigued and/or gullible readers will be. In fact, it would not be unfair to assume that the book is little more than a convenient vehicle for the hologram on its dust jacket.

Yes, a hologram. Now you too can be the proud owner of a hologram, those futuristic, spectral laser images, even if you don't have the bank balance to get a spiffy new holographic VISA or Master Card. Think of the hours of enjoyment you'll get from turning your holo-book this way and that to get the full 3-D effect. If only we could reproduce the effect right here in these pages, then, at least, you wouldn't have to fork out $23.00 to buy the book, or read it.

The Hero of **The Skook** is named Spanish Barmann (don't ask me why) who, after escaping from the Space Angels (a marauding gang of Motorcycle astrologists), gets trapped in a cave for six months. During his sojourn in the cave Span (all his friends call him that) manages to survive by eating prehistoric fish that live in the pool in his cave. Span is also threatened by howling sea monsters from the depths and neolithic underwater cave bears intent on no good. It is here in "Barmann's Cave" that Span is reacquainted with the Skook, an ethereal creature that was the hero in bedtime stories he used to tell his estranged daughters. This Skook, whether he is real or imagined, is an obnoxious little bugger who proceeds to straighten out the depressing personal life Span left on the surface. In the ensuing subterranean chapters the Skook comes across as having all the psychoanalytic bedside manner of Don Rickles.

Miller's novel is in turns a fantasy, a thriller, a psychological dialogue, survival/adventure story and countless other genres. Eclectic? Maybe. Effective? No. It would take a writer of much greater talent than Miller to manipulate genres to create a truly original work. Of course it might be argued that **The Skook** has no such aspirations. Well, why didn't Miller just write a fantasy or a thriller which, in the long run, would have been more successful.

As it stands, the Skook reads like a teleplay that couldn't find a director to produce it. This is a good thing in one sense, since a film of **The Skook** would probably come out looking like "The Incredible Mr. Limpet Meets the Manson Family". (In fact, Miller wrote the TV adaptation of "Helter Skelter").

And what are we to make of the Skook itself? It is obviously Miller's method of making Span's interior dialogue manifest. If this is what Miller is trying to do he fails since the Skook, who looks and sounds like some sort of Gumby show reject, reduces what is apparently supposed to be a serious existential debate into something out of the funny pages. The Skook is a product of the hologram, not the reverse; the descriptions of the beast rely heavily on terms like "opalescent" and "shimmering". I couldn't come up with better adjectives for a hologram even if you threatened to lock me in a cave for six months.

The Skook dematerializes as suddenly as he appeared and the remaining chapters tell of the cloak and dagger exploits of Span and his wife trying to escape the country pursued by Mrs. Barmann's evil lawyer and erstwhile lover who has made a million out of Span's untimely demise. The reunited Barmann couple rediscover their love for each other in several torrid love scenes that could be rightfully entitled "The Andes Survivors at Masters and Johnson". The epilogue to **The Skook** also manages to posit an affirmative answer to that nagging question: Can two jaded adulterous suburbanites really find happiness as hippy archaeologists living incognito in Mexico? And can they do it all without the divine intervention of their friend The Skook?



And if you could just see it in 3-D...Wow!

Sir John Serves Up A Trifle

JUDY SIBLIN

"What a tangled web we weave, when at first we practise to deceive." While the story of **Little Lies** is an endless series of comic entanglements, the production is as clean and flawless as a finished tapestry.

THEATRE

The original canvas for the work was Arthur Wing Pinero's 1885 hit *The Magistrate*. However in a clever adaptation, Joseph George Caruso has managed to cut out a good twenty minutes of the script, without damaging the ingenious dialogue of this near century old farce.

The sumptuous decor of the Royal Alex serves as an ideal backdrop for the elegant Victorian setting of the play. **Little Lies** traces the hilarious adventures of Mr. Posket, the Chief Magistrate of the Mulberry St. Police Court, as he agrees to accompany his stepson "Cis" to the exotic "Hotel des Princes." Unbeknownst to Posket, however, his wife Agatha and hr beautiful sister Charlotte also happen to be dining there, and the result of their deception becomes all the more hilarious with each new complication.

Heading an all-star British cast, Sir John Mills is unquestionably the highlight of the show. His masterful portrayal of Mr. Posket is marked by impeccable sense of timing, and the boundless energy of a twenty year old.

Interestingly enough, Mills played the role of "Cis" forty years ago in the film of *The Magistrate* called *Those Were the Days.*

With the exception of Sir John Mills however, **Little Lies** is your average, run-of-the-mill Royal Alex production. In short, the word that most aptly describes the play is "pleasant." **Little Lies** makes for a pleasant theatrical evening. "Since it is not in my nature to deceive, it is on that note that I take my leave."



Freud Continued

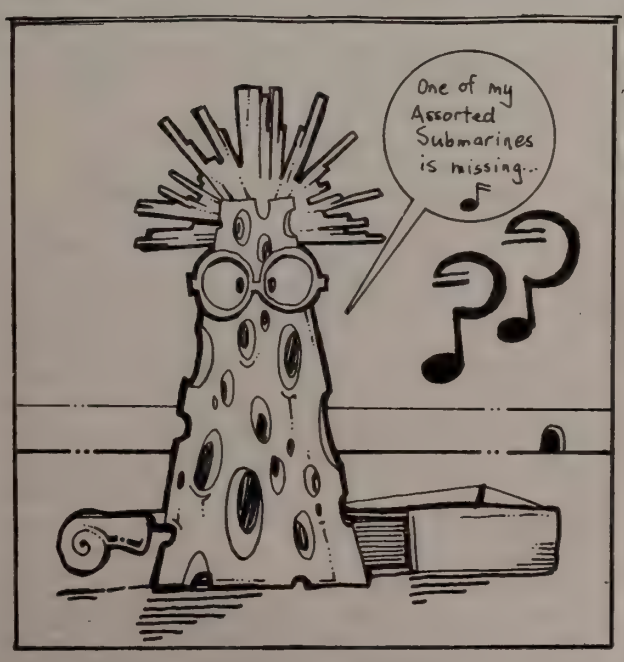
continued from p. 11

I would contend that the reasoning behind this sort of "padding" does not express Harrison's attempt to mix weighty theoretical issues with more accessible sitcom story values, as though he felt that he must pander to the audience's more conventional dramatic expectations in order to simultaneously educate them. Rather, it reflects the screenwriter's complete inability to convey that Freud's discoveries had their seeds in his own life. The contrast between the subtleties of Freud's interpretations of emotional conflict and the tawdry procession of often childish upsets that we observe here is ironic indeed: Harrison and the director, Moira Armstrong, utterly lack the artistry to convey through a symptomatic act or telling detail the inner life of any of the characters.

As a result, the actors must flail about and resort to embarrassing histrionics to suggest their plight, or are saddled with such expository mouthfuls as, "It is as if the mind itself were the enemy of truth, a censor obliging the disease by speaking in code." The series thus stumbles fatally in failing to externalize a life fundamentally internal in its meaning and significance.

Freud once responded to a follower who had praised him effusively by saying, "I am not a great man. I made a great discovery." The greatest failing of **Freud** is that we get no evidence of either.

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Continued from page 10

Congress of Dietetics, Dr. Rao was reluctant to mention any specific foods, in an interview with *The Varsity*, he conceded that "Food by its very nature is good, but some foods are better than others."

He went on to say that, "While visible fats such as those around meats should be minimized, so should invisible fats such as those carefully hidden in processed salad dressings, spreads, and sauces.

He suggested, however, that fat containing foods, such as milk, cheese, and yoghurt not be avoided since they are good sources of anti-oxidants and other nutrients.

He explained that while no food is intrinsically bad in isolation, it would be wise to eat more foods containing Vitamins A,C,E and dietary fiber and to decrease the intake of unrefrigerated butter, cooking fat that has developed an off-smell, and cured meats containing nitrites.

...But don't fret, bacon-lovers. Over the last few years, the preservation techniques have improved, allowing for a decrease in the dose of nitrites needed to cure meats from 200 ppm to 150 ppm and the Canadian Meat Council is appealing to have it lowered to 120 ppm.

Also, Dr. Rao pointed out that the Vitamin C in one glass of orange juice can render nitrosamines inactive, sparing us of the unmentionable and making a strong case for the age-old saying, "A day without anti-oxidants is like a day without sunshine."

In the end, not all cars rust; not because they encounter any less rust, but because some of them have been rust-proofed.

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Intramural Roundup

BY TONI ROSSI AND KEVIN HUI

Women's Tennis Singles Tournament

Novice Section

Friday, September 21 marked the date of the Intramural Women's Tennis Singles Tournament. While many of us were out basking in the beautiful sunshine and relaxing in the warm weather, 29 of the 48 novice entries were battling it out on the St. Mike's and St. Hilda's tennis courts.

PHE and Vic showed the greatest interest, having 15 and 14 entries each. The tournament itself consisted of two pools of players divided into 8 groups of three competitors; in this way, everyone was guaranteed a minimum of two games. From this mini-round robin, a group winner was determined who then proceeded to a single elimination playoff round.

By 4:00 p.m., after playing four hours, we had our four semi-finalists. Melanie Funk from New College was matched with Niki Nicolaou of PHE to determine the Pool A champion while Usha Knobe of Vic played Sharm Munn (PHE) for the Pool B champion. The finals were eventually set between Knobe and Funk, who beat out the two PHE women.

Usha Knobe emerged from an extremely hard fought match the winner of the Novice tournament. The final came down to two very well-suited players who gave an exciting, close tennis match to end it all.

Special thanks must go to PHE's Laura Spicer, Keli Lever, Sheila Sweeney and Niki Nikolaou who were tremendous tournament marshalls.

The advanced women's tennis tournament is coming up Friday, Sept. 28 from 12 noon 'til 5. Stay tuned!



Scarborough Men's Doubles Champs

In other tennis action on the weekend, Scarborough defeated Law 3-0 in the Intramural men's tennis doubles tournament for the McEachren Cup.

The Scarborough team, led by Doug Coombes, John Ikonomedis, Greg Nicholson, Jose Di Rocha, Mike Whitley, Alan Ossif and Greg Welds swept through pool play undefeated and met New College in the semi-finals, where they won 2-1. In the other semi-final, Law beat Woodsworth/SGS by a similar 2-1 score.

Innertube Waterpolo Gears Up

Women's Innertube waterpolo began its regular season this week. The word on the sport is that it is hard to get people out to the first game but once you start, you're hooked. It was certainly the case last year in Mississauga, as Erindale B finished first in their league with an undefeated 6-0 record and stomped the Forestry Tree Toads in the finals. This year, Erindale have changed their name from "B" to the Rubber Ducks but still look formidable. On a hunch, I'd say watch out for both Pharmacy teams (the Phloaters and the Phlounders) and the PHE Water Rats. OOoo scary.

Rowers into intense training Prepare for short season

By CYNTHIA ASHWORTH



photo by Donna MacLachlan

U of T produced 3 Olympic rowers:

Kay Worthington,

Pat Turner and Tim Turner

At 6 a.m. the sky over Lake Ontario is still as dark as night. But the U of T rowing crews are already out on the water, seven days a week, gearing up for this fall's short but intense season. Training began last Monday and will continue right through regattas on the next five weekends, culminating in the Ontario University Athletic Association Championships on the weekend of October 27th.

This Sunday U of T oarsmen will be competing in the Head of the Trent Regatta, a large competition hosted by large competition hosted in Peterborough by Trent University. The following weekend the team hosts the U of T Sprints at their home, the Toronto Argonaut Rowing Club, just west of Ontario Place. This is a smaller event due to the Thanksgiving holiday, but crews from Western, Queen's, Trent, and possibly Brock Universities will be competing. The following two weekends take the Blues to St. Catharine's for the Brock Invitational, and then to Western for their last race before the Ontario Championships wrap up the 1984 season.

There are three levels at which U of T's men's and women's crews compete. The Varsity is the strongest experienced crew; each team may enter only one Varsity crew in a regatta. There may, however, be more than one experienced crew at the Junior Varsity level, and the Novice level, at which inexperienced crews compete. All U of T crews row in eight-oared shells.

This year's rowers are being guided by seven coaches, under head coach Xavier Macia. Macia is a former University of Western Ontario oarsman who is back at U of T for the 1984 season after a hiatus during which he coached at a local high school.

The team's biggest problem, as he sees it, is getting athletes with experience to join. "It's hard to attract experienced oarsmen," Macia said. "I know they're up at the campus because I know some of them." Ideally, U of T would like to recruit some oarsmen who row with clubs, and are therefore on the water six or seven months of the year, not just the six weeks of fall training that team members now have. Former high school rowers would also be a great asset to the team.

For more than a decade now, Western has dominated the Ontario University rowing scene. According to Macia, "most years they win the title, but every once in a while there's an upset." In recent years, Queen's and U of T have each succeeded once in taking the title away from Western.

Experienced high school and club oarsmen seem to favour Western, and sometimes Queen's, if they want to compete at the University level. Last season, Western's Varsity Women's eight included a number of Olympic team members. The Canadian team was not, however, without former U of T oarsmen. Onetime Varsity crew members competing in Los Angeles included Kay Worthington, Pat Turner and Tim Turner.

The greatest hope for future U of T crews may lie not only in recruitment, but also in developing those oarsmen who are presently Novice or Junior Varsity. The program needs a solid foundation and good coaching to grow, and to encourage its team members to return for the next season. "I'm concerned with building confidence and stability," explains Macia. "We want to get people to come back from year to year."

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SPORTS

BLUES NOTES

Track Blues Have Promising Start

The Men's and Women's Varsity Track Team got off to a very promising start in the 84-85 track season. The Queen's University Invitational, held last Sunday, was the first meet this school year for the athletes. Team scores are generally unimportant at these meets; individual performances receive much more attention. For the men, Tim Bryson doubled finishing first in the 200m and 400m dashes. Mike Higgens put in a strong day finishing first in the pole vault with a winning vault of 4.40m and Larry Helwig won the high jump with a leap of 2.06m. The women also had a strong day with five qualifiers in the 100m finals. Jackie Occhio was the top Blue, taking 2nd place. The women were also very competitive in the vertical jumps. In her first meet since the CIAUs last March, Christiana Charles won the women's high jump with a leap of 1.60m. U of T is looking ahead to a very promising year with many new atheltes showing a great deal of potential; U of T fielded the largest track team at the meet. The coaches were very pleased with teams' opening performance and are gearing up for another successful outing this Saturday at the McMaster meet.

Soccer Blues Hold Their Own

Although the Soccer Blues didn't manage to score, their defense proved exceptional as they kept Carleton off the scoreboard on Sunday at Scarborough when the game ended in a 0-0 deadlock. The Blues offensive game came up flat, but Coach Lefkos attributed this to the fact that this game was too soon after the York game which the Blues were really up for. The Blues also experienced other problems during this game. They were missing midfielder Domenic Basile and scoring star Riccardo Zane had trouble scoring because Carleton had him constantly covered. Coach Lefkos believes that when injured forward Mario Iozzi returns, this will take some of the pressure off Zane. Iozzi was injured before the season and hasn't played yet. However Coach Lefkos expects scoring to increase when Iozzi returns since he is a good runner and strong forward. The Blues defense had a good game and Coach Lefkos was pleased with the goaltending and rookie defensemen, James Erwin and Grant Allen who all managed to keep Carleton away from their net. The Blues travel to Trent for a game on Saturday.

Coach into 10th year

McMaster's Blues get jump on season

By MATTI

The atmosphere at the 1984-85 Lady Blues Hockey training camp is supportive and relaxing. The girls proceed through their dryland training with enthusiasm and enjoyment. They are told to stretch out thoroughly to prevent injury. Words of warning come from a conscientious coach: Dave McMaster.

For 10 years McMaster has been building the team into a dominant force in the Ontario Women's Intercollegiate Athletic Association with his diligence, skill, and excellent recruiting techniques. "We don't talk about winning," he says. "I present the girls with the best possible hockey programme. They're an intelligent, skilled, and highly motivated group of girls."

The team may not talk about winning, but in the past they've done nothing short of just that. Last year they won the women's hockey championship. This can be attributed to the coaching expertise of McMaster. Heather Ginzel, alternate captain, rates McMaster as a dedicated coach who presents the girls with an intense training programme which strengthens the team. "He lives in the arena, he recruits heavily, that's why we have such a good team. He puts in time we don't even realize. He also runs the best practice in Ontario. He studies each person individually and manages to notice little things that can so vastly improve our skill level and game."

Sophie Radecki, captain and 5th year defenseman, says McMaster takes ideas from NHL coaches and injects much variety into practices. "Our dryland training includes aerobatics which everyone enjoys, and we also do drills that simulate on-ice situations. We do sprints and weights as well as calesthenics. The variety of drills keeps us interested and helps us get acquainted with each other; it's socialization."

McMaster also brings in coaches from other areas to help the girls. Figure skating teachers are used to help the girls improve their skating. Aerobatic instructors lead practices to help build the team's endurance. The two combined help with coordination.

Jodi Glazer from Toronto and Gail Pawis, an Alliston native, are rookies trying out for the team; both speak highly of McMaster's methods. Pawis notes how important his practices have been in helping the girls relax. The individuals have gelled into a supportive group. "His techniques are better than I've ever seen in other coaches. I've learned so much from him so far." Glazer says that although they haven't been on the ice yet, the dryland training has incorporated many facets of the game including positioning. The Lady Blues realize how privileged they are to have the coaching direction of Dave McMaster. McMaster though is a modest coach, quick to deflect attention from himself; he rationalizes the girls' success with their own hard work and love for the game.

McMaster is an administrator at St. George College where the Lady Blues dryland train. As a student, he attended Dalhousie University where he tended goal for their varsity team. His current interest in sports include sailing, canoeing, and rowing. However, hockey has always been his main sporting interest. After playing the game for so long it seemed logical to move into coaching when an injury prevented him from continuing on in the game. He has made coaching a twelve-month-a-year job. During the off season he watches high school and city league games for recruiting purposes. "University of Toronto's hockey team has a good reputation which attracts many girls. I knew 98% of the girls who came out for the team. I've seen most of them play. However, before I even talk to them about hockey it is important that they meet entrance requirements."

McMaster indicates that academic capabilities are important and that it's "not good enough to be just an athlete. Academics are first and foremost. University of Toronto is noted for setting high standards which must be met by everyone." He doesn't believe scholarships should be offered to anyone who cannot meet admission requirements.

The Lady Blues operate under Tier II funding, yet enjoy the prestige of being the most successful of Tier II sports. "We are treated fairly in the budget; we don't expect to get the same funding as the men's, but we get by. It would be nice to get more money for travelling (for exhibition games in the U.S. and outside the province)."

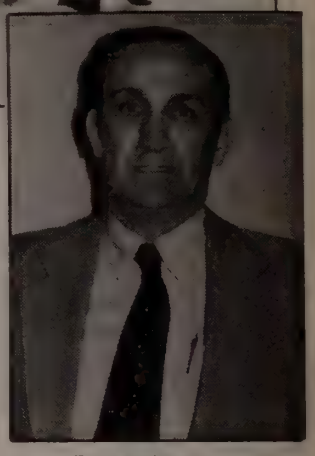
The biggest challenge facing the Blues this year is getting ice time while Varsity Arena undergoes renovations. McMaster says, "There's not enough time to do the work we want on the ice, but we'll make the best of what's available. The six hours a week we have will be very important; I think the girls realize this and will work extra hard. We'll set the basic situation during the first weeks and tune different areas during the season."

With Varsity Arena undergoing renovations, there is concern that the arena will not be ready for the season's opener. "They say the arena will be ready but I really have no idea; there have been conflicting reports. We'll be practising at St. Mike's Arena for the month of October, and should be in Varsity by November.

For the upcoming season McMaster sees York and MacMaster Universities as being the teams to beat. "We've lost our 2 goalies and about 8 other players along with our top scorer. There'll be many new faces; I've seen most of them play and know what they can do." McMaster and his girls look forward to the season with the best possible attitude; they'll have fun, compete strongly, and work together as a team anticipating the positive result.



"He studies each person individually and manages to notice little things that so vastly improve our game."



Dave McMaster

Football Predictions

Vickers picks Blues over Guelph

BY BRIAN VICKERS

There are a full slate of games this weekend in OUAA football. Just in case you'll be out of town, here are the final scores (brought to you by The *Varsity*'s Advance News Bureau).

Guelph Gryphons (1-1) at Toronto Varsity Blues (1-1)

The Blues are coming off a narrow victory over winless Laurier. For the second game in a row, rookie Tim healey was called in to replace Blues QB John Finlayson. Last weekend, Guelph trounced Windsor, 42-23. This game will be a close one. If Blues Coach Doug Mitchell starts Tim Healey, then the Blues should prevail.

Prediction: Toronto: 26, Guelph: 23.

Windsor Lancers (1-1) at Western Mustangs (1-1)

The Mustangs, who missed the playoffs last season for the first time in a decade, are off to a slow start thus far. In their two previous games, they edged our Varsity Blues and then were defeated by McMaster, 18-17. On the other side of the field, the Windsor Lancers have a strong offense, directed by QB John Mistele. But look for Western to come out on top.

Prediction: Western: 23, Windsor: 16.

York Yeomen (2-0) at Laurier Golden Hawks (0-2)

This is a battle of the first and last place teams; the have and the have-nots. Even though York should easily win this one, this game is the Golden Hawks season opener. Laurier is looking for its first win of the season and they'll get it this weekend in front of their hometown fans.

Prediction: Laurier: 21, York: 16.



photo by Glen Tanaka

Blues QB Tim Healey: the second half man.

Love and Loss in Ulster P.9

THE VARSITY
ISSUE NO.8 VOL. 105 MONDAY OCTOBER 1 1984

Bovey tells students more funding will be necessary



Students marching at MacDonald Block

By JOHN BLAKE KNECHTEL

Last Friday noon,150 students chanted their determination that Edmund Bovey tell the Province to stop cutting back Ontario's universities, and later in the day Bovey seemed to agree to do so.

Five hours after the demonstration, the Ontario Federation of Students (OFS), which organized the lunch hour protest outside the government's Mowat Block offices, gave the same message to the Bovey Commission on the future of Ontario's universities in more polite tones. In response Bovey said "there probably *is* money available," and that the Commission would try and convince the government to spend it.

The demonstration brought students from as far away as Trent and Guelph Universities, while there were very few from U of T.

They carried signs which said "Cut the Commission, not Education," and "Down with Bovey," and made demands for accessibility and quality, two of the key issues in the Federation's presentation to the Commission.

For his part, Bovey said later he was "concerned that they (the students) are concerned," but worried that the demonstrators and OFS had "misread" the Commission's terms of reference. "We have reached no conclusions," said the businessman, again defending himself against the widespread allegation that the Commission is doing a "hatchet job" for Colleges and Universities Minister Bette Stephenson who, say administrations and faculty and student councils across the province, wants to cut funding to universities even further.

The first thing OFS told the Commission later Friday afternoon was that it must tell Bette Stephenson that underfunding is destroying the university system in Ontario.

"If this essential argument is not made by the Commission, it will be seen as a signal that everything is all right in the University sector," said OFS, in a prepared statement.

The Federation then addressed what has become one of the Commission's favourite themes: a "restructuring" of the university system in order to "rationalize" resources. They told the Commission its method of inquiry is "far from sound" since the Commission is molding objectives for the university system to "already constrained funding" instead of allowing objectives to determine funding.

OFS made it clear it was not opposing comprehensive planning for the University system, but simply planning premised on limited funding and cutbacks.

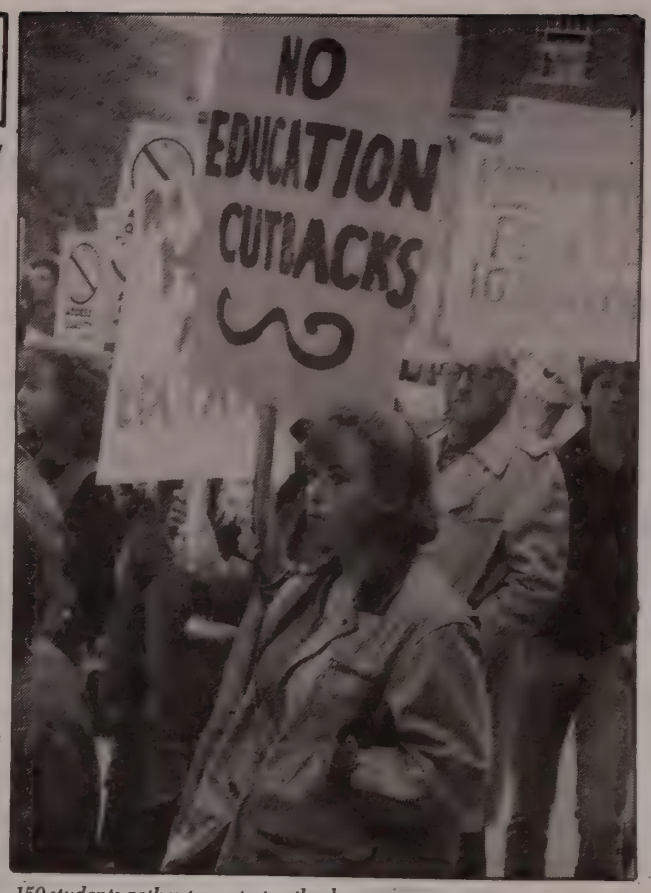
"We are opposed," said the Federation, to concepts which would "cut the coat too fit the limited cloth."

OFS called on the Commission to "address the fundamental questions" of the University system, such as why we need an educated populace and whether education is a right or a privilege, before it made any changes.

"Government cannot avoid these larger goals; and no amount of tinkering will overcome this crucial process of planning," they said.

The Federation made calls for increased accessibility and services for groups such as women, international students and Franco-Ontarians. He quoted the 1972 Royal Commission on universities as saying "universal access should be seen neither as a benevolent dream nor a logical extension, but a categorical necessity."

Bovey was generous in his response, calling the 250 page OFS submission, "very complete, very informative."



150 students gather to protest cutbacks

U of T tells Bovey to define universities' role

By JULIA McNALLY

U of T has told the commission which will decide the fate of Ontario's university system that more money is desperately needed, that it shouldn't come from a "hefty fee hike," and that the functions of Ontario's universities should be more carefully defined.

But the University administrators made sure not to cloud their optimism during a three hour meeting last Friday. "The keystone approach of our submission is excellence and diversity," asserted acting President Frank Iacobucci.

The solution to this problem provided by U of T is that the "Province should organize its universities in a formally differentiated system of higher education, with each university's role defined within the context of the system." In such a tiered system there would be one or two full-service, comprehensive universities, i.e. the University of Toronto, and a host of other universities concentrating in specific fields, like the liberal arts.

Yet, as Commission Chair Edmund Bovey was quick to point out, there is "a great deal of differentiation already built into the system."

"To produce $100 million extra by differentiation," argued Bovey, "would be equal to the closing of one university." Not only does this figure fall far shrt of the believed level of underfunding, placed anywhere from $300 to $400 million, but the closing of institutions has been strictly prohibited by Dr. Bette Stephenson, Ontario's Minister of Education.

"How doesone do this?" asked Prof. Mstard, one of the commission members. "Some institutions see their roles clearly," he claimed, citing Trent University as an example. But, Mustard argued, there are "other institutions that will argue very strongly against any formal differentiation that will preclude them as full service institutions."

And thus were introduced the two main themes which dominated the entire hearing: how to divide the pie and maximize limited funds.

The system of differentiation preferred by the University of Toronto is the "formulistic approach." In this approach a neutral coordinating body would, said U of T Planning Director Dan Lang, "describe a system without naming any names." A different funding formula would then be assigned to each of the generic institutional categories. Institutions would then have to compete against other universities to gain access into their desired category.

Such a system would, argued David Nowland, "provide a degree of stability greater than when one normally thinks of competition for funding," stability being of the utmost importance. Further, such a system would represent a good "trade-off between institutional autonomy and a degree of overall system planning," Nowland believed.

These suggestions, Nowland stressed, are not just theoretical. "We are," he argued, "enormously space constrained, we have major infrastructural problems ... and we have a difficulty with ongoing funding."

"We need the money," he said.

Though the exact amount of money needed by the University to right the wrongs of underfunding is not presently known, the future effects of underfunding are. Nowland claimed that if funding increases by 1% above inflation, if salaries increase with inflation and all other expenditures remain at their present levels the university will suffer a base funding shortfall of $13 to ¢14 million by 1990.

Continued on P.6

Scarborough Co-Op program sends development students into the workaday world

By ANU KANNIGANTI

A new Scarborough Co-op program is sending International Development students overseas to get the practical training which will make them the "kind of people employers want."

The intensive five-year program is designed to produce trained professionals in International Development with a sound practical background.

"Such a program has been needed for a long time," comments Co-op Programs Director Arthur Sheps, who points out that International Development employers complain about well-trained professionals with no practical experience.

The students study economic, social and political change in the third world, international relations, ecological and physical resource management, and the geography, culture, language and history of the areas they are interested in, with specialization at the advanced levels. At the end of the third year students take on an 8-month work placement in a developing country.

The Canadian International Development Association (CIDA) has agreed to help fund these placements with a grant of more than $300,000 over the next few years. Over $57,000 of the grant will assist the setting up of work placements in Africa, Asia and Latin America, during the next two years. Once these are established, CIDA will provide up to $250,000 to help cover the cost of sending students to their positions abroad.

According to Sheps, this program addresses itself to "more efficient devlopment of human resources to work on development projects."

The distinctive curriculum will "help bridge the gap" between conventional development studies and an awareness of environmenta, social, cultural and linguistic factors.

The program has attracted applicants from across Canada. Most of the 25 students accepted into the limited enrolment program this year have already had experience in Africa, Asia or Latin America, largely through Canada World Youth; several have French as a first language.

"This is a program national in its scope," said Sheps.

Students in the program have varied interests and goals, but they share a strong concern about developmental work.

Helen Hambley said she "cannot remember wanting to do anything else." She

Continued on P.6

TIME & PLACE

This column is a day by day listing of all student events and appears every Monday. We welcome any and all contributions. Announcements are free of charge and should be submitted by the Wednesday before. All contributions must be typed, double spaced.

MON OCT 1

1:00 pm GREENHAM COMMON: The Inside Story of the British Peace Movement. A Discussion with Prof. Dorothy Thompson, University of Birmingham. Hart House Music Room. Sponsored by U. of T. Campaign for Nuclear Disarmament (UCAM). All welcome.

2:00-4:00 pm CAREER PLANNING FOR NEW GRADS BEGINS
October 1-5 at the Career Counselling and Placement Centre. Pre-registration required.

4:10 pm HANS DE GROOT READS BYRON
In the Walden Lounge in the U.C. Union, 79 St. George St.

4:15 pm Study Elsewhere 1985—86 (Arts and Science) information meetings: International Student Centre, Pendarves Room, 33 St. George Street. Oct 1 - Non-French Programmes (Granada Programme; Oct 2 - Aiv-en-Provence; Oct 3- Laval University.

4:10-5:00 pm A Talk on "Focussing Attention and Concentration" presented by the Counselling and Learning Skills Service, U.of T. in Room 4049 of the Robarts Library.

4:30 pm FIRST GATHERING for women who are interested in deepening their feminist awareness and who are looking for the support. We would like to bring forward critical matters such as, Women and militarism, Personal is Political, and others that you may bring. Gather at S.C.M. office, Hart House. Sponsored by the S.C.M. Women's Collective. For further information call 979-9629.

6:00 pm THE STUDENT CHRISTIAN MOVEMENT POTLUCK SUPPER. All welcome! Find out about the SCM- a group that integrates faith and social justice, through reflection and action when appropriate-and how you can get involved. For more information drop in to the SCM Office in Hart House or call 979—9629 or 466—9378.

TUES OCT 2

11 am to 1 pm Interested in Socialist politics? Visit us at the U of T International Socialists booktable. Every Tuesday in the lobby of Sid Smith. For further information, contact Sandy Sarner, 978—3903.

1—4:30 pm VOLUNTEER OPPORTUNITIES to assist the increasing number of disabled persons in the U of T community. It is not necessary to be available for extended periods, just as few sessions can provide invaluable assistance. For more information please drop by or call: 978—3011 U of T Services to Disabled Persons 140 St. George St. Room 621 (FLIS Building).

5:00 pm Loving God: What Does the Bible Say? Please Join The Trinity-Central Community of V.C.F. in the discussion of this topic in the Rhodes Room of Trinity College. Refreshments before and after discussion.

7:00 pm VIC CHORUS meets for an evening of scales, trills and fun every Tuesday in Wymilwood, 150 Charles St. W.

7:15 pm THE ST. MICHAEL'S SINGERS
meet every Tuesday at the same time in Upper Brennan Hall. New members are always welcome. No auditions or music reading abilities are necessary.

WED OCT 3

11:00 am Byzantium and the Arabs: War and Peace Between Two World Civilizations." Lecture by Professor C.E. Bosworth, University of Manchester. Room 14081, Robarts Library. Sponsored by Dept. of Middle East and Islamic Studies.

4:00 pm ENJOY A CHANCE TO SPRICH MAL DEUTSCH, meet with the Vic German Club in the congenial atmosphere of Wymilwood, 150 Charles St. W.

4:00 pm The Women's Studies Student Union invites all interested students to a meeting in our office, NC51B in the basement of New College.

4:30 pm ST. MIKE'S DEBATING meeting on Wed. Oct. 3 at 4:30 in Brennan Lounge to be followed by Frank Vetere's. New members wanted. Come on out.

5:00 pm A.C.S.A. GENERAL MEETING
The African & Caribbean Student Asso. will be holding elections for 3 positions: Secretary, Treasurer, & Vice-Coordinator. Plans for upcoming events will also be discussed.

5:00—7:00 pm VARSITY CHRISTIAN FELLOWSHIP Join us for this week's World Awareness Community, to look at the importance of personal growth in the Christian life. Food, singing and Bible Study at the International Student Centre, 33 St. George St.

7:30 pm VARSITY BLUE FOOTBALL:
Come see the Blues take on their rivals from the north, the York Yeomen at Varsity Stadium. Tickets are $5.00, $4.00, students $3.00.This game will be broadcast on CJUT.

8:00 pm "MAN WITH BAGS" by Eugene Ionesco is playing at the Hart House Theatre from Oct 3—6 and Oct 10—13.
Tickets are $7:00 (Students and Seniors $3.50).

8:00 pm HART HOUSE JAZZ PLUS
presents: THE JANE FAIR QUARTET
in the Arbor Room pub.

8:00 pm The Sufi Study Circle is holding informal meetings every week in the International Student Centre, focussing on the basic ideas of the Sufi mystical tradition.

8:00 pm ICEBREAKING PARTY
is being held by the Gays and Lesbians at U of T. at Hart House, 2nd floor, West Wing.

THURS OCT 4

4:10 pm "The Arab Renaissance in the 20th Century." Lecture by Mr. Habib Bourguiba Jr., Tunisia. Upper Library, Massey College. Co-sponsored by Dept. of Middle East & Islamic Studies; Middle East Studies Committee of CIS; External Affairs, Ottawa

5:00 pm BRAINSTORMING SESSION: If you have got any wild and crazy ideas about Vic's Homecoming float, come out to the VUSAC office, 150 Charles St. W.

5:00 pm SAC FREE FILMS
presents a Bowie Double-Bill: MERRY CHRISTMAS, MR. LAWRENCE" and "THE HUNGER" at Erindale, South Building 2072.

5:00 pm VICTORIA CHRISTIAN FELLOWSHIP meets in the Music room, Wymilwood, every Thursday.

5:15 pm COENRAAD BLOEMENDAL, Cello, ARKADY YANIVKER,Violin and VALERIE TRYON, Piano
play works by Beethoven and Brahms at the Concert Hall, 273 Bloor St. W. Admission: $2.00, Students/Seniors, $1.00.

7:30 pm Orthodox Vespers is celebrated each Thursday evening, Hart House Chapel, 7:30 pm This service is sponsored by the Eastern Orthodox Clergy Council of Greater Toronto and Hamilton. All are cordially welcome.

7:30 pm Amnesty International Group 84 at U of T meeting: Hart House Debates Room. Kickoff for all committees-P.O.C. Week, Faculty Appeal, Adopted Prisoner, etc. Get involved in human rights, world-wide.

8:00 pm THE INCOMPARABLE VIC PUB.For men, for women. Be there! 150 Charles St. W.

8:00 pm "THE *KOINE* OF MYTH. MYTH AS A UNIVERSAL LANGUAGE, INTELLIGIBLE TO ALL" A Lecture by Dr. Northrop Frye at Alumni Hall, Victoria University (Old Academic Building). Sponsored by the Society for Mediterranean Studies.

8:00 pm THE INTERNATIIONAL RELATIONS SOCIETY
Ethrain Ben Mattityahau, the Vice-Consul of Israel will be speaking on "Israel in the Middle East." in the Junior Common Room, Trinity College.

8:00 pm LECTURES IN PEACE STUDIES: "Argument and Agenda for Peace Studies in Canadian Universities" by George Ignatieff, Ambassador for Disarmament and Chancellor, U of T Held at West Hall, University College.

FRI OCT5

3:00—4:30 pm PROFESSOR HERMAN VAN DER WEE, Centre for Economic Studies, Catholic University of Louvain, Belgium, Lectures on "Agricultural Development in the Low Countries, 13th to 16th Centuries." in University College, Rm. 140.

7:00 pm REZNIKOFF'S presents a video pub at the UC Refectory.

7:00 pm THE SOVIET UNION AT HOME AND ABROAD in two parts:
1. Lecture by Joe Freedman, Lawyer, who visited the Soviet Union this summer.
2. "KGB Connection" (Canadian-made film) Held in Med. Sci. Rm. 2172. Sponsored by the Group for Trust in Canada.

7:00 pm SAC FREE FILMS
presents a Bowie Double-Bill: "MERRY CHRISTMAS, MR. LAWRENCE" and "THE HUNGER" at Scarborough, S—319.

7:00 pm UNIVERSITY EXPECTATIONS – A message by the UTCCF
at the International Students Centre, 33 St. George St. (For information contact Raymond Tsang, 927—9129).

7:30 pm INFORMAL DISCUSSION ON:
"The Concept of Religion and the Purpose of Life." Will be held at ISC (33 St. George St.), Everyone is welcome.

9:00 pm ST. MICHAELS PUB IN THE COOP
Come with a St. Mike's buddy and bring ID--Happy Hour from 9:00—10:00 pm

SAT OCT6

7:00 pm SAC FREE FILMS
presents a Bowie Double-Bill: "MERRY CHRISTMAS, MR. LAWRENCE" and "THE HUNGER", in the Med Sci Auditorium

NEWS MEETING
THIS THURSDAY AT 3:00 PM
BE THERE!

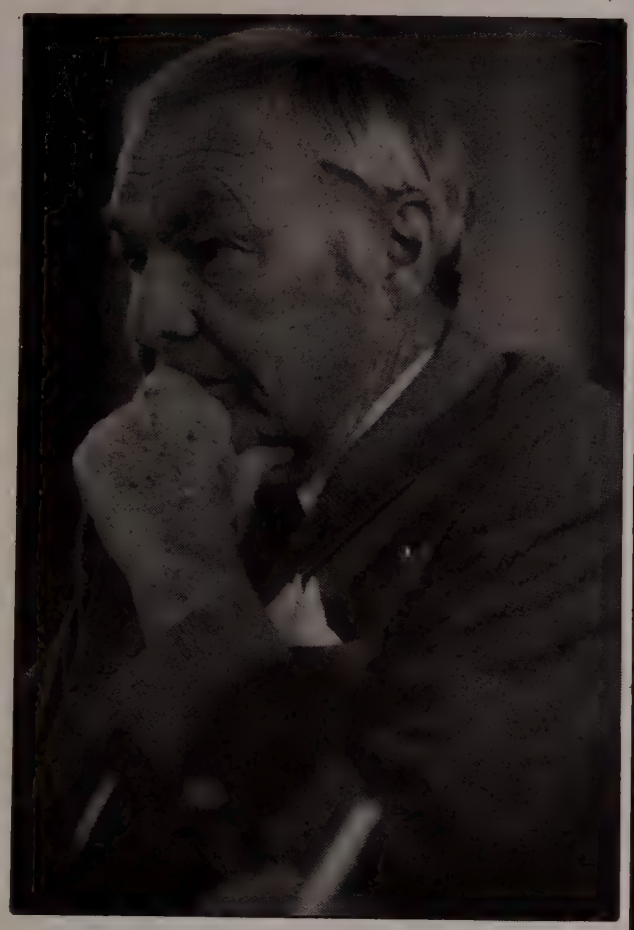
HartHouse

MON. OCT. 1	JUSTINA M. BARNICKE GALLERY, HART HOUSE - "TRADITIONS IN CANADIAN ART: A SELECTION OF LANDSCAPES AND PORTRAITS FROM THE HART HOUSE PERMANENT COLLECTION". View paintings of the Group of Seven until October 4. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m.
MON. OCT. 1	RECREATIONAL ATHLETICS — LIMITED ENROLLMENT FITNESS CLASSES—$10 per term. Openings still available in three classes: Fridays at 6 p.m., Saturdays and Sundays at 4 p.m. Pre-register Room 101. MASTERS SWIM to build speed and endurance. Classes Tuesday and thursdays 2-3 p.m. Fee; $30 per term. Pre-register Room 101.
	AMATEUR RADIO CLUB — OPEN MEETING "COMPUTERS AND AMATEUR RADIO." Hear and update on the latest in technology. 7 p.m. North Dining Room. All welcome to attend.
	ART FILM SERIES — "FILMS BY AND ABOUT WOMEN" Four shorts are offered - "FACE," "LA PLAGE," "CLIMATES" and "BEGINNINGS". Screenings at noon and again at night, 7 p.m. in the Meeting Room.
TUES. OCT. 2	MUSIC AT HART HOUSE— STUDENT CLASSICAL NOONHOUR CONCERT presents the "Avalon Duo," East Common Room, Main Floor at 12:10 p.m. Do drop in.
	CAMERA CLUB — DARKROOM CLASSES "Beginner Film Processing" 7 p.m. Clubroom.
WED. OCT. 3	MUSIC AT HART HOUSE — "JAZZ PUB PLUS" JANE FAIR, 8-11 p.m. ARBOR ROOM.
	DEBATES — RESOLVED THAT: "THIS HOUSE SUPPORTS ABORTION ON DEBATE." Honorary visitor Dr. Henry Morgentaler. 8 p.m. Debates Room. All U of T students welcome.
	T'AI CHI CH'UAN CLASSES held Wednesday evening until April. Pre-register for 6 p.m. beginners, 7 p.m. intermediates and 8 p.m. advanced in Room 101.
THURS. OCT. 4	CAMERA CLUB — DARKROOM CLASSES "Black and White Prints" 7 p.m. Clubroom.
	MUSEUM WITHOUT WALLS SERIES — PERFORMANCE ART FEATURING "PHENOMEN ENSEMBLE" a multi-media performance experience. Performances of The Sight of Sound and Animal Talk offered. 8 p.m. Music Room.
THURS. & FRI. OCT. 4 & 5	"HART BEAT" PUB NIGHTS IN THE ARBOR ROOM. LIVE "D.J.'S" WITH HOT MUSIC. DISCOVER HAPPY HOUR SPECIALS AND BONUS POPCORN AND DRAUGHT ON TAP - WINE AVAILABLE ALSO. MEET NEW PEOPLE AND DANCE TO THE BEAT OR BRING ALONG OLD FRIENDS. 8 p.m. to past midnight.
TUES. OCT. 9	MUSIC AT HART HOUSE— NOONTIME CLASSICAL CONCERT features Andrew Moorosi, oboe. Performance begins at 12:10 p.m. walk into the East Common Room.
	CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon-1:00 p.m. "Photography Critique." Bring in your prints, negatives for comments–expert advice available. Camera Clubroom, basement level.
WED OCT. 10	"JAZZ PLUS" presented by MUSIC HART HOUSE features "TIME WARP." Entertainment begins at 8 p.m. in the Arbor Room Pub. Arrive early.
THURS. OCT. 11	MUSIC AT HART HOUSE—"NEW MUSIC SERIES" - ASPECTS OF MINIMALISM. Works by STEVE REICH, TERRY RILEY, JAMES TENNEY and ANNE SOUTHAM offer a variety of aspects of minimalist music. ADMISSION FREE to the Music Room for 8 p.m. Tickets not required for this series.
THURS. OCT. 11	TOURS OF HART HOUSE will be offered several times this month for any student who missed the opportunity in September. Meet in the Map Room (turn right from the main entrance) at 1:00 p.m.
	JUSTINA M. BARNICKE GALLERY opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye - fibre relief wall hangings. East Gallery: Susan Scott - works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday-Saturday 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.
THURS. OCT. 11	ART CLASSES — THURSDAY EVENINGS 7:30-10:00 p.m. OCT. 11-DEC. 6 and JAN. 10-MARCH 14. LIMITED TO 25 students so sign up early at the Hart House Programme Office (weekdays 10 a.m. - 5 p.m.). Fee: Students $40, Alumni $45. INSTRUCTOR: Diane Pugen emphasis drawing techniques, brush and ink wash.
SAT. & SUN OCT. 13 & 14	CHESS CLUB'S TOURNAMENT TO QUALITY FOR "PAN-AM" -FOUR ROUND SWISS Competition (T/C 50 MOVES IN TWO HOURS). N.B. WINNER will play for U OF T CHESS TEAM AT Pan-Am Intercollegiate Chess Championship held in December. 11:00 a.m. Contestants are required to have picked up their Chess Club Membership Card from the Programme Office ($4 fee) prior to Oct. 13.
SUN. OCT. 14	MUSIC AT HART HOUSE—SUNDAY AFTERNOON CONCERT presents brilliant young violinist Chantal Juillet with William Aide, piano. Pick up two free tickets at the Hall Porter's desk upon presentation of your student card. Concert scheduled for 3 p.m. in the Great Hall.
MON. OCT. 15	ART FILM SERIES— FILMS BY AND ABOUT WOMEN-Two screenings; noon and 7 p.m. in the Meeting Room. "NOT A LOVE STORY: A FILM ABOUT PORNOGRAPHY" produced by Bonnie Klein and Linda Lee Tracy. Free Admission.
	TAKE A TOUR OF HART HOUSE led by fellow students. Discover the hidden pleasures of the House. Meet in the Map Room-just right of the Hall Porter's Desk at noon.

U of O tells Bovey to recognize underfunding

By RICHARD BALNIS

Richard Balnis is a researcher for the Ontario Federation of Students. He has been travelling around the province with the Bovey Commission on the Future of Ontario's Universities for the past month.



ANALYSIS

Last week, I speculated on two possible directions for the Bovey Commission's final report: massive increases in tuition (perhaps a doubling or tripling), coupled with an income contingent loan repayment program, and a system-wide governing structure that would ultimately lead to a containment, and possible reduction, of university enrolment of up to 20,000 students.

As the Commission swung through eastern Ontario, visiting Ottawa, Kingston, Peterborough and returned to Toronto, these two approaches came under increasing fire.

For key people in eastern Ontario, underfunding and access to University education are questions that cannot be ignored or assigned secondary significance.

University of Ottawa administrators warned that if the Bovey Commission failed to document the effects of ten years of underfunding, as well as the need for increased public monies to rectify the weakened state of Ontario's universities, the provincial government would receive the signal that everything was all right in the university sector. The new rector of the University of Ottawa, Antoine D'Iorio, said that such a message is furthest from the truth. While government may be unwilling to listen to such arguments, the Commission could not avoid repeating them.

Bernard Drainville and Robin Ann Rheaume presented a submission on behalf of the Student's Federation of the University of Ottawa. Their presentation stressed the urgency of revising the current student aid program. They demonstrated the need for a "programme of grants, based on a realistic assessment of students' needs, of the ability and willingness of their parents to support them while they attend university, and of the student's earning power, which would take into consideration the lower earning power of women and the rate of youth unemployment." For Drainville, "the demand for university education can be expected to increase. If there is a drop in the participation rate, it will be the result of political choice, not demographic trends."

Dr. william Beckel, President of Carleton University, told the Commission that "we are the experts in Ontario when dealing with underfunding" because at this university "you are up against the effects of underfunding every day." Beckel passionately argued against the Commission's mandate of restructuring as this approach "will not produce quality or access as long as underfunding continues." The only possible result, said Beckel, is a reduction in the scale of quality and access to match the inadequate funds, a temporary pause before the next cycle of compression began.

On access, Beckel's message was clear: "Nothing but good comes through the exposure of people to university education. Such education is of value to anyone exposed to it, no matter for how long, or to what depth." Beckel's administration "searched its soul" on the question of the quality and access trade-off and forthrightly concluded that there is "more value in some (university) education for the many, than high quality education for the few." The Carleton administration would prefer a reduction in both quality and access rather than a limiting of access through university re-structuring. "Don't fix it, fund it," was Beckel's conclusion.

Labour gorups, such as the Ottawa and District Labour Council and the Ontario wing of the Canadian Union of Public Employees, stood their ground on universal university education, with no tuition fees. They rejected the income contingenta loan scheme suggested by the Ontario Federation of Labour (OFL). It was revealed that during these hearings that the OFL recommendation was only a trial balloon intended to break the logjammed student aid debate across Canada. By breaking that deadlock with such a proposal, these labour representatives argued, the OFL would finally be able to make progress to its real student aid goal, an all-grants program.

These labour groups clearly rejected user-pay concepts of university financing. All of society, including business, benefitted from the process of university education, not just the individual recipient. In the interests of social equity and accessibility, all of society would have to bear the taxation burden for the provision of university education.

The Commission concludes its work on October 1 by receiving the presentations of groups such as the Ontario Teachers' Federation, the Labour Council of Metropolitan Toronto, the Canadian School of Management, and the Institute for Spiritual and Mystical Science. Work will then begin on the preparation of the final report, due November 15, se -ven days before the rumoured provincial election.

We are experts at dealing with underfunding.

CENTRE SEMINARS - 1984-85

All meetings of the Seminar Group will take place on Fridays from 3:00 to 5:00 p.m. in the Faculty Common Room of the Department of History, Room 2090A, Sidney Smith Hall.

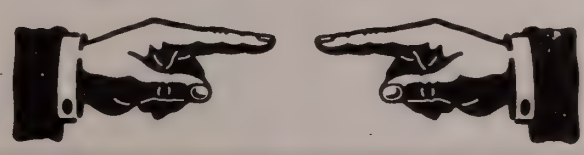
October 5	Professor V.K. Chari, Department of English, Carleton University. "The Contributions of Sanskrit to the Language of Criticism."
November 9	Professor N.K. Choudhry "The Indian Economy - Retrospect and Prospect." (Dark Clouds and Silver Linings)
December 7	Mr. K.P. Fabian, Acting High Commissioner of India, High Commission of India, Ottawa "Reflections on South Asia Regional Cooperation."
January 11	Professor A. Rubinoff "Political Integration in Goa."
February 1	Professor David Waterhouse "Early Tantric Buddhism and Buddhist Art in South Asia." (slides)
March 1	Professor Stuart Philpott "The Social Impact of Logging and Re-Forestation in North India."

HartHouse debates

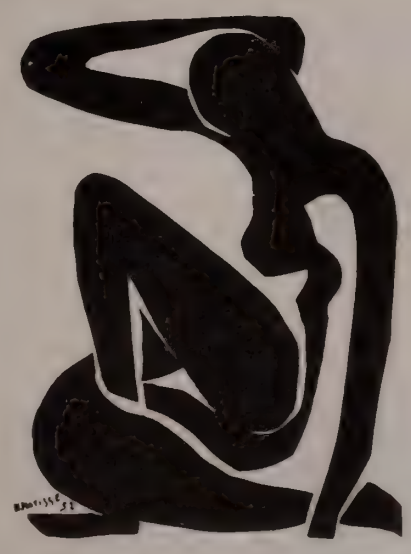
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"Moooooo"

—typesetter's response to inundation of Bovey copy

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Bovey Battles

The petty role playing, posturing and rhetoric which has surrounded the progress of the Bovey Commission through its appointed rounds of public hearings can be an interesting text. It is more difficult, however, to understand what lies behind the Commission's questions and who will have the answers to influence Bovey's decisions about the nature of Ontario's university system.

There were four battles to influence the Commission.

In the beginning the Word was that the Commission was to have no public hearings. This piqued the fury of most of the estates of the university system already knotted in contortions of pain from ten years of systematic underfunding and, amidst demands for the Colleges and Universities Minister's resignation, the Commission promised to travel the province for a month and receive submissions. First battle.

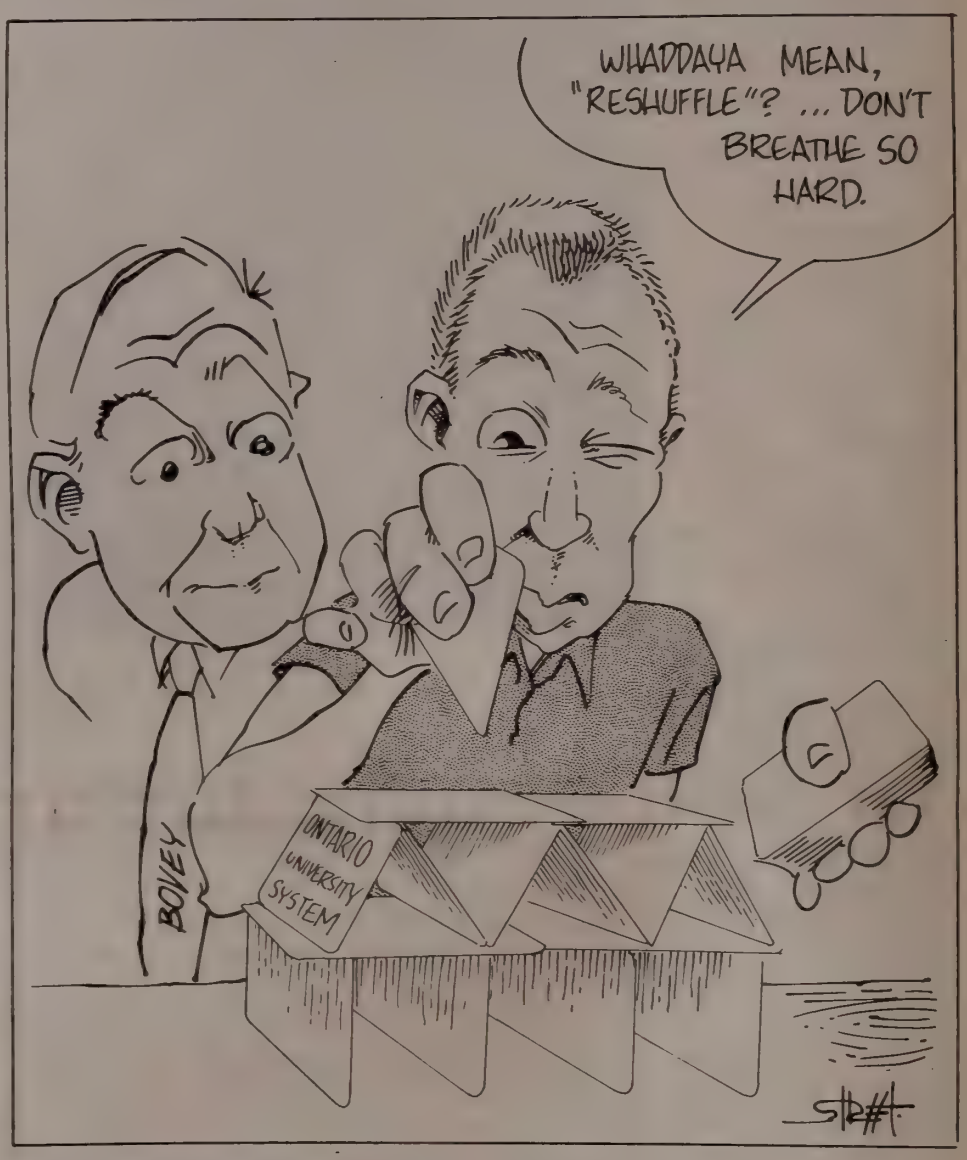
Then the Commission produced its discussion paper, and the hand of the Government seemed writ heavy upon it. The paper consisted of 49 questions, all based on the premise that the aggregate funding to universities would not increase. The first question, the only compulsory one for university administrations, asked where the universities would cut back. The project of the Commission seemed clear. Second battle.

On the road the Commission met people and organizations everywhere that demanded it go outside its terms of reference—that it recommend first that the universities receive more money. Demonstrating students called out to "Bust Bovey." A university President hesitated every few sentences to tell the Commission that to try and solve the woes of the system without more money was a futile exercise. A long list of organizations put Bovey on the defensive by telling him that the Commission was off track. They all contributed to the pressure. Student radicals and newspapers couldn't stop talking about their amazement. *They weren't going to talk about underfunding.* Even the blustery old *Globe and Mail* came out and said the Commission better suggest more money. Third battle.

Then there was the work on detail. Hundreds of thoudands of pages were frantically written over the summer in order to make the fall deadline. Chambers of Commerce, unions, student associations, the Communist Party, the Institute for Spiritual and Mystical Science and, of course, the universities all had something very complicated to say. Rumours abounded that Bovey was reading Wine magazines on the plane and paying scant attention to the briefs. Other rumours said the Commission's final report was already being written. If nothing else the talk was showing the alienation and cynicism of the supplicants. *He didn't want to talk to us in the first place.* Bovey was setting the agenda at the hearings and pressed his petitioners about differentiation, a mystical word which may in the end imply anything from a three-tiered university system to a University of Ontario. He claimed always to be "open minded" and impartial, but knew the questions he wanted to ask, and the condescention to answers he didn't like was unmistakable. Fourth battle.

In the end, the seeming may be more interesting and more complicated than the truth. But the truth of what the Bovey Commission is thinking, the assumptions they work with and the dreams they hold for education in Ontario, is something we don't have access to. This is the most profound paradox for those who would influence the Commission. They must approach the Commission as if it were a night sky of objectivity, but always read the stars for an idea or intention that might be interpreted and acted upon.

All one can do is a rather Skinnerian analysis. Compare the Commission to a black box. Watch the imput and check the response.



Truly Thrilling Staff Meeting

Today, 3:00 PM

Nominations are being accepted for the position of **Staff Representative** to the *Varsity* Board of Directors. Nominations close Fri, Oct 12, 1984.

Applications are still being accepted for the positions of **Science Editor, Features Editor** and **Production Assistant**. Deadline for applications is **Friday, Oct 12 1984.** Elections will be held **Thurs, Oct 18 1984.**

Edward L. Boyd of Innis College has been acclaimed for the position of Arts & Science Representatiive for the *Varsity* Board of Directors. The nomination period for Erindale and Professional Faculties has been extended to **Thurs, Oct 4, 1984 at 12:00 noon.**

LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Seeman a Big Yawn?

Well it seems as though Bob Seeman, editor of the Toike underestimates the intelligence of my fellow students. He hopes that he can innocently pass-off a piece of subliminal trash, call it the Toike, and tickle everyone on campus. BULLSHIT BOB! Everyone realizes this as a politically blatant and cowardly way to show your personal contempt for Muslims altogether. Yes people, this is the same two-faced friend who recently attempted to defend himself in *The Varsity* concerning his racist sentiments. Who's next, Orientals, Blacks, Poles? It's all been done before, and frankly Bob you're a big yawn.

Omar M.H. Baig
B. Comm. 8T6

Toike Racist?

Recently (*Varsity*, Sept 24) Bob Seeman, Toike editor, responded to charges of racism in the faculty of Engineering. What a hypocrite!

The latest Toike was full of cheap shots at Arabs and Islam. The paper was racist and the bigots who wrote it (that includes you Seeman) know it.

As an engineering student I can say that most of my colleagues are fair, open-minded people and it is sad that the writers of the Toike (an "engineering" paper) are so prejudiced that they give us all a bad name. Perhaps most ironic is that Bob Seeman, editor of this piece of crap, actually wrote a letter to the Varsity indicating engineers are not racist. Thanks Bob, it's true most of us aren't, but you and the rest of the Toike staff sure as hell are.

Ammar Al-Joundi
ApSc 8T6

Man or Mouse?

I found the two editorials in last Thursday's (Sept 27) *Varsity* strangely ironic and totally atrocious. One, namely "Jealousy," complaining about lack of funding because of a student fee levy which subsequently gives us fewer pages of *The Varsity* to read. If this is the case, perhaps we should be grateful there are fewer pages to read with editorials like "Mickey Louse," the second of the above mentioned articles. To refresh the minds of those who wisely chose to ignore this trash and to fill in those who had the good taste to skip over this editorial, the writer feels that those dressed up in the costumes of our favourite Disney characters are "...complacent, irresponsible union-busting bimbos..." for the simple reason that they did not join the other workers of Disneyland in a protest of low wages.

Is this the kind of journalism we are to expect this year from *The Varsity*? Would the writer have gotten his jollies had the

Continued on P.6

The Rev A A C howled his discontent *What happened to the Sherrif?* he bawled Well here ah am, ah didn't leave like summa you thoughts ah did The badge's a mile rusty, but the heart o' brown stitched leather keeps on a pumpin'. Jus' fore the ranch closes up for the night ahll doff the shapp-oh to the strong folks what make this operation mosey Speakin' o' Marnie, Neil, Bruce, Tony and Kim first off, cause them's the youngbloods what add gusto to it all. The older folk deserve a handshake too, of course—John (nurse yer health, boy), Geoff, Karen, Marg, Glen, and Sven. Thanks also to that ol' critter Streep or whatever he calls his self And greetings to DD and AM, wherever they may be Hope you two had a regular whoop-de-doo Well, ah think that's the lot Night y'all

COMMENTARY

Dean calls for sensible planning

By ROBIN ARMSTRONG

Robin Armstrong is the Dean of the Faculty of Arts and Science

The group of students who came to my office September 20 to publicize their concerns about underfunding and its effects — such as overcrowded classrooms, limitation of choice, and the necessity for balloting — were expressing a frustration that is felt not only by students but by faculty, staff, and administrators alike.

As I told the students at the time, this Faculty is underfunded, as indeed is the whole university. In such a situation I believe that we must have sensible planning of academic resources and I also believe that students have a role to play in this planning through the General Committee of the Faculty and through departmental committees. However, it has to be said that some of the devices which are unpopular with some students are part of such planning. But where the reasons for various restrictions are not academic but solely the result of the current underfunding crisis then they are clearly undesirable, and I will join the students in an attempt to make the Provincial Government recognize, and recognize quickly, that the universities need additional resources.

One of the specific issues raised by the students — the question of enrolment limitations — will come before General Committee this term. A recommendation concerning this issue has been proposed by the Silcox Committee. Also a review is under way of the balloting systems currently in use in the Faculty. The results of this review will be brought to my Student Liaison Committee for discussion. I have already gone on record as being opposed to further increases in incidental fees and believe that the costs of programmes should be built into the funding structure. This, in fact, is the University's position as expressed in their submission to the Bovey Commission.

The issue of underfunding is not a purely administrative matter. I agree with the students that it cannot be addressed simply by reallocating scarce resources. The Faculty of Arts and Science with 19,000 students on the St. George Campus, is facing a crisis which affects the quality of research and teaching and touches the working lives of everyone associated with it.

Fortunately for the present academic year I have found it possible to allocate some funds so as to augment the provision of small-group instruction. The details of the distribution of this money had been under discussion long before my office was occupied on September 20. But neither I nor the central administration controls sufficient funds to deal with all, or even many, of the problems which underfunding has created. A solution will be found only if public and political attitudes change. We must all work together to effect such a change.

Church of Scientology takes issue with cult awareness

By REV. EARL SMITH

The Rev. Earl Smith is President of the Church of Scientology of Toronto

Now that Cult Awareness Week is over, it is evident that it had nothing to do with awareness and everything to do with anti-cult in its presumptive claim of presenting a "balanced" view. It was obvious to the observor it was a one sided put-down.

Personally I'm for freedom of expression and the freedom to criticize and it is a principle that my Church expresses in its creed. Therefore it is quite all right with me if the "anti" element wishes to promote their specious ideas, even though many learned scholars and theologians wouldn't agree with their point of view. The problem was that the awareness program did not include those academics who have a more balanced point of view on some of these groups - religious groups which don't even fit the classification of a "cult" as it is perjoratively used.

For instance, if we were to examine the Hare Krishna movement we would see that although it is relatively new to the West, in the East it is a religion that is over two thousand years old. Their temple in Toronto services the religious needs of many of the Indian community, who were insulted by the "awareness" campaign.

Some of the University of Toronto religious professors deplored the lack of any positive approach to the awareness program. But if we've learned our history well, we should not be surprised that misrepresentations and confusions should surround newer religious movements. All new religions have had troublesome beginnings. Yet we can learn from history, and certainly in a university setting, we should.

Even established religious faiths can have their problems. In the 1940s, the Nazis called the Jewish people a Zionist cult and embarked upon a program to exterminate them. But first they attempted to destroy their reputation through slander. Top secret instructions of the Reich-Leader SS in 1938 outlined the specious reasoning of the Nazis and stated "The dangerous of the Sect scene has its reasons in the following facts:

1. Education of the adherents to egocentric attitudes and indifference to all questions concerning People and State.
3. Freemason, Jewish and international bonds...
9. Exploiting and stultification of the People
10. Refusal of the national-socialistic race theory.

Is this reasoning not unlike that promoted by the anti-cultists? The top secret report then goes on further to state their goals, one of which is "Engightenment by Party and State for the purpose of complete annihilation of the anarchistic sect scene in Germany."

Even today there are hate elements that would try to tell us the holocaust never existed, through hate literature. What we are witnessing is a slander campaign to discredit the Jewish religion.

In Cult Awareness Week, we witnessed a similar campaign, where only the anti-elements were presented, incuding the infamous "Black Lightening" Ted Patrick. Patrick is a deprogrammer who was convicted and sentenced to jail for kidnapping in 1980. Prior to that he was declared an undesirable in 1975 by Immigration Minister Robert Andras and was not allowed back into the country, as Patrick had attempted a deprogramming on a Roman Catholic girl in 1974.

Another part of the program had ex-members speaking out. Why don't we have also members who belong to the groups tell of their experiences, benefits and life style? In other words let's give both sides if we are going to give one at all.

But what about next year? I understand this may be a yearly event. If it is, let's balance the program with some of our own University of Toronto theologians and other professionals such as Toronto psychiatrist Dr. Saul Levine, who has written on the deprogramming issue or Professor Ted Mann, sociologist formerly at York University, who is familiar with some of the newer religious movements. These people are not members of the new religions, but have a knowledge of them and related fields.

With a balanced program we could bring about a true awareness of some of the newer religions and the pros and cons involved. This is worth working towards.

The Church of Scientology is a world-affirming religion whose aim is to create a world without war, criminality or insanity. We hold a belief in God and our closest religious parallel is Orthodox Buddhism. We have been recognized by the highest courts in a number of countries including last year by the High Court of Australia.

Again, let's approach the question of new religions with an open mind, tolerance and respect for new ideas and social groups that are often the victim of prejudice, ignorance and injustice.

CORRECTION

IN MON. SEPT. 24 VARSITY, THE AD FOR MOVIE "DESPERATE LIVING" SHOWED THUR. SEPT. 27 AT MIDNITE. IT SHOULD HAVE SAID SAT. SEPT. 29 MIDNITE SHOW. WE REGRET ANY INCONVENIENCE THIS MAY HAVE CAUSED.

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OR
Wednesdays, 10:00-12:00, Oct. 10, 17, 24, 31, Nov. 7.

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For more information on the above workshops, drop by the Career Counselling and Placement Centre, Room 416, or call: 978-8590.

Northeastern University will be conducting information interviews about their graduate and cooperative education programmes on Wednesday October 3 (afternoon)
Anyone interested in going to the session may sign up at the Career Counselling and Placement Centre.

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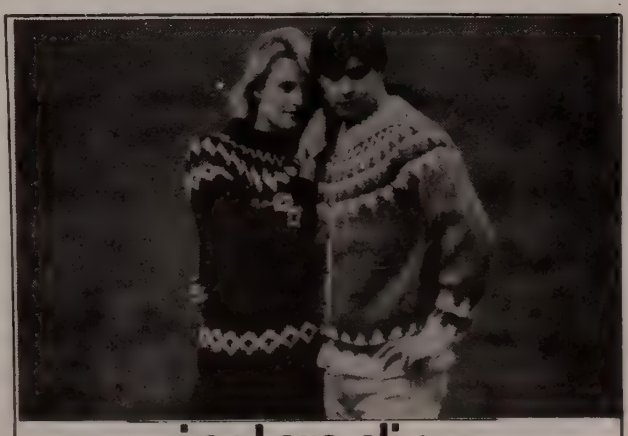
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Continued From P.4

gang of Mickey, Donald, Goofy, et al. gone and picketed with the rest of the employees and thereby ruined the vacations of the countless families--parents, perhaps like his or her own, taking their children just to see these "union-busting bimbos." Perhaps he/she would prefer an image of hostility and anger to remain in the fertile young minds of the children who visit this giant playground, instead of an image of caring and hospitality. Perhaps this person would also like to turn on the television at noon and see a cigar-chomping Fred Flintstone blow the brains out of a friend or small animal. Perhaps he/she would like to look up into the sky at Christmas and see Santa Claus fly through the heavens--not in a reindeer led sleigh, but rather a B-1 bomber with a cruise missle under each arm.

The point of this letter? These characters were made for children. They have been (and will remain) around for a long time. Do not ask that a cartoon character or his three dimensional counterpart protest for a handful of adults. It would be like Bugs Bunny lobbying for gun control. A good idea, perhaps, but the antithesis of the reason he was created, namely, harmless entertainment. Let's leave the protests to the adult world and the editorials to journalists with sound concepts.

Jaak Raun,
Vic III

Engineer Corrects

I would like to correct some misinformation appearing in the September 27, 1984 issue of *The Varsity*. The 17th Congress of Canadian Engineering Students is *not* spearheading an attempt to change our image. There is no conscious attempt being made. The reason that we are hosting the CCES is to celebrate the Centennial of the University of Toronto Engineering Society in 1985. The theme of the Congress will be "The Changing Role of the Engineering Society." It was felt that as the oldest engineering organization in Canada, we should stop and assess where we've been in the past century and to plan where we want to go in the next. I'm sure that most of your readers are unaware that the Engineering Society began as a technical organization with the purpose of fostering research in applied science and disseminating the results. In fact,

Continued on P.8

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CLASS 2
—5:10 p.m.-Wednesdsay, Feb. 1
Rm. 3203, Sandford Fleming Bldg.

CLASS 3
—7:10 p.m.-Wednesday, Feb. 1
Rm. 304, Galbraith Bldg.

REGISTER AT CLASS

Continued From P.1

Bovey responds to U of T

"If we agree that universities are inadequately funded or underfunded then where at or underfunded then where are the funds going to come from?" asked Bovey.

A "hefty fee hike" is not, argued Iacobucci, a desirable solution. It is believed that students would be discouraged from applying to university by the thought of future debt. Further, if the increase in student support which would necessarily follow a tuition increase where a reallocation of were a reallocation of operating funds rather than an addition to funding it would be of no use, claimed Nowlan.

Iacobucci believed that a large percentage of the needed funds could, in fact, come from the government. "When a highly persuasive case is handed to it, the government seems to be able to respond," he said, citing Suncor's and MacMillan Publishing's recent requests for cash. "I think we ought to be more optimistic."

Mustard questioned this optimism. "Can you ask the public to fund concentrated elite institutions," which he believed could arise under the tiered system.

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Continued From P.1

CO—OP

spent 4 months last year working on development projects in Peru, and believes that "education equals development."

Another student, Peter Abrams, wants to be in "development that doesn't dictate to people how and what they should do." He said he likes the "need-oriented approach" of the program and the "emphasis on interrelatedness." He also finds "a different level of communication" between students and instructors that he didn't find in other courses.

Students are closely supervised, and can hope to get work placements tailored to their interests. They have "quite a good chance" of being employed when they graduate, according to Sheps. Development agencies have the "long-range view that these are the kind of people they want."

East Common Room	**Tues. at Noon**	**Oct. 2**
AVALON DUO*	Laurie Glencross, flute Brenda McKinney, cello Music by HAYDN, BEETHOVEN, LEE, McKINNEY, VILLA-LOBOS	
Music Room	**Thur. at 8 p.m.**	**Oct. 4**
PHENOMENONSEMBLE*	The first in our New Music Series, a multi-media performance explores the phenomenon of language and sound. A co-production with the Hart House Art Committee.	
Music Room	**Thur. at 8 p.m.**	**Oct. 11**
ASPECTS OF MINIMALISM *	Percussionistics with Elizabeth Acker, piano. Music by STEVE REICH, ANN SOUTHAM, JAMES TENNEY, and TERRY RILEY.	
Great Hall	**Sun. at 3 p.m.**	**Oct. 14**
CHANTAL JUILLET**	Chantal Juillet, violin William Aide, piano GIUSEPPI TARTINI Devil's Trill SCHUMANN Three Romances Op. 94 MOZART Sonata in Bb Major K. 454 BARTOK Sonata for Solo Violin RAVEL Tzigane	



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U of A students call for impeachment - get boot

EDMONTON (CUP) Two University of Alberta students collecting signatures calling for the impeachment of two student union members were removed from their booth on campus under orders by the students they want to get rid of.

Lorraine Mitchell and Danica Frazer were given the boot by security people who were ordered to do so by Gordon Stamp, council internal vice-president and one of the men they want to impeach.

"They had no permission from the usniversity to set up that booth," Stamp says.

But when they returned Sept. 12 with permission from the administration to set up the booth, Stamp told them they should "get booted out of university."

The petition, which has collected more than 200 signatures, calls for the impeachment of council executive members president Floyd Hodgins and internal v Floyd Hodgins and internal vice-president Paul Alpern.

The three are accused of "playing political games" and ignoring students' concerns.

Frazer says Stamp is "uncooperative" while Mitchell says Alpern and Hodgins are "in the pocket of the (provincial) Tory government."

They say the three have not made good on their promises of action against enrolment quotas and cutbacks in student loans.

Stamp, Alpern and Hodgins deny the charges, although Hodgins says he never promised to ake studennever promised to take students' concerns directly to the government.

Neither Christine Enns nor Donna Kassian, the two other executive members, were included in the petition.

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The Admissions Officer,
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Erindale College, Wed., Oct. 3, Council Chamber - 3 p.m.
Scarborough College, Wed., Oct. 10, Room S143 - 4 p.m.
St. Michael's College, Mon., Oct. 15, 406 Carr Hall - 3:15 p.m.
Innis College, Mon., Oct. 22, Room 223 - 3 p.m.
Faculty of Arts and Science, Wed., Nov. 7,
2102 Sidney Smith - 1 p.m.

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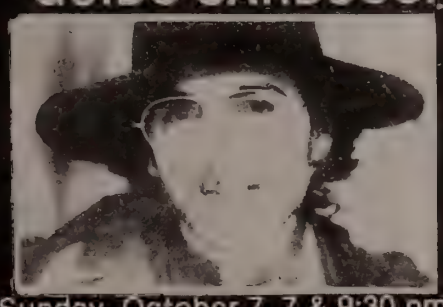
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Continued From P.6

The Transactions of the Unviersity of Toronto Engineering Society made up a large part of the Engineering Library until the early part of this century. The Conference will try to determine whether the change to a more social organization is in its members interests, and what balance between the technical and social aspects should exist.

I hope *The Varsity* will report about the *events* in the future. Leave editorializing out of the news. The members of this campus are intelligent enough to make up their own minds given the facts. A factual article about CCES would provide the necessary information. I hope to see it soon.

Skillfully and Vigorously,

Gus Rinella
Chairman
Centennial Committee
Engineering Society
University of Toronto

Abusive Shrinkage

The continuing flagrant abuse of psychiatric techniques in the Soviet Union calls for ongoing strong, public condemnation. In 1983, the World Psychiatric Association was about to expel the Psychiatric Association of the U.S.S.R. for permitting psychiatric practices to be employed unethically on persons who seemed perfectly sane but simply disagreed with the political policies for their government. To forestall this expulsion the Psychiatric Association of the U.S.S.R. withdrew from the World Psychiatric Association.

Examples of this abuse are the cases of Drs. Orlov and Scharansky. Sixty-nine Nobel Laureates have asked the Academicians of the Academy of Sciences of the U.S.S.R. to use their influence to free Dr. Yuri Orlov, physicist, and Dr. Anatoly Shcharansky, mathematician, who were both adopted seven years ago by Amnesty International as prisoners of conscience.

These scientists have suffered from such physical and psychological abuse that their actual survival is in doubt.

An International Campaign on behalf of these two scientists is backed by thousands in many countries, among them the Archbishop of York, the President of the Royal Society, the Primate of the Anglican Church of Canada, and the Presidents of many Universities, including Harvard, Columbia and Toronto.

One of the Directors of the Campaign on behalf of Drs. Orlov and Schcharansky is a Canadian, Professor Israel Halperin of the Department of Mathematics, University of Toronto. All those wishing to assist are invited to contact him. We support this campaign and urge readers to do so as well

F.H. Lowy,
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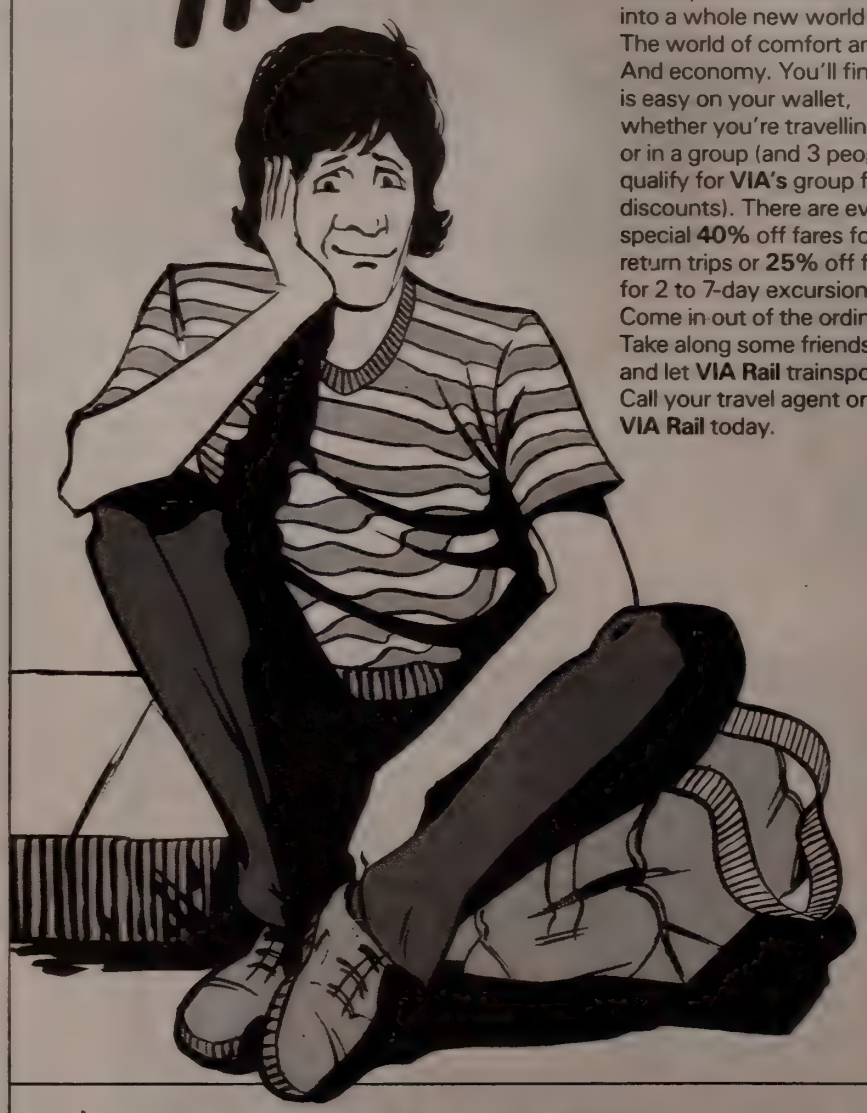
Quirk Expounds

Thanks so much to the many clubs who made SAC's First Annual Clubs Day a success. For students who missed it, I should explain that we took over the Sid Smith Lobby for the afternoon, setting up displays to show you what U of T's clubs do and how you can get involved. All this while Dean Armstrong hosted a reception for first year students on the West Terrace. Thanks especially to the U of T Progressive Consevatives for being such good sports and to the Society for Creative Anachronism for being so much fun.

Looking forward to a great year for clubs at U of T.

Linda Quirk
Clubs Committee Chairperson
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The Review

Cal: The Anguished Face Of Ulster

KAREN SHOOK

The complications inherent in setting a love story in the midst of societal conflict have consistently failed to daunt filmmakers. Attempts to intertwine the personal with the political are not, however, always successful.

FILM

The Irish film **Cal**, a screen adaptation of Bernard McLaverty's novel of love and loss in Ulster, is billed as being long on passion and at the same time, weighty with political commentary. What results is a love story which, for all its intensity, is almost completely swallowed up by the Troubles.

Cal, the young protagonist, is a Catholic in a Protestant neighbourhood. He and his father endure the loud tub-thumping of Orange Lodgers parading down the street, sundry beatings by Protestant skinheads and anonymous arson threats slipped under the door. Director Pat O'Connor effectively captures the helplessness and fear that result from this sort of mass bully-boy vigilantism. In one particularly telling scene, Cal and his father sit huddled in bed, nervously pulling at their cigarettes and waiting for intruders or the first whiff of smoke.

In what is a pointedly even-handed treatment of the issue, O'Connor stresses the cowardice and cruelty underlying acts of terrorism. As the leader of the IRA cell into which Cal is drawn observes, the British Army (and, were he to admit it, his corps of "freedom fighters") is made up of "idiots and psychopaths...precisely those who shouldn't have guns in their hands". **Cal** emphasizes the irrelevancy of the dogma slathered over the carnage: on one side, set speeches about the uprising of 1916 and, on the other, the unstated but no less pervasive propaganda in Union Jacks, King Billy and pictures of Charles and Diana.

If the film appears to be marginally more sympathetic to the Catholic side, it is because Cal's sufferings are most consistently exposed. He is denied a chance at a decent job, coerced into terrorism, burned out of his house, bullied by some Protestants and patronized by others and, finally, dragged off by the Army to some other H-block. This is not to say, however, that Cal's IRA acquaintances are not ruthless and smug in their crude two-eyes-for-an-eye "justice". When Cal asks, "Why a bookshop?" as his cohort slips a bomb among the children's stories, the other shrugs. "Why not?"



Yet what the film does — and this is why, in the film, Protestant bigotry, with its attendant class prejudice is the more obvious — is to force the viewer to empathize with characters as something more than mere Catholics or Protestants. What is most shocking and dispiriting about the pawns in this game is the degree to which their them-and-us mentality stifles their ability to care. Again, O'Connor captures the painful reality of bigotry and the tiny, pitiful flashes of humanity which underscore the situation's irony. As Cal and his father stare dully at their burning home, a Protestant neighbour hovers behind them whispering, "I'm so ashamed."

The dominant personal tragedy of the film is Cal's own fate. Acutely conscious of the cost of this conflict, he is unable to escape being drawn into its centre. "Not to act," he is told, "is to act". McLaverty's message is hammered home with jarring, repetitive images of violence and slaughter, from cows to humans. In such a world, the fear of being a traitor to one's own group is often sufficient encouragement to kill: the neutral ground that Cal seeks shrinks from under him. There is no safe place.

The safe place Cal hopes to find exists chiefly in the arms of Marcella, the Catholic widow of a Protestant policeman. Yet even here, or perhaps especially here, Cal's fate has been decided for him, not by amorphous stellar influences but quite clearly by the bloodthirsty battles of others. Cal was the getaway driver in the murder of Marcella's husband, and throughout their affair the mere touch of her hand brings back anguished visions of the event. Here O'Conner eschews the easy trap of portraying the love affair as some impossibly blessed calm in the eye of the storm. The two cannot create a sanctuary of love, and the few idyllic moments we are shown are quickly battered away.

It is, then, true to the situation and to the film's tragic vision that this relationship struggles, but never reaches the surface. Cal only succeeds in gaining Marcella's affection (it is even unclear if he has her love) toward the end of the film, and it provides little of the joy he spends the greater part of the film imagining it will bring. His confession at the film's scraped-raw end proves the impossibility of realizing his desires: as the uniformed thugs slam him into an Army jeep, it is unclear whether Marcella can bring herself to forgive his complicity in her husband's death. And the law and the Troubles being what they are, he hasn't the luxury of the time to explain.

In a mournful, fragile performance John Lynch is a memorable Cal. Lynch manages to *suffer* more, more convincingly than could be hoped from an occasionally awkward script and a somewhat underwritten role. Cal himself is given very little to do to establish the character, and it is to the actor's credit that he does so much with the part. As the sacrificial innocent, Cal is a youth whose sensitive but otherwise entirely normal personality is entirely unequipped to survive under the weight of his situation. Lynch's acting strengths and detailed, thoughtful presentation make **Cal**'s conclusion unforgettable.

The excellent Helen Mirren, who won the Best Actress award at Cannes for the role, is given an even more flimsily written part to grapple with. Fortunately, she too has ways around this paucity of dialogue, action and even motive. While it appears O'Connor would be content to leave her sliding about in her underwear, Mirren invests in Marcella enough of a sense of displacement and quiet despair to carry the role to its fullest potential.

Even the intermittent, awkward rhythms of the film, which fail to provide some flow underneath the jarring violence, cannot diminish either the message of the story line or the tangibly real pain it chronicles. Mark Knopfler's evocative and gently ironic score is nothing short of perfect, and the cinematography, while not stunning, is essentially adequate. **Cal** is, at times, reminiscent of a Bill Forsyth film although the change is strange and terrible: Gregory's Girl with all the happiness crossed out and anguish written in.

Würms Move Faster Than The Eye

Fast Wurms
Ydessa Gallery,
334 Queen St. W. (& Spadina)
To October 6

ROBYN-MARIE BUTT

Fast Wurms is actually just the name these three artists (Kim Kozzi, Napo B., David Skuse) give themselves. But when you look at their work you get the feeling the worms are in competition with you, and may even have gotten there first. This is a slap-dab,

ART

idea-&-colour-&-energy-wild exhibit, which is not to say it's stupid, although it's sometimes silly and often child-like. The basic idea is to exhibit a lot of shields: actual shields, like crusaders carried into battle to protect themselves and show off their coats of arms. With satirical glee Fast Wurms have ripped off ancient heraldry and run amok from there.

The show's dedication is *Nec Unc Deo, Nec Mille Scuta* or, "Neither one god, nor a thousand shields." It's in two rooms, set up as environments: one is a tarpaper "cathedral" that looks like a stone fort circa 10 A.D., and the shields standing on driftwood standards outside it (after you've threaded the tarry corridors) have to do with pagan gods. The other room is dedicated to Christianity, with one quarter of a tacked together arc filling most of the space. Its prow points at a huge painting called "Calvary, The Show Me State," under which waits a big "rumble cart." (Note on cart, two intended connotations: I. The cart terrified peasants trundled relatives' bones in during the Black Death — which they worried presaged the Second Coming — apparently for soothsaying purposes; II. A backstage theatrical prop rolled back and forth to fake thunder.) The shields ringing the arc are all depictions of the crucifixion.

So say Fast Wurms.

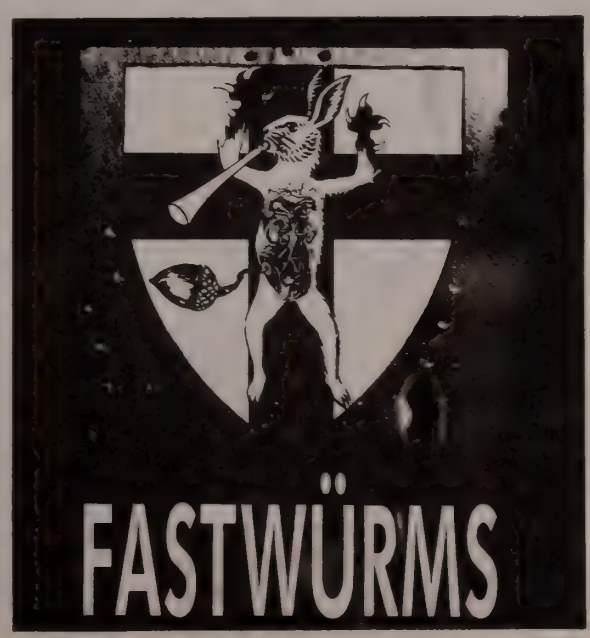
It's always interesting to hear artists' interpretations of their work, but it's never necessary. The human condition isn't peculiar to artists. Thus whether you think like they do when you look at their art is less important than the fact that you can always think *something*.

For all intents and purposes it's just as useful to go into the gallery looking for sensuality clothed as colour, texture, energy, surprise, and fun. This way the "cathedral" looks like a play backdrop for your Grade Three King Arthur Pageant, the arc looks like ditto for your Creation Pageant, and "Calvary, the Show Me State" complete with cart looks like an apocalyptic moonscape in a kid's back yard. Or: Grade Three Judgment Day Pageant. What all of this has to do with the Pope's visit I'll leave up to you.

Within these public-school-on-acid setups, the shields themselves remain stunning textural treasures. The crucifixion ones show parts of the nailed body: green feet in a nest of copper mesh; blue punctured hand on black; vibrant-coloured torso with spear, vinegar-sponge on stick, and rude cross sprouting from its crotch in a kind of ecstatic life-affirming eroticism. The effect is not exactly Christian and the energy is probably pagan.

Meanwhile the "pagan" shields show heaps of bones, dashes of colour on swirl-perforated wood, a nestling corn-god in carved green husk, holy cowhide on bellows with painted broom: also not very devout, and also wonderful to look at.

The exhibit's ad tells us there's a *"Footwash Included.* Said footwash is used effectively to distinguish a papier mache pool in a turn of the tarpaper fort. If you actually sit on the rickety stick stool provided and douse your feet, you realize the disposability inherent in your surroundings, and that's when the Wurms' laughter becomes audible. They're laughing because those other worms, the even Faster ones, are already gnawing. Not to be outdone, this trio got their gnaw in first.



Mugge's Fearless Funk On Film

JOEL DUBIN

Bob Mugge started out, like most neophyte filmmakers wanting to produce feature films. Somewhere along the way, however, Mugge got side-tracked and has forged a name for himself as a director of music films. Mugge brought his latest work to this year's Festival, a film entitled **Gospel According To Al Green** which traces the path of the legendary soulsinger from his days as a pop sensation through to his present work as a gospel preacher with his own church in Memphis. The Varsity spoke with Mugge just prior to the successful screening of his excellent documentary.

Varsity: How did you arrive at the decision to make a film about Al Green?

Mugge: I make a lot of these films for Andrew Par at Britain's Channel Four TV. This film is part of a trilogy that I'm doing for them on Black American Music. The first part, *Black Wax*, was with Gil Scott-Heron, which was black music and politics; the second one is black music and religion and the third one, which is going to be called *The Fear of Funk* will be black music and white racist reactions to it. It will deal with the fear of black culture and in particular it will satirize white filmmakers like myself who document black culture. It'll be part documentary, part-concert film, part improvised.

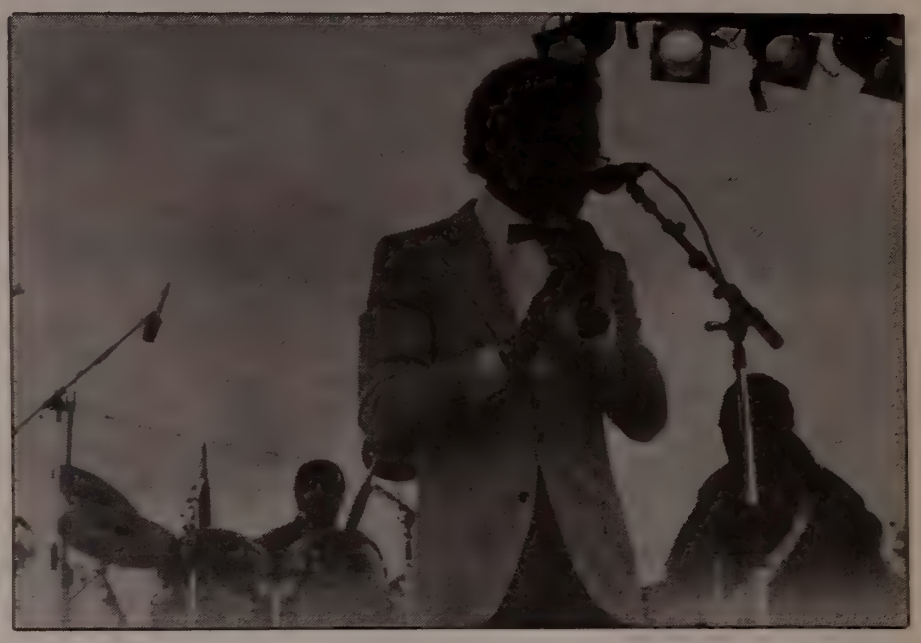
The Sun Ra film which I did before the trilogy for channel Four functioned as a kind of sketch, because that film has politics, religion and discrimination. It also has the sense of celebration that the other films have but it was made with almost no money.

Okay, but why black music then?

Well, I recently read this book *White Boys Sing the Blues*, kind of dealing with black music over the years from the perspective of white middle class suburban guys just listening to it. Of course they didn't really want to be white suburban and middle class. So let's just say I loved black music while I was growing up, and I love a lot of other kinds of music; but one thing that I could see is that the majority colour, which is white, of course, is doing a much better job documenting white artists, even unimportant ones, than it was doing documenting black artists. So among other things I wanted to document for the future, and the films also help publicize for the present, some of these important artists. Take George Clinton for example. Robert Cristgau of the Village Voice recently called P-Funk (Parliament/Funkadelic, Clinton's ever changing band) the greatest rock band in America, but because they are black they can't get played on a white radio station. We may have come a long way but we've obviously still got a long way to go!

All of my films, whether they're music films or not, try to deal with some thing about the American character. A major part of this is the clash between or the combination of black and white culture. Also, to understand the American experience, there is just no getting away from slavery and everything that followed it.

Another common theme in my films is the pioneering spirit, and the pioneering spirit interests me most in relation to culture. I like eccentric people, people who push at the edges of things, people who create synthesis out of different elements. That is very much a thing in the new world, because in America we don't have a long complex history of our own, so we try to create it as we go along. Sometimes we fuck it up, but often we do really great things. This also gives our culture an energy, a dynamism and a creativity that some older cultures don't have.



The Reverend Al Green

So were these artists favorites of yours?

Yes, but there are other favorites. For example, Carla Bley and I have been talking about doing a film for four years but I haven't been able to get the funding together for it. I was also supposed to do a film on the mounting of Broadway's *Sunday In The Park With George* but Steven Sondheim got cold feet at the last minute because mounting a musical is such a delicately-wrought enterprise. I think he was really worried that cameras being around would make people nervous who were trying to create all these finely tuned things.

I also did this film on Frank Rizzo, the mayor of Philadelphia, but even in that movie, which is a socio-political film, I used music throughout it.

Considering the fact that, aside from the gospel circuit, Al Green has been out of the public eye for several years, did you have any difficulty getting him to do the film?

It took me 12 months to get him to say yes. Convincing him was harder than convincing any of the other artists I've dealt with. He didn't say yes until three days before we had to be down in Memphis to film this anniversary service in his church; because in the southern evangelical, fundamentalist-type churches the anniversary of the founding of the church by the pastor is the most important event of the year. So I knew it would be heavy: it was a week before Christmas, and sure enough he had two choirs, and he had his whole band and his backup singers and of course the congregation. Anyway finally we made a deal three days before we had to be down there filming this, and once we had made the deal, and we were down there, he was the most co-operative artist that I've dealt with.

Was the hold up because he wasn't really interested?

He's naturally cautious, I think with all of my films I've run into a bit of hesitation, especially the black artists, because you know white people have been ripping off black people for a long time. They've gotta feel you out and make sure you mean what you say, but once they accept you then everything's cool. Once they know that what you're doing is a real tribute to them, and that you know what you're doing as a filmmaker and all that. But also Al is very cautious because he spent several years in turmoil before he decided to dump it all and out-right become a preacher and never do his previous hits again. For the film it was very difficult to get him to do any of those songs, and I did finally convince him to do a version of "Let's Stay Together" in a kind of staged rehearsal, 'cause it's not done in public. And he does a couple of the other early songs, just sort of strumming his guitar demonstrating as he talks. Other than that it's all gospel stuff, except for a gospel version of Curtis Mayfield's "People Get Ready." Oh and "Free At Last" is also done gospel style.

A lot of his stuff would translate so easily into gospel merely by shifting the focus.

Exactly, "Free At Last" is the perfect example because it goes, "great god almighty free at last"...In fact in the film that was one of the pivotal songs, where he was onstage singing it. Basically when you listen to it on the original album it's a song sung to a woman and it's her love which is making him free. But it's God that's making him free now.

The sex appeal is still so overwhelming and he plays it up to the women in the audience. He walks out into the audience and lets them grab him and everything and then says, "Oh ladies please, you've got to let me go on."

In fact I see the film as a kind of multi-level love story. There's different kinds of love, and I treat everything as a love story. Al and Willy meeting creating this relationship and breaking up. And of course he talks a lot about girlfriends and what he did with them, including the one that threw hot grits on him and then shot herself. I think this is really the first time that Al's told that story. This was one of the two key events in his career. The first was being born again in Disneyland at four in the morning and that was '73. The second was when Mary Woodson, who he fooled around with, claims he didn't know she was married and had three kids. She was separated or something. She asked him to marry her and he said he really wasn't ready for that, and she threw hot scalding grits on his back and went into the other room and killed herself.

He talked about how elements of the gospel music had had sung as a kid influenced what he did in the pop stuff and then how the pop-rock-soul stuff led to what he's doing with gospel, now.

LA LA LA LEAPING

JANET MILLAR

As promised, La La La Human Steps presented their action packed show **Businessman in the Process of Becoming an Angel** at the

DANCE

Premiere Dance Theatre this past weekend. To a receptive audience, they demonstrated what hard work it is to become an angel.

The choreographer Edouard Lock relies on childhood games to furnish his images. Pin the tail on the dog (Max, the Scottish Terrier who pervaded the piece), leap frog and yogi appeared in distorted forms. "Pound your head until you're dead" was a repeated action in which dancers would knock each other on the head, forcing them to drop to the ground. Even the dishwasher, when two people facing each other with both hands joined turn to face away from each other, provided the impetus to move the dancers into turns and throws.

Discussions with Max occurred throughout the piece. Max, holding stage right, contributed such words of wisdom as "bone loan." He frequently appeared on stage in cut out form attached to dancers' heads; supporting dancers, or as stilts under the feet of dancers. Even a game of dominoes was played in which several cut outs of Max were arranged in succession and then toppled.

Or particular merit was the performance of Louise Lecavalier, "an angel who loved to take risks." Lecavalier ran from one side of the stage to fling her body backward in a windmill turn, relying on Claude Godin to catch her. However, even backward windmills become predictable if repeated often enough.

The music was very innovative. While some of it was pretaped, a significant portion was created live on stage. The chief vocalist Frederike Bedard demonstrated a good vocal range, interesting sound creations and played the toy accordion quite well.

The **Businessman in the Process of Becoming an Angel** took too long. It was too great an undertaking for the 90 minute sitting. Perhaps next time La La La Human Steps should attempt to condense their piece.



THE TYRANNY OF GOOD TASTE

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Someone had better steal this girl away...to a warm climate full of pillows and low-calorie alcohol. And free of the anguish of wage labour slavery. As of this morning 14 days to go. All the kids are out of town and the grumpy elders carry on accompanied by scary bad CJUT freeform music rodeos. Lotsa help tonight...Neil, the man for all seasons; the too-cool-for-words Mr. Flanagan and the ever-winsome Tony O. Would that you all knew how to cook and clean. Love to John, who is ill, and a cross of valour to the newlyweds. Thanks to the boys at the Globe for the photo. And special bootlicking to last-minute King, Angus. Now where were my cigarettes last time I crawled past them....

PUTTING ON THE BARDIC DOG

SHARON McAULEY

According to the Bard's laconic dog, Shakespeare was "a tedious formidable hump when he had the Muse in him." In some ways, the description applies to Leon Rooke himself, author of the award-winning **Shakespeare's Dog** and star of Theatre Passe Muraille's "one dog show".

THEATRE

In a limited two day engagement, Rooke (now writer-in-residence at U of T) gave a performance which went beyond a dramatic reading but fell tediously short of drama.

The first difficulty arrived with the presentation of the novel itself. Narrated by Shakespeare's dog, Hooker, the book gives a boisterously comic account of Shakespeare's personal life in Stratford-on-Avon. Rooke, unfortunately, chose to rely on gimmickry in the first part of the presentation and came bounding on to the bare stage sporting a dog's mask, Elizabethan collar and feathered hat.

The sight-gag lost its charm five minutes into the show, and the audience was faced with a man ranting wildly to compensate for the muffling effect of the mask. Other stage business was equally distracting: Rooke was overcome with nervous tics, wringing the script in his hand as if it were a sopping handkerchief, nervously adjusting his black sweater while meandering aimlessly back and forth on stage, finally seeking refuge in an upstage corner to rant some more at a dog or dogs unknown offstage left. Add to this the annoying and unnecessary amplification of his words with frantic sweeping gestures, and you have what seems to be a team mascot yelling cheers out on the field.

In short, "a poor player/That struts and frets his hour upon the stage."

When Rooke appeared unmasked in the second scene, both he and the audience heaved a visible sigh of relief. At his best as a simple story teller, Rooke's dulcet voice charmed all sceptics. Without the mask's obstruction, Rooke was free to utilize his voice range and won some of the biggest laughs with his characterization of Anne Hathaway, Shakespeare's wife. This, however, was too prolonged and Anne's high-pitched keening grated on the nerves.

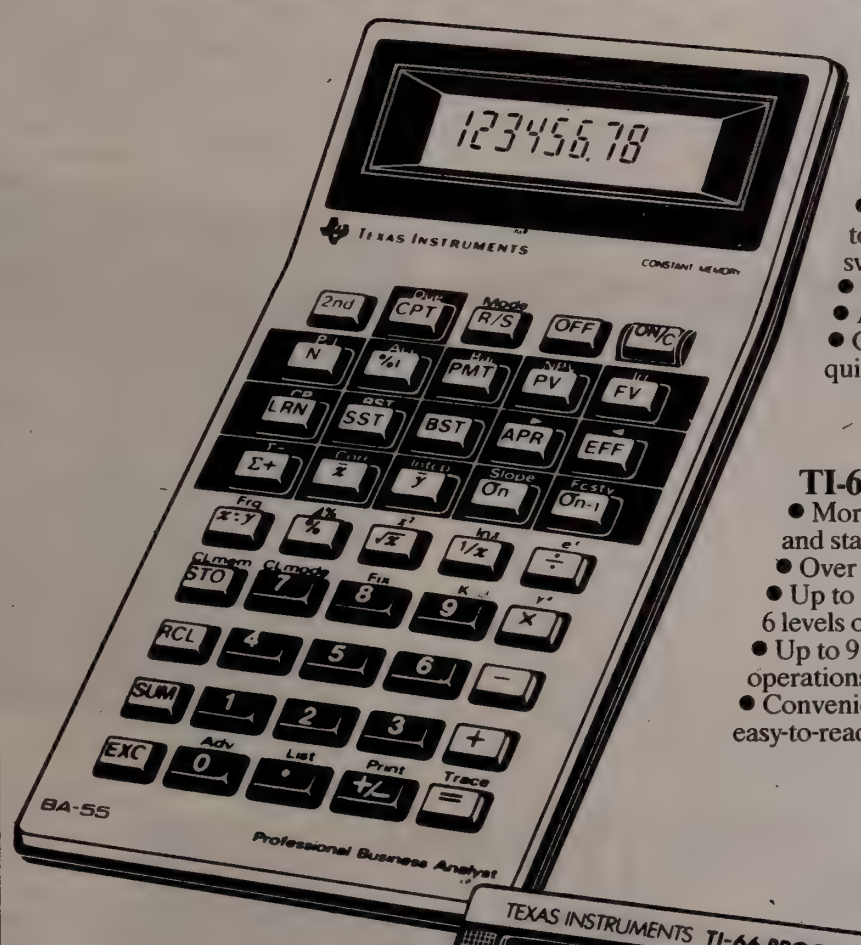
For the most part, voice was used effectiely to distinguish the many characters; yet again Rooke felt the need to underscore with exaggerated action. In a mad schizophrenic flurry, he would rush around the stage, now portraying Shakespeare looking down from his writing loft (arms mime shutters opening), now Anne Hathaway (one step to the right), now Hooker (one step to the left). Despite all this, some characters (such as the "droll Edmund" and love-sick Joan) were neither defined by distinctive voice nor separate action and consequently confused everyone with their appearance. (A second actor portraying human roles to Rooke's Hooker would have easily cleared the confusion and calmed the frenetics).

Finally, the offstage ambient noise on tape (a jumble of shouts, barks, growls and whistles) was a cacaphony with little bearing on the tale.

A testament to their sheer vivacity, the *words* in the story surmounted all obstacles (and there were many) to work their magic. The language in **Shakespeare's Dog** is earthly, joyful, lyrical and wondrous to hear when read by the author. If nothing else, Rooke communicated his love of language, and it was infectious.

On the merit of his performance, Rooke may have been "a tedious formidable hump when he had the Muse in him," but the audience was left grudgingly to marvel at such a lively, ribald and lovable Muse.

Calculated Genius

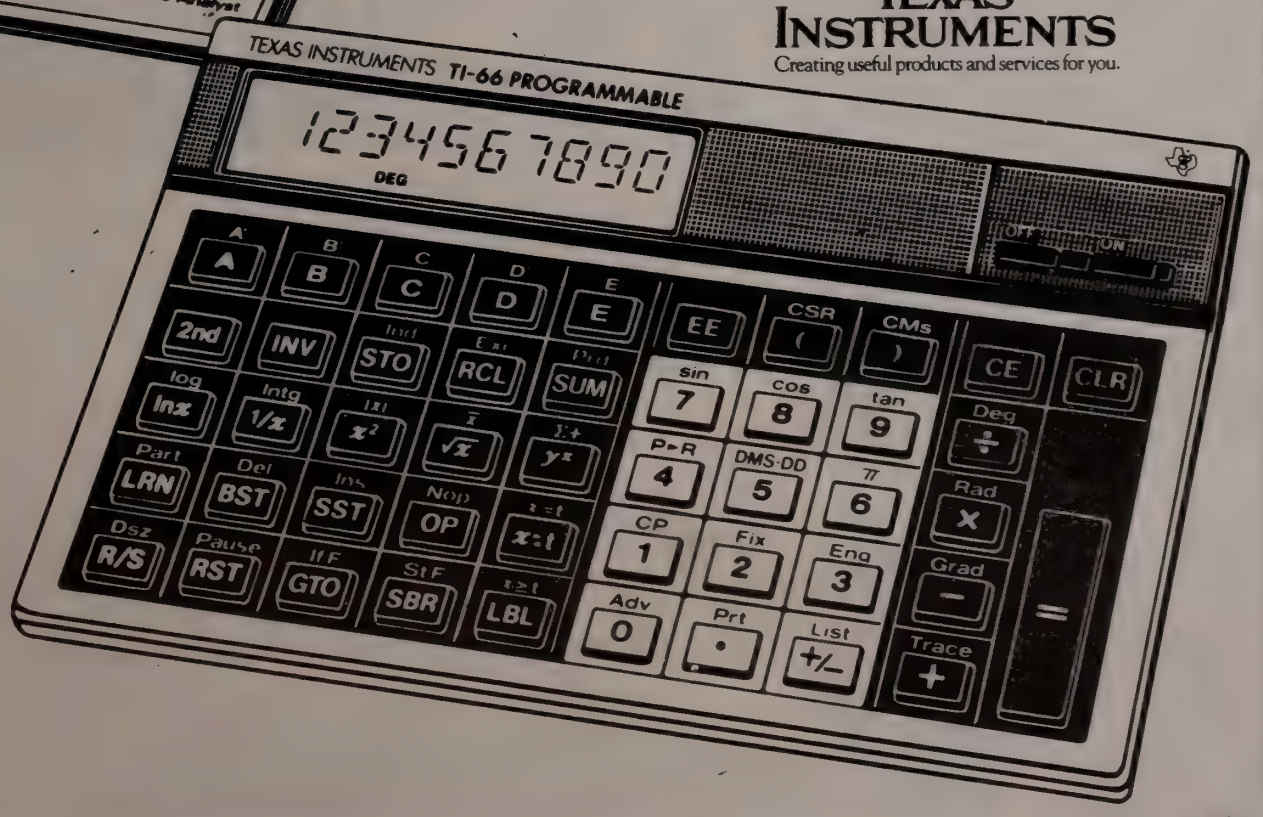


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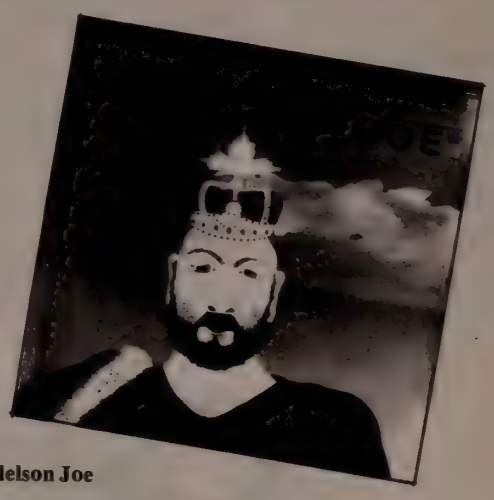
Mendelson Joe
The Name of the Game Ain't Schmaltz
Stony Plain

ROHINTON MEDHORA

Mendelson Joe is an authentic institution — a veteran of the Canadian music scene, painter, social activist, and an observer with a wry sense of humour, unfazed by the musical and political waves that the more fickle among us accept and discard with alarming regularity. This collection of some of Mr. Joe's work during the past twenty years in the business has been compiled and produced by longtime collaborator and friend Colin Linden. Often, it hasn't been much of a business. But the memories count. A measure of international success came in the late sixties when Mr. Joe formed the legendary band Mainline with guitarist Michael McKenna (they still receive royalties from the sales of that band's only legal album, *Canada Our Home and Native Land*). But mostly it has been two decades of playing for a small, if devoted, audience. The hundred day protest fast against nuclear power a few months ago went largely unnoticed, as did most of Mr. Joe's eleven albums.

This album brings together the best of an already strong discography. Mainline's biggest hit, "Get Down To" is here, as is "Dishwashing Man" and a few previously unreleased pieces, the best of which is "Think I'm Losing My Marbles", recorded live at the Groaning Board with Ben Mink on mandolin. The music ranges from the smooth "Passion" to the power brass of "Pedalictus Rag" (another Mainline hit). All in all, a worthy representation of Mr. Joe's main activity during the past twenty years. His other major activity — painting — shows up on the front cover.

Mr. Joe's next performance, Oct. 9 at the Bamboo, will be a reunion with Mainliner Michael McKenna. Admission is rumoured to be $5 for non-smokers, $6 for smokers, and $7 for lawyers.


Mendelson Joe

Torch Song
Wish Thing
I.R.S. (Import)

JOEL DUBIN

Just when it appeared that the electro-music fad had finally fizzled out, along comes a string of listenable items worthy of attention.

Depech Mode and Fad Gadget have both released records that move beyond the average synthesized bleets, and *Wish Thing*, the debut LP by **Torch Song** can be added to that list. *Wish Thing* is an enjoyable if somewhat uneven disc that seems to have been created under the musical influence of Kraftwerk.

Like much of the German band's material the band's songs are filled with intentionally icey electronics, and at times, a stunning array of electronic/tape effects. These effects, sprinkled sparingly throughout the LP's nine tunes, break up the material at just the right moments. They don't clutter up the sound, but they are also not so infrequently heard that the songs become boring.

For example, the slap bass lines in "Don't Look Now" and the vocorder vocals in "Prepare To Engergize" enliven what could easily be quite pedestrian numbers. Singer Laurie Mayer also does her bit to add to Torch Song's electronic flare. Her will-o'-the-wisp, breathy voice mixes effortlessly with the electronics, even though at times it is not entirely in tune.

The only number this combination disintegrates into mind-numbing proportions on is the attempt to cover Bobby Gentry's country classic "Ode To Billy Joe". But bad country covers aside the only other problem with *Wish Thing* is a singular lack of emotion in the music. However, considering the elctro genre it encompasses and the fact that a calculated cool is probably what **Torch Song** is striving for, the effect is pleasant enough, occasionally even rising up to the lofty levels of Kraftwerk's finest.


Laurie Meyer of **Torch Song**

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Fashion
Twilight Of Idols
CBS

JOEL DUBIN

Fashion is a band that likes to live up to its name. Their first LP, *Product Perfect* was a minor punk classic and their second record *Fabrique*, pre-dates much of the electro-funk that is oozing out of the airwaves these days, by a good two years. On their third disc Fashion have remained current, as *Twilight of Idols* picks up where *Fabrique* left off.

While the jump from *Fabrique* to *Twilight of Idols* is by no means as monumental as the gap between the first two records, things have definitely changed on this LP. For one thing main composer and lead-singer, De Harriss has left the band to pursue a solo career, and this probably accounts for the subtle yet significant change in Fashion's style (sorry I couldn't resist it). *Fabrique* is probably among the slickest, most overproduced albums of all times and fortunately much of *Fabrique's* dross has been left behind on *Twilight of Idols*. Unfortunately, the song-writing is only marginally better than on *Fabrique*, so that, like its predecessor, the album only contains a handful of worthwhile tunes.

These numbers, in particular "Eye Talk", "Dreaming" and "Too Much Too Soon", succeed because they rest on interesting and original hooks, combined with producer, and band member Zeus B. held's clever arrangements.

Of course, three songs does not an album make, and as such *Twilight of Idols* is similar to *Fabrique* and *Product Perfect*, in that none of these three albums have worked fully, except as a place to release a few good singles.

The tenth month...foliage crisps and falls earthbound, whispering "Cubs win...Cubs win". Yes, to quite a few people October means the World Series, but with a second place team inhabiting the waterfront, Toronto's fall classic will be the invasion of Gary, Indiana's finest, the Incredible Jackson Experience.

Despite the fact that the new record (**Victory**, *Epic*) is powerfully shabby, there is no doubt that Michael, Jermaine, Curly, Zeppo, Harpo, Tito and Moe will provide mega-thrills for T.O. pundits. The media has already decided that the Jacksons are "out", but 20 years of show-biz experience dictates otherwise. Reports from an earlier Buffalo date indicate that this weekend's shows will merit dropping a course to get the refund so one can afford a ticket.

What's that? Forty dollars a ticket a little beyond your means? O.K., be uncool but at least scrimp your shekels for the Franklin Goes To Moose Jaw dates in November. That's right, 1984's finest will be at 888 Yonge St. come November 24 and 25. Leather caps will be optional but my attendance won't be.

What's that? Fifteen dollars a ticket a little beyond your means? O.K., be uncool, but at least shell out the $6.98 for a spanking new copy of **Sheila E.**'s *The Glamourous Life* (WEA). Look, any record that lists wardrobe, hairdresser and makeup among the liner notes has got to be great.

The same cannot be said of **Frank Sinatra**'s latest (*L.A. Is My Lady*, W.B.). Not only is the man's name dirt in this town, but even Lionel Hampton, Quincy Jones, George Benson and the Brecker Brothers can't lift this disc out of the lobby and elevator fate it deserves.

What's that? All you want to spend is the deuce to get into Reznikoff's on Fridays. Fair enough, so what will be cool to request, you ask? **U2**'s *Pride* is rather swell. There are few groups left that can be trusted with a guitar and U-Zwei is one of them.

The **Talking Heads** certainly can't be trusted with your favourite Hot Wheel, let alone a guitar or perchance a movie contract. Their latest, *Stop Making Sense* (Sire) just proves that rock bands can't make films. Just because a *live* greatest hits collection won't sell doesn't mean an identical soundtrack assemblage will.

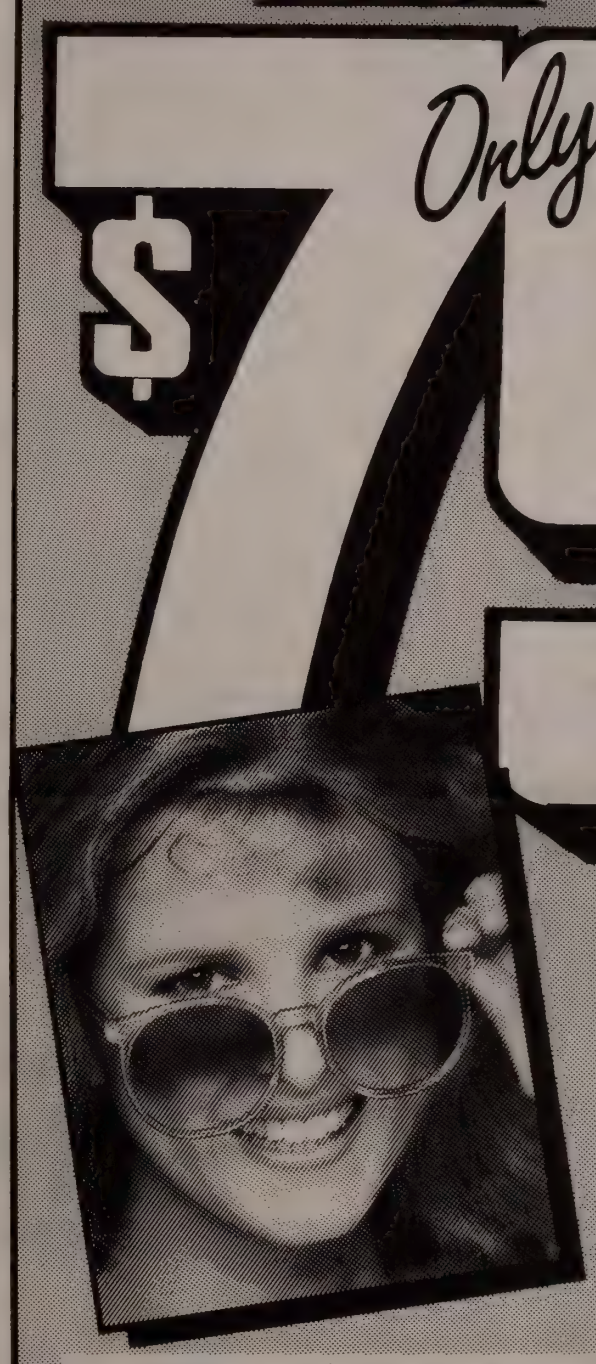
If you wanna see a real film, why not scan *Another Country* and just drool over the clothes. There is *no* sountrack album and it's *less* than $40 a ticket. But then again, being trendy was never inexpensive. See ya at the Jacksons.

A.A.C. SMITH

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The VARSITY
THE UNDERGRADUATE NEWSPAPER

Tourney features top highschools

Blues basketball dips into talent pool

By MARG WEBB

Women's basketball has come of age in Ontario; the University of Toronto All-Pro 1984 Basketball Tournament on Saturday proved that.

The tourney, which was put on by the women's basketball program at U of T as a means of showcasing talent, attracted the top eight women's highschool teams in Ontario. At last year's tourney, U of T Coach Michelle Belanger spotted such talent as Julaine Sandrine, Mary Ann Rowal, Nicki Benswick and Lyn Schultz, all recruited as Blues rookies this year. The rookies represented the cream of their highschool championship teams that practise up to 11 months a year to get to the top.

One highschool coach, Barrie Innisdale's Brigg Harvey, says his team "works at the basketball program all year round. You have to if you want to get into competition like this." His school regularly beats up divisional competition by a much as 50 or more point spreads.

Ottawa Woodroffe's Coach Barry Ager agreed that the U of T tourney was top calibre but he cautioned that U of T isn't necessarily going to get their pick of the top talent showcased at the event. He says "a couple of my players have chances at scholarships in the States." Unless Canadian basketball gets some funding, Ager isn't about to encourage his players to stay in Canada and go to U of T.

As for the U of T's purposes, the tourney was really a showcase for the talent of a very special type: "a tall centre," says Belanger, "maybe 6'1" or 2". That is all U of T really needs to complement their present powerhouse team. Belanger expects to finish no less than first in Ontario and in the finals at the nationals.

Coach Belanger says she was looking at the tourney to "keep in touch with young players" that U of T might need in the '86-87 season and to "reinforce a strong feeling for U of T going back to highschools."

Belanger says her first steps in recruiting are establishing a good rapport with highschool coaches since they are the major influence in a player's choice of universities and testing the players for ability and schoolability. She hopes the tournament does both. According to Belanger, the coaches at the tourney "feel good about the U of T program and this will influence their players."

Innisdale's Brigg Harvey suggested that the tourney could get even more formal about its recruitment intentions, perhaps "conducting tours of the campus and showing the kids classroom situations because this would really swing players towards U of T. This campus is really impressive and the academics are top notch. The Blues rookies stressed that academics was one of the major reasons they chose to come to U of T.

Ottawa's Woodroffe Tigers claimed the championship of the tourney by beating Timmins Blues 70-65.



Women basketball Blues coaching staff sees the All Pro Tourney as "a showcase of talent."

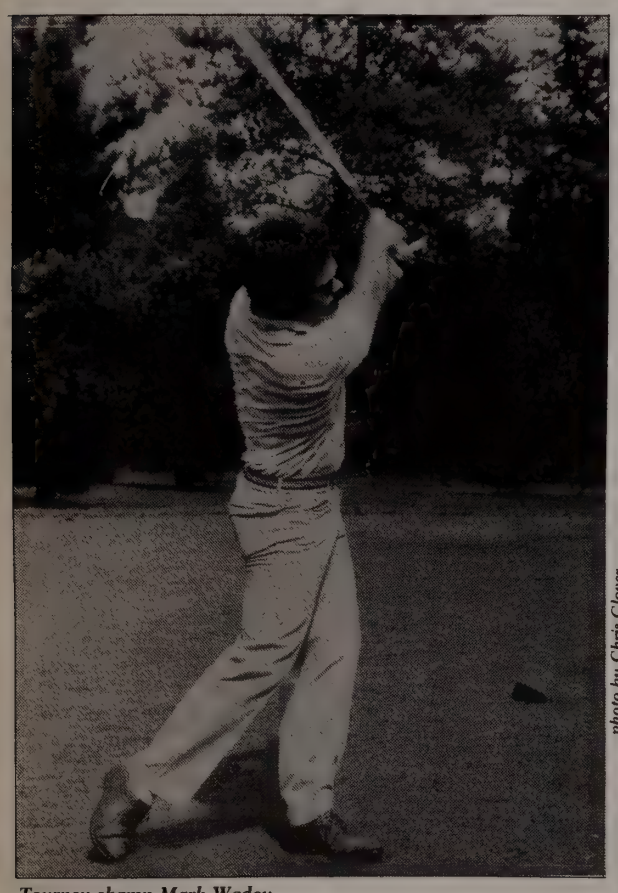


photo by Chris Glover

Tourney champ Mark Wadey

Golf's Mark Wadey ties for tourney lead

by CHRIS GLOVER

Mark Wadey of the U of T Golf team tied for first place at last week's Ontario Universities Athletic Association semi-final tournament.

Wadey's score helped push the Varisty team to a second place finish behind Guelph, who hosted the tournament. Waterloo came third, and Laurier and Western tied for fourth.

The thirty-six hole tournament took place last Thursday and Friday at the Cutton Club in Guelph. Wadey reports that "the course was in good condition, but it was cold both days. Everyone was wearing hats and sweaters; by the end of each round my hands were numb."

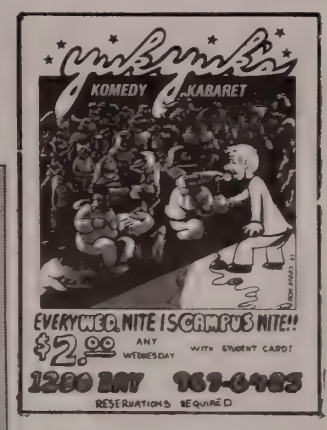
Despite the cold, Wadey shot a one under par 70 on Thursday's round, and a 75 on Friday. These scores put him in a tie for first place with Matt St. Louis of Windsor.

Of the five U of T players, Rick Anderson placed second with a pair of 76's, Raymond Oh finished third with a 79 and a 76, Ian Lindsay shot a 79 and a 78 for fourth, and Grant Oh came fifth with an unreportable score on Thursday, and a 76 on Friday.

The top five teams from this tournament go on to the finals which will be held October 11th at the Westmount Country Club in Kitchener. All the previous team standings are eradicated for this tournament, so each team has an even chance of winning.

Mark Wadey believes that U of T has "a very good chance of winning the finals." At the semi-finals, Wadey says, "Guelph had a home course advantage. All members of the Guelph team can play at the Cutton Club for free at any time so they know the course well. They did not make tactical errors at last week's tournament."

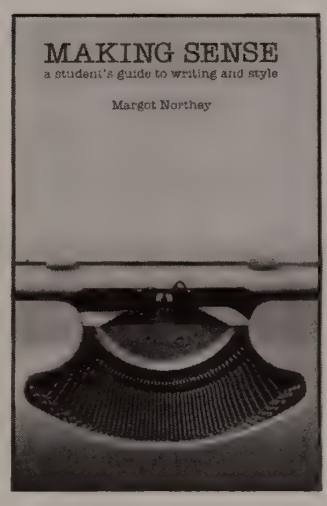
"None of the teams in the finals will have this home course advantage. So the prospects of U of T bringing home the cup again this year are good," he said.



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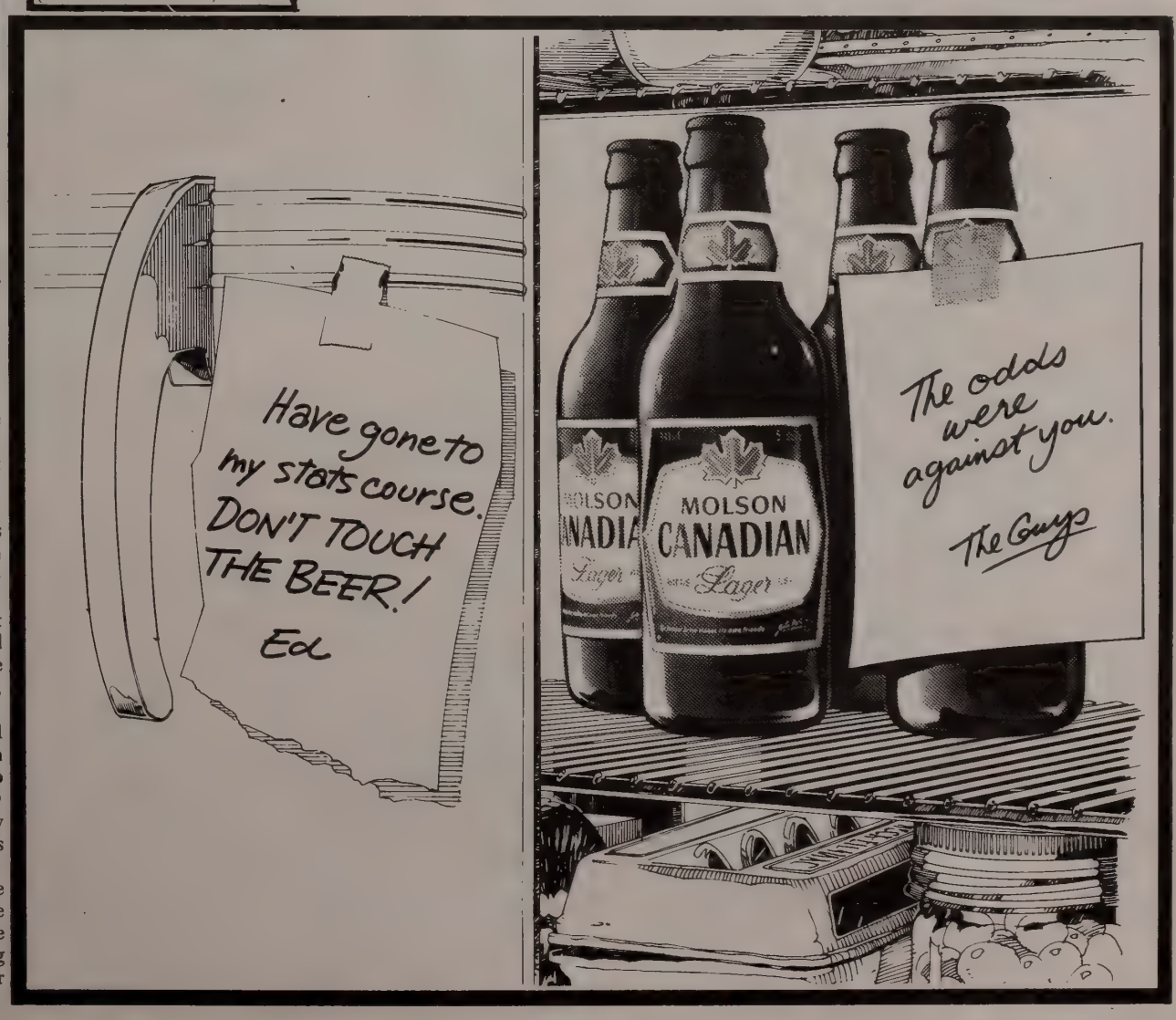


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By Margot Northey
Professor of English
University of Toronto

OXFORD UNIVERSITY PRESS



SPORTS

Men's tennis team stopped in bid for OUAA Cup

The Ontario Universities Athletic Association men's tennis crown has made its home at the U of T for the past 5 years now, but all that changed after this weekend's tourney at Queen's.

The Blues team ran up against a powerhouse from Queen's that featured no less than 5 players all of whom once represented other universities as Number-One players. A top Canadian player Tom O'Donaghue, who also played on the pro circuit as an amateur, and former U of T Number One player Charles Dime led the Queen's squad to the crown at the Eastern Sections and to an advance to the OUAA's finals at Western October 5th.

U of T player-coach John Naccarato, who has been on the tennis scene for 5 years now, believes that "the Queen's team has been one of the strongest teams fielded in the past 6 years."

Strong showings from the Blues' Tony Tamberg, David Gibbins, Gus Trichas, John Naccarato and John Sherren was still not enough to match Queen's.

The team will face major changes next year as top players Tamberg, Naccarato and Sherren will all be lost to graduation. Trichas finished the year ranked in the top 5 in Ontario as a first year player, so much will be expected of him. Third year man Gibbons will provide the foundation for next year's Varsity team.

The women's tennis team met with more favourable results across the city at York on Saturday. The women overcame some tough comeback tennis by Guelph and cool windy conditions to win their final 4 matches en route to victory.

The team edged out Guelph by a 17 to 16 point advantage and now have a perfect 2-0 record heading into their next tourney in Waterloo October 13th.

Lyn Salo is so far leading all the Blues in individual points and is looking strong to being invited to the OWIAAs October 27th in Brock. The OWIAAs in tennis is an individual event while the team championship is decided on tournament play. So far U of T is neck and neck with McMaster for top team standings and will match up against the Marauders Oct. 13th.

BLUES NOTES

Zane scores 5 against Trent

The Soccer Blues knew that they had to do two things on this week-end's road trip to Trent and Carleton if they were going to move up in the league standings: start winning games that they were tying and get Riccardo Zane untied from the opposition's defense. On Saturday they did both. The Blues annihilated Trent University 5 to 1 and scoring sensation Zane got loose to kick in all 5 goals. Zane now has 9 goals in 5 regular season games, a pace certain to give him his third consecutive Ontario Universities Athletic Association scoring title. The Blues travelled from Trent to Ottawa for a game against Carleton on Sunday.

Marathon attracts runners, writers

Dave Forrester was first across the line in the 1984 Miller Marathon posting a new Toronto course record, but two U of T runners put in equally impressive performances. Blues Cross-Country Team runner Roger Cockwell finished third with a time of just over 2 hours and 17 minutes while M.A. student, *Varsity* sports writer, marathon runner Stuart Taylor cruised in under the 3 hour mark. Taylor is writing a feature on his marathon experience to appear October 12th in the *Varsity*. Taylor's memorable words after the race were "my stomach, it feels sick."

Rookie runners lead X-Country team

The Blues' women's Cross-Country team finished 3rd in the University of Guelph meet on Thursday and the men placed 4th but according to Coach Peter Pim, "it was really encouraging that the top 3 finishers (of the women) were all newcomers to the team" while the top men's finisher Paul Gordon is also a first year racer. Western won both the men's and women's meets and the top individual finishers were Jill Punola from Western with a 17:41 across 5,000 metres and Mark Bayley from Queen's with a 31:49 in a 10 kilometre run. Top Blues across the line for the women were Karen Dunstan (5th-18:16), Michal Fairburn (13th), Sheila Cowie (15th), Gizelle Miller (18th) and Georgie Englis (27th). Gordon (12th) led the top men finishers which included Brian Cupid (20th), Paul Ernst (21st), Barry Wilson (27th) and Peter Boris (32nd). Coach Pim said that the team was missing top runners Roger Cockwell to the Miller Marathon and Jamie Stafford to the London Road Race. The women's team he says is "looking good to finish 2nd" in the Ontario's. The team travels to Pennsylvania next weekend.

Finlayson lifts Blues over Guelph in football thriller

BY GLENN MARTIN

To this point in the OUAA football season, quarterback John Finlayson has typified the Varsity Blue squad he directs. Both have been just good enough to keep their heads above water.

On Saturday at Varsity Stadium, Finlayson was able to reach down for the big plays when he needed them in spearheading a stirring 28-24 comeback win over Guelph Gryphons. It was the Blues' second straight narrow victory after opening with a tough loss to Western. The loss dropped Guelph to 1-2.

"We were going to pull him two or three times, but he came though," said coach Doug Mitchell about Finlayson. The verteran's first-string status has been threatened by the impressive play of rookie Tim Healey.

Varsity forged a 13-10 halftime lead on a 2-yard TD run by Andy McVey and a pair of 40-yard field goals by Lance Chomyc. But Guelph rebounded with touchdowns by Pari Ceci and John Godfrey, and a switch to second-half specialist Healey appeared imminent.

However, the coaches decided this was Finlayson's game to win or lose, and he responded to the challenge. After Vince Salazar's fumble recovery late in the thrid quarter, Blues drove 57 yards to score. Again, McVey capped the march, this time from one yard out. With a two-point convert reception by Rob Crifo, Blues trailed by only a field goal.

Two possessions later, Blues were in the shadow of their own goalposts until Finlayson went to work. He hit Crifo down the middle for a 50-yard gain. Then, with 4:01 left, Finlayson connected with Luigi Iafrate for a 52-yard TD bomb, and Varsity was ahead to stay.

"It helps when the coach puts faith in you," admitted Finlayson. He downplayed the competition with Healey: "Tim's a big bonus. We need players who can come in and execute, and Tim's been doing that."

The QB situation remains somewhat clouded. Mitchell refused to comment on whether Finlayson's clutch performance had re-established him as the first-stringer. He did confirm Finlayson would start when Blues face York Yeomen at home on Thursday.

In going the distance, Finalyson completed 13 of 22 pass attempts for 286 yards. He did a good job of mixing up his receivers. Steve Howlett, McVey, Iafrate, Crifo, and Andy and Paul Filipiuk all had at least one catch.

Howlett was deservedly chosen Toronto's player of the game. Beside leading Blues' receivers with 119 yards on 4 catches, he returned 6 punts for 43 and 3 kick-offs for 85.

Pari Ceci was a standout for Guelph. He accounted for 185 of his club's 203 passing yards; he had 9 receptions, two of which went for touchdowns. Together with quarterbacks Randy Dimitroff and Randy Walter, Ceci victimized cornerback Vince Salazar repeatedly.

Tim Quirke rounded out Gryphons' scoring with a 26-yard field goal and three converts. Blues' Chomyc rounded out Toronto's scoring with a pair of converts to go along with his 2-for-2 field goal performance.

Blues were incensed when a second-quarter TD was called back. Paul Burroughs pounced on what appeared to be a fumbled punt return and rambled to the end zone untouched. However, the official ruled the Guelph player had not contacted the ball. Burroughs said later he was certain of the contrary.

The home team sustained no serious injuries. Considering they have only four days to prepare for York that's just as well Running back Billy Horvath, still nursing a bad ankle, saw only spot duty. Rookies George Heos and Duncan Ellis filled in for injured middle linebacker Frank Ciulini, who may return for the final regular season game.

Mitchell approaches the York game with some trepidation. Since training camp, he has repeatedly stated he does not want to be the first Varsity head coach to lose to the civic rivals. Yet, with York sitting at 3-0, this ignominy looms as a real possibility.

"It's going to be a dogfight," conceded Mitchell. "I'm really surprised at the Laurier score." York subdued the Golden Hawks 16-0 on Saturday.

By the way...

Game time for the Battle of Toronto is 7:30 on Thursday... John Sapunjis had both of Blues' interceptions; the second clinched victory in the final minute... in other OUAA action on Saturday, Western humbled Windsor 25-7. Friday's game saw McMaster annihilate Waterloo 60-6.



photo by Glenn Tanaka

Blues secondary swarm a Guelph Gryphon running back.

	Guelph	Toronto
First downs	20	17
Rushing	171	89
Passing	203	286
Losses	14	35
Net yards	360	330
Fumbles/lost	2/1	2/2
Interceptions by	1	2
Penalties	5/50	5/50
Punts/average	7/34	6/33

RMC-22, Blues-7

RMC crushes rookie Blues

By Jack Nagler

Beset by injuries to three regulars, including scrum half Bruce Miller, the RMC Redmen were still able to use their size and experience to defeat the Rugby Blues 22-7 Saturday in a hard-hitting match at Scarborough College.

The Redmen, who had not scored a try in previous losses to Queen's and York, jumped ahead early, capitalizing on some glaring errors by the Blues. After a penalty kick gave RMC a 3-0 lead, Tim Haig was allowed to run through and dive on the ball in the end zone. Blues' Peter Renzetti and RMC's Phil Cowie then exchanged kicks, and Toronto finished the first half trailing 12-3.

Although the Blues held their own in the second half, they were unable to close the gap. Redmen's Cowie, who had two converts and two penalty kicks, added a try early in the second half, a feat matched by team mate Dave Leclaire just minutes later. Kirk Robertson, who had scored two tries in the Blues' 19-3 victory Wednesday over Trent, accounted for Toronto's only try late in the second half.

U of T coach John Charlton seemed disappointed, but not upset, by the loss. "We've got to keep the ball moving in the air, down the pitch and into their end. We're making mistakes related to inexperience." RMC had 13 seniors on their squad, while Blues have only two returnees from last year's unit.

Of the Redmen, Charlton acknowledged, "They're a good side. They'll give everyone trouble." Blues' wing Mark Belanger, one of several nursing injuries after the contest, agreed. "They pressure the ball so well. They're bigger, faster, and better coached than (Trent)."

RMC coach John Edwards was strongly encouraged by his team's progress. "We were able to play on Blues' mistakes," he stated. Edwards had particular praise for his scrum half Kevin Radford and fullback-turned-forward Cowie.

Cowie was ecstatic with the Redmen's performance. "We won on heart today. It was a fine effort by all fifteen men." Despite their two earlier losses, Cowie feels "There's no reason why we can't make the playoffs."

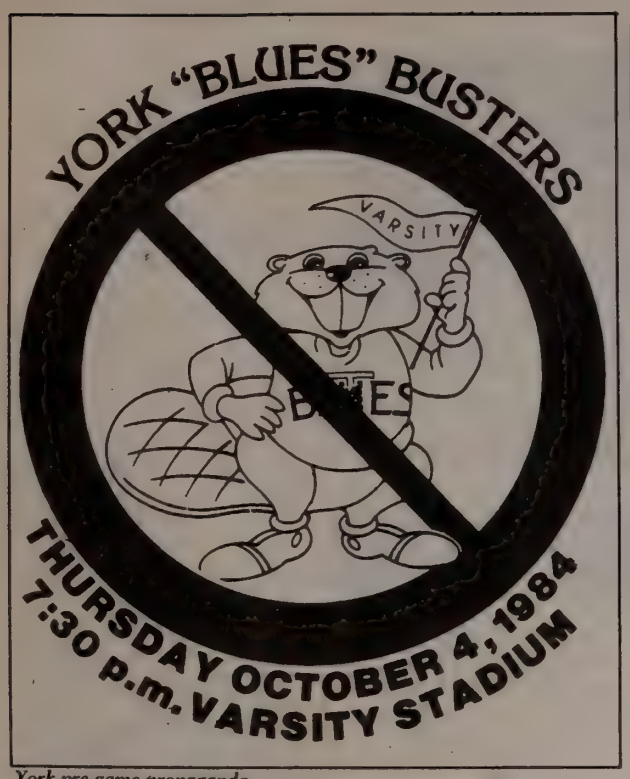
The Blues are still confident that they can also qualify for the playoffs. Star inside centre Chuck Jones, a member of the National Team, pointed out that "we haven't had the same 15 out for every game." Once the squad is playing as they are capable, he intimated, they can beat anyone.

The Blues next see action on Thursday against the powerhouse York Yeomen; a loss then would leave the Blues with a 1-3 record.

Yet Another Giveaway p.10

THE VARSITY

ISSUE NO. 9 VOL. 105 THURSDAY OCTOBER 4 1984



York pre-game propaganda

YorkUniversity hyped to bust the Blues

By MARG WEBB

The York-Toronto Challenge - it's like a war that only one side knows about.

This year the traditional cross-town football confrontation has York University at a feverish pitch. They are ecstatic. Buttons, caps and fluorescent towels have cropped up across the campus all week in preparation for the annual match. One ingenius Yeoman even came up with a York "Blues Busters" logo in the style of Ghost Busters. The northern community is sending 14 bus loads to line the battle field for tonight's game.

And there has been nary a ripple across the University of Toronto Campus. Perhaps the only one getting tense about the match is Blues Coach Doug Mitchell. He has been saying all year long that he doesn't want to be the first Varsity coach to lose to York. In thirteen years of confrontations the Blues have outscored the Yeoman 398—116 and on many occasions the matches could hardly be termed "confrontations."

But this year York has a real football team and a real chance of upsetting the Blues. In three matches this year, their defense hasn't surrendered a single touchdown. The Blues on the other hand have lost a game and pulled two games out of the bag in the dying minutes.

But the confrontation goes even deeper than that this year. After U of T's notice of motion to the CIAU, along with Western and Queen's, of their intention to form a new university league, York is no doubt out to prove that they belong in a league with the big guys of the Big Four. York's coach Frank Cosentino says "we're the new kid on the block; U of T has traditionally been the team in the OUAA. We've been the underdog for too long so we have to do something to prove we belong."

U of T, on the other hand, hasn't gone out of its way to make a stir about the confrontation. It is easily one of the biggest drawing football games of the year. Last year the game drew 6,400 fans to Varsity Stadium to watch Lance Chomyc kick 7 for 7 field goals to lead the Blues to a 49-7 drubbing of the Yeoman. Other than regular game advertising, the Sports Information Office hasn't done anything special to incite interest in the game.

Interim Sports Information Officer Brian Heaney says they are just doing the usual publicity gimmicks for the game: "15,000 posters, a

Continued on P. 15

Female staff discriminated against, says UTSA study

BY RICHARD VERRIER

Women at U of T are discriminated against, says a report, and it provides the facts to back it up.

"Yes it really is true that women are discriminated against at U of T, we finally have hard, cold facts," said editor of the U of T Staff Association (UTSA) *Newsletter*, Dominique Burs.

The UTSA report on the status of non-academic women at U of T was released two weeks ago, and is based on information from the Personnel Department.

The report compares salaries of male and female administrative staff in secretarial, clerical, and administrative positions. It states that the majority of women earn $15,000-19,000 while the majority of men earn $25-29,000. There are twice as many female staff as there are male.

Statistics showed secretarial positions consisting of 100% women in the lowest income bracket, referred to as the "female ghetto".

"This is the first time we've actually had statistics, before we did not have anything to back up our arguments; we've never had it this clear", said Burs.

Burs regards the report as "too important to ignore". It enlightens men and women from the Personnel Department as to the "true facts " and challenges the "stupid stereotypes" that men make about women, such as, "being hysterical and not as smart as men." Burs added that "Men, when they see a woman, discriminate out of a feeling which they cannot verbalise". She attributes this "feeling" to society's prejudiced attitude against women.

Lois Reimer, the newly appointed officer for the Status of Women at U of T was not surprised about the report and said, "it is the sort of information that was known before." She did say, however, that more information was needed on the data and job classifications as well as a profile of the staff.

"I want to look carefully at the situation and see what can .be done to improve representation of women at U. of T."

Thus, Reimer must address the problems not just of female staff, but also of the academic staff and students.

One of the problems with the report, said Reimer, is that it does not consider what percentage of the

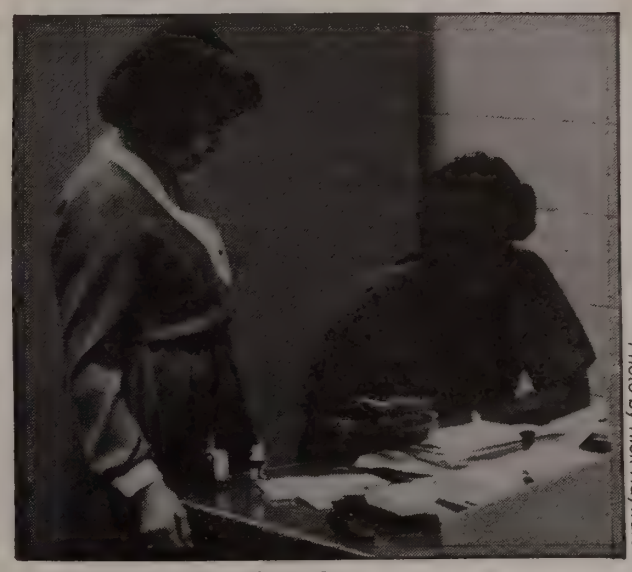


Photo by Rick Hayward

Female staff: $10,000 less than males.

women studied are mothers. Reimer pointed out that the years of career advancement (from 20-30) coincide with the child bearing years. She added: "the choice between a woman's career and her children is like a 'catch 22' "

The crucial point as indicated in the UTSA Report, is that "women are under represented at the senior level and over represented at the junior level" remarked Reimer. Some of the problems she says she will address include job classification "ghetto's" and career development plans for women. Apart from that, Reimer said "I'm not going to be verbose until 2 months time."

Judith Gilliland of the Ad Hoc Committee on the status of women at U of T felt that the UTSA report raised the same points as the Ad Hoc Committee. The report, she said, was a "sort of affirmative action calling for the same things".

This is not the first time non academic female staff status has been discussed. In 1975 a sub committee was established to develop and recommend a policy for the Personnel Policy Board. The Duffy Report was created as a result. Career ladders and career counsellors were put forward as possible aids to the status of women at U of T. The problem with the Duffy Report, Gilliland argued, was that "no specific recommendations were made in terms of women."

Considering this "one would expect that U of T would take more of a leadership role on improving the status of women," said Gilliland.

Consultant firm calls for slashing university system

By JOHN SYPNOWICH

The Chair of a major consulting firm has declared that Ontario's universities must be rationalized and downscaled if they want to survive the present underfunding crisis.

Editorial
page 4

"There's a lot of crud in the spread at U of T," in particular, commented Woods-Gordon Chair John Wilson in a speech before the Ontario Economic Council (OEC) Tuesday.

He said it is unrealistic for universities to expect more money from either the Ontario Government or the private sector. If universities plan to maintain their present level of education, he said, they must learn to spend the money they have in a better fashion.

The comments came one day after the Bovey Commission on the future of Ontario's Universities finished its hearings. Briefs from across the province warned the Commission the education system was suffering badly from the effects of underfunding.

Speaking from a paper prepared for an upcoming OEC conference on post-secondary education, Wilson said the universities must "downscale their operations" if they are to save money. Specifically universities might place "more selective restrictions on student intake." While Wilson admitted this would limit university accessibility he said this "was not a dreadful thing."

Wilson argued that "much fat could be trimmed" from Ontario universities.

A "rationalization authority" is needed to make universities cost-efficient, he said. "It is only sensible to establish ground rules," on how university money is spent.

Wilson admitted that many universities might not accept the imposition of an outside authority. To accommodate this, such an authority would have to have a limited duration, he said. Each university would have the power to opt-out from the

Continued on P.2

Strike on at main Metro Library

By COLIN GRAY

Students in the habit of escaping the Robarts crush by studying at the Metro Toronto Library will be unable to do so for about six to eight weeks, if the predictions by striking library workers hold true.

On Monday afternoon, about 400 workers at the library were informed that last minute negotiations had failed. They immediately filed out into the street, forcing the library to close.

They have been out on the street every day since, singing rude songs and harrassing anyone from the library management who happens by. Particularly vindictive singing is reserved for any 'scabs' who are caught crossing the picket line. So bitter are some of the exchanges that one striker jokingly said that the Union would have to stay out on strike until Management gives in, "because if we go back now, with the language the way it's been, they'll kill us."

Continued on P.6

Engineers try for world record bike

By NATALIE OMAN

If the Centennial Design Committee and Project Coordinator Gus Rinella have their way, the U of T's Engineering Society will celebrate its 100th anniversary next year by smashing the world speed record for human-powered vehicles with their unique Skule cycle.

The engineers are planning to uphold their motto, "Skilfully and Vigorously," as they begin the most intensive period of work on their innovative design for what will probably be the fastest human-powered vehicle (informally known as "the bicycle") in the world.

Members of the design committee are in the process of completing and testing a steel prototype of the Skule cycle referred to as a test "mule." The mule will be "tested to the nth degree" to gain information about such items as the stress on the riders who will act as the vehicle's "engine," the best construction material to be

Continued on P.8

THE CENTRE FOR SOUTH ASIAN STUDIES
THE JOINT CENTRE ON MODERN EAST ASIA
AND
THE DEPARTMENT OF POLITICAL SCIENCE
ANNOUNCE A SEMINAR
BY

MR. SELIG HARRISON
Senior Associate of the Carnegie
Endowment for International Peace

CHINA, JAPAN AND OFF-SHORE OIL: CONFLICT OR COOPERATION

TIME: Thursday, October 11 at 10:00 a.m.
PLACE: Room 3050, Sidney Smith Hall
University of Toronto

HartHouse

THURS. OCT. 4	CAMERA CLUB — DARKROOM CLASSES "Black and White Prints" 7 p.m. Clubroom. MUSEUM WITHOUT WALLS SERIES — PERFORMANCE ART FEATURING "PHENOMEN ENSEMBLE" a multi-media performance experience. Performances of The Sight of Sound and Animal Talk offered. 8 p.m. Music Room.
THURS. & FRI. OCT. 4 & 5	"HART BEAT" PUB NIGHTS IN THE ARBOR ROOM. LIVE "D.J.'S" WITH HOT MUSIC. DISCOVER HAPPY HOUR SPECIALS AND BONUS POPCORN AND DRAUGHT ON TAP - WINE AVAILABLE ALSO. MEET NEW PEOPLE AND DANCE TO THE BEAT OR BRING ALONG OLD FRIENDS. 8 p.m. to past midnight.
TUES. OCT. 9	MUSIC AT HART HOUSE— NOONTIME CLASSICAL CONCERT features Andrew Moorosi, oboe. Performance begins at 12:10 p.m. walk into the East Common Room. CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon-1:00 p.m. "Photography Critique." Bring in your prints, negatives for comments–expert advice available. Camera Clubroom, basement level.
WED OCT. 10	T'AI CHI CH'UAN CLASSES held Wednesday evening until April. Pre-register for 6 p.m. beginners, 7 p.m. intermediates and 8 p.m. advanced in Room 101. "JAZZ PLUS" presented by MUSIC HART HOUSE features "TIME WARP." Entertainment begins at 8 p.m. in the Arbor Room Pub. Arrive early. INFORMAL DEBATES - A short series of debates in a relaxed setting held under the guidance of experienced coaches. Try your hand or hone your skills. Novices and experienced speakers welcome. Resolution: "A Place in the Beehive is Better Than a Place in the Sun" 8 p.m. Bickersteth Room (at top of third floor staircase).
THURS. OCT. 11	JUSTINA M. BARNICKE GALLERY opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye - fibre relief wall hangings. East Gallery: Susan Scott - works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday-Saturday 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.
THURS. OCT. 11	ART CLASSES — THURSDAY EVENINGS 7:30-10:00 p.m. OCT. 11-DEC. 6 and JAN. 10-MARCH 14. LIMITED TO 25 students so sign up early at the Hart House Programme Office (weekdays 10 a.m. - 5 p.m.). Fee: Students $40, Alumni $45. INSTRUCTOR: Diane Pugen emphasis drawing techniques, brush and ink wash.
	MUSIC AT HART HOUSE—"NEW MUSIC SERIES" - ASPECTS OF MINIMALISM. Works by STEVE REICH, TERRY RILEY, JAMES TENNEY and ANNE SOUTHAM offer a variety of aspects of minimalist music. ADMISSION FREE to the Music Room for 8 p.m. Tickets not required for this series.
	TOURS OF HART HOUSE will be offered several times this month for any student who missed the opportunity in September. Meet in the Map Room (turn right from the main entrance) at 1:00 p.m.
SAT. & SUN OCT. 13 & 14	CHESS CLUB'S TOURNAMENT TO QUALITY FOR "PAN-AM" -FOUR ROUND SWISS Competition (T/C 50 MOVES IN TWO HOURS). N.B. WINNER will play for U OF T CHESS TEAM AT Pan-Am Intercollegiate Chess Championship held in December. 11:00 a.m. Contestants are required to have picked up their Chess Club Membership Card from the Programme Office ($4 fee) prior to Oct. 13.
SUN. OCT. 14	MUSIC AT HART HOUSE—SUNDAY AFTERNOON CONCERT presents brilliant young violinist Chantal Juillet with William Aide, piano. Pick up two free tickets at the Hall Porter's desk upon presentation of your student card. Concert scheduled for 3 p.m. in the Great Hall.
MON OCT.	ART FILM SERIES— FILMS BY AND ABOUT WOMEN-Two screenings; noon and 7 p.m. in the Meeting Room. "NOT A LOVE STORY: A FILM ABOUT PORNOGRAPHY" produced by Bonnie Klein and Linda Lee Tracy. Free Admission. TAKE A TOUR OF HART HOUSE led by fellow students. Discover the hidden pleasures of the House. Meet in the Map Room-just right of the Hall Porter's Desk at noon.
MON. OCT. 15-FRI. OCT. 19	GALLERY CLUB DINING ROOM presents "CANADIAN HARVEST" All week a special menu is featured--Simcoe County Squash Bisque, Canadian Red Coat (served with N.B. Fiddleheads and P.E.I. potatoe waffles) and afters like Okanagan Valley Apple Supreme are only a few selections. Reserve at 978-2445. Dinner service is licensed under L.L.B.O. from 5:30-7:30 p.m. (Second floor, use east staircase.)
TUES. OCT. 16	CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon - one o'clock; Betty Greenacre presents "Nature in Ontario." Meet in the Clubroom "JAZZ PLUS" offers an evening of lively entertainment-hear the GOTHAM CITY QUINTET all night long. Arbor Room Pub from 8 p.m.
WED. OCT. 17	INFORMAL DEBATES — debate in a relaxed setting under the guidance of coaches. All welcome to speak. Resolution: "Fenvz Sitting Leads to Impotence." 3rd Floor Bickersteth Room, 8 p.m.

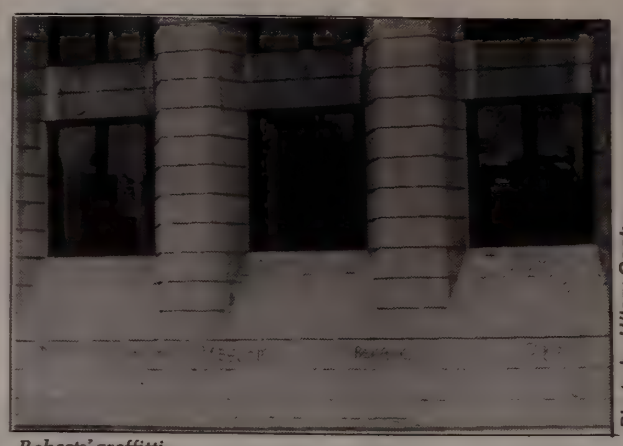


Photo by Hilary Cook

Robarts' graffitti.

Wilson

Continued From P.1

authority's control as long as it was willing to saddle "a severe financial burden" for doing so.

Speaking on behalf of the business world, Wilson said corporations have a history of "giving well" to universities and other institutions. He said, however, that it is unlikely that the private sector can afford to give any more money. At the same ticularly from his own firm of Woods-Gordon.

In conclusion, Wilson said he truly hoped rationalization would be applied to Ontario's university system, especially if the Ontario government increases university funding.

Some body of authority, he said, "must make sure universities do damn well what they should do."

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HartHouse farm

CIDER 'N' SONG
Sunday, October 14, 1984

ACTIVITIES:	Making cider (bring a container to take some home) Orienteering Hiking in fall leaves Sauna Other sports
MEALS:	Lunch upon arrival Dinner in late afternoon
TRANSPORTATION:	Buses leave Hart House at 10:30 a.m. Expected departure from the Farm in early evening
COST (PER PERSON):	$7.00 with bus; $5.00 without

TICKETS AVAILABLE IN THE PROGRAMME OFFICE
PLEASE APPLY EARLY!!

THE NATIONAL PAGE

"For the safety of the kids"

Cameras watch students

ST. ANNE de BELLEVUE (CUP) — Administrators at John Abbott College in this city are tight-lipped about the appearance of small grey boxes in the hallways on campus.

The steel fixtures look like electrical connection boxes, painted with the number "600V" on the side. In fact, they are television cameras, set up during the summer to watch the 5000 students attending the West Island CEGEP.

The school's administration has spent more than $60,000 installing the system, which uses infra-red lenses to film activity and store it on video tapes.

"The cameras are for the safety of the kids and to cut down on vandalism and attempts of bodily harm to student," said John Mastropaolo, coordinator of facilities.

Mastropaolo refused to say how many of the cameras have been installed and what "600V" means.

Jamie Patton, a student board of governors representative, said the board did not vote on allocating money for the cameras. When he enquired about the matter, he said he received contradictory answers.

Luc Henrico, John Abbott's director-general, first told Patton that he had no idea where the cameras came from. Later, Patton said, Henrico admitted the cameras were paid for from the school's capital budget.

When pressured about the contradiction, Patton said Henrico replied: "I don't know everything that's going on around the college."

Patton said the presence of the cameras angers him. "It's a college for god's sake, not a prison. It's an invasion of privacy. At nighttime, OK, but not during the day," Patton said.

Simon Fraser President wants to cut out arts

BURNABY, B.C. (CUP) — Simon Fraser University administrators who say they want to prevent SFU from sliding towards mediocrity are calling for massive cutbacks in the university's arts faculty and more funding for the applied sciences.

In the report prepared by SFU administration president William Saywell, the administration says it must cope with a $3 million cut in this year's operating budget and will do so by recommending to the university board of governors that:

- The SFU budget for the Centre for the Arts, which offers programs in fine arts, be cut by a third;
- Latin American, Middle East and African studies be abolished;
- Undergraduate language courses in German and Russian and graduate Spanish courses be eliminated;
- Interdisciplinary studies be eradicated and some of its programs transferred to other departments.

The report also asks for money to be pumped into a new faculty of applied sciences, composed of existing programs in engineering, computing science, kinesiology and communications.

Saywell said the proposed cutbacks are a response to continual provincial government underfunding and an upsurge in student enrolment over the past two years. The B.C. government refused to pass on an eight per cent increase in federal transfer payments in education and has cut university funding by five per cent this year. It threatens to do the same next year.

"We've got to make trade-offs," Saywell told reporters at a press confrence where the cuts were announced. "I'm a realist in terms of the economic difficulties facing the province."

Saywell agued the proposed cutbacks represent "a prescription for change" and a "revitalization" of the university.

SFU presidential assistant Gregg MacDonald said the administration wants to ensure the quality of education at SFU does not slip below that of other universities.

"Given the funding cuts we've had to operate under, a choice must be made between allowing the general quality to deteriorate or making selective cuts in the hope of maintaining high standards," MacDonald said.

But Grant Slate, Centre for the Arts director, said he thinks the arts faculties on campus have been singled out unfairly.

"The university has attacked the soft side of the curriculum. The message is that human value must be sacrificed in favour of the marketplace."

Steven Howard, student union president, said the proposed elimination of entire programs is a "purge of progressive faculties."

"This is another example of the kind of authoritarian decision-making that takes place at this university, where the people most affected are the last to be talked to," he said.

UNB students' council to build student housing

SYDNEY, N.S. (CUP) — The student union at the University of New Brunswick has found an answer to the housing squeeze facing hundreds of students across the country.

It plans to encourage student unions to go into the real estate business.

Led by student union president John Bosnitch, the UNB council will present a proposal for a national housing fund at the upcoming general meeting of the Canadian Federation of Students, Canada's national student lobby group, in November.

The scheme calls for student unions to search for housing either by buying homes or helping universities set up residences. The plan also urges student unions to help students find a place to live by creating their own student housing offices.

"Virtually every student looking for a place encounters more than the necessary problems," said Bosnitch.

The UNB student union, unhappy with the university administration's inaction to the housing crisis in Fredericton, has already put the plan into practice. It persuaded the university board of governors to buy an old convent, which now houses about 60 students.

Bosnitch says the money for the proposal could come from student unions participating in CFS and from the federal government. Bosnitch plans to speak with the provincial public works minister and Prime Minister Brian Mulroney about the issue.

The student union president has contacted the Canadian Mortgage and Housing Corporation, but a meeting with CMHC officials yielded few results. Bosnitch said he is exchanging letters with them about the plan.

Student unions contacted so far have reacted positively, he added.

Bosnitch's plan could help the thousands of students in New Brunswick, Nova Scotia, Ontario and Quebec still searching vainly for a place to live. Increasing rents have forced many students into even tighter low-income housing market than last year, and plunging vacancy rates have meant many are waiting on lists to get into university and college residents.

Landlords who disapprove of students and fear they are irresponsible are exacerbating the situation. Many students are simply spending time on temporary homes, until they find a place they can call their own.



TAKE ACTION ON OVER-DRINKING.

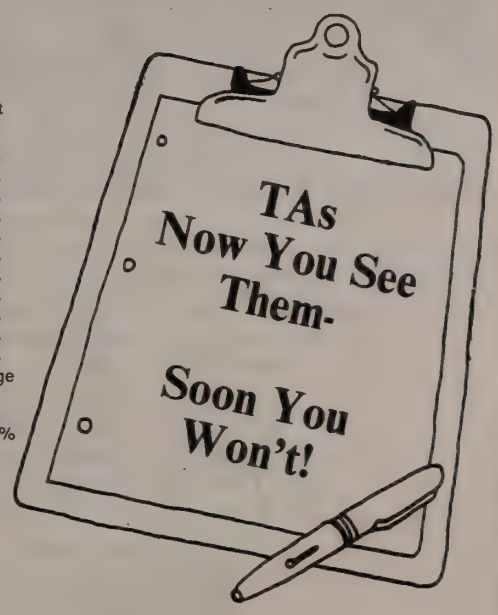
"I like the taste of a cold beer on a hot day, but I certainly don't think you have to get the gang together with a couple of cases of beer just to celebrate the fact you've had a bit of exercise."

JOHN WOOD
OLYMPIC SILVER MEDALLIST

Canada

Health and Welfare Canada / Santé et Bien-être social Canada

Department	Total TA Undergraduate Hours/Week	Enrolment
Anthropology	DOWN 11%	UP 12%
Chemistry	DOWN 12%	UP 7%
Civil Engineering	DOWN 10%	UP 1%
Computer Science	DOWN 8%	UP 20%
Electrical Engineering	DOWN 2%	UP 16%
English	DOWN 15%	UP 12%
Geography	DOWN 6%	UP 22%
Geology	DOWN 6%	UP 14%
Innis College	DOWN 50%	UP 12%
Mathematics	DOWN 39%	UP 15%
Mechanical Engineering	DOWN 21%	UP 24%
Philosophy	DOWN 12%	UP 13%
Physics	DOWN 4%	No Change
Psychology	DOWN 6%	UP 11%
Sociology	DOWN 4%	UP 13%
Zoology	DOWN 18%	DOWN 5%



This table shows changes between 1979-80 and 1983-84 in the total TA hours per week and in undergraduate enrolment in large departments at U of T.

In only three large departments - Chemical Engineering, French and History - did total TA hours per week increase to reflect rising enrolments. However, this year History has eliminated tutorials in third-year courses, and cut many tutorials in second-year courses. Some departmental TA budgets have been cut as much as 18% in one year, according to a recent Arts and Science Report.

The pattern in the suburbs is similar. At Erindale College, TA hours/week have fallen 11% while enrolment has increased 6%; at Scarborough, a 1% decline in TA hours was accompanied by a 19% increase in enrolment. For U of T as a whole, since 1979 TA hours are down 4% and undergraduate enrolment is up 8%.

A large department is one where (once) at least 200 hours of TA work per week (equivalent to 20 full TAships) were paid for. These statistics are based on payroll printouts supplied to CUEW by the administration under our contract, and on enrolment data (expressed in full course equivalents) for November 1979 and November 1983

For more information, call 593-7057

cue w

Canadian Union of Educational Workers
16 Bancroft Avenue
Toronto, Ontario M5C 1C1

THE VARSITY

U of T's Official Student Voice Since 1880

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"It's the little paper from Bolivia that grew"

—someone we know talking about a paper we don't want to mention

The Varsity is the University of Toronto's official undergraduate newspaper. The Varsity is published by Varsity Publications, incorporated in May 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. *The Varsity* is printed by Weller Publishing Co. Ltd.

The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

Subscriptions to *The Varsity* cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to *The Varsity* 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Narrow Vision

When John Wilson talks about "crud," he's talking about courses or subjects you may be currently taking at U of T.

John Wilson thinks he's got the insight into the problems faced by Ontario's universities. He sees a solution in "trimming off the fat." In cutting out the "crud."

It should hardly come as a suprise that Mr. Wilson is Chair of Woods-Gordon, Canada's largest management consulting firm. After all, we've heard of the business world's solutions to these problems before. It's always a question of consolidation, of striving for efficency, of trimming that fat. It's not a question of increased government assistance. And it's certainly not a question of preserving accessibility. Who cares about accessibility, when the sons and daughters of powerful members of the business community can afford to attend university? Or can afford *not* to attend university?

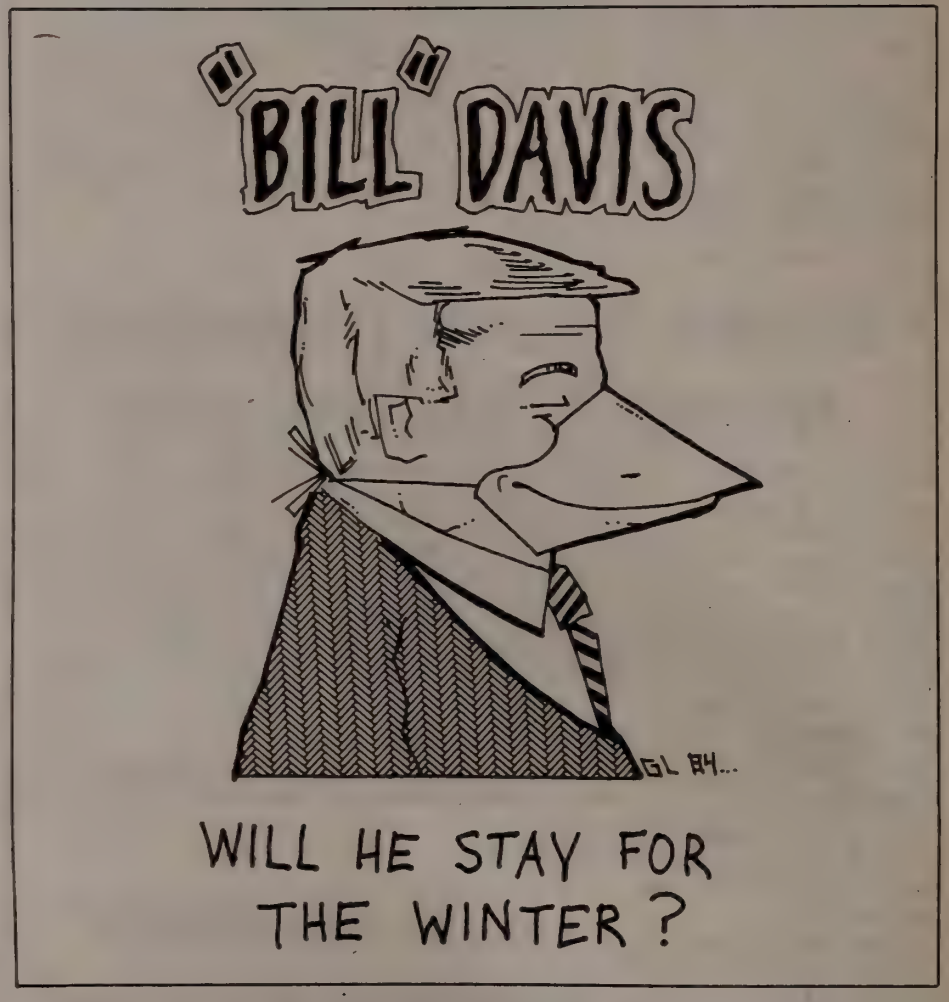
The current debate about the future of Ontario's universities is beginning to sound like a debate about the future of post secondary liberal arts education, and one would hope that's not an issue too many of us would like to see up for debate. The idea of studying, say, classics or cinema as opposed to medicine or engineering - of going to university in order to broaden one's mind and prepare oneself for tomorrow's rapidly changing world (as opposed to merely gaining professional skills) - has with time come to be widely accepted. Universities aren't job training centres, nor should they be.

And what about you? Does Wilson's grand scheme address the plight of the 80's student? No, not by a long shot. He claims that "throwing extra cash at universities is not the answer." If he's talking about an answer to the immediate problems (such as decrepit buildings and outdated equipment) faced by students already enrolled or soon to be enrolling in post-secondary institutions, then he's dead wrong. Then again, Wilson doesn't really care about you, the student. He cares only for the efficiency of the machine.

Which is not to suggest that there is no waste in the spending of universities, or that certain programs are not run as efficiently as they should be. Or even that some tightening of academic restrictions should not be looked at as a possibility.

It's just this obsession with "rationalization," with "downscaling" and with cost efficiency" that's so odious and frightening. Universities are not widget factories; the process of education is not the process of stamping brains out of a mould.

John Wilson and his kind want the university system changed to fit their narrow vision of the world. It is the responsibility of those who want to see a *constructive* improvement of the present system to make sure they don't succeed.



NEWS DEPT. MEETING

Today, 3 PM

Learn what it really *means to be "hard nosed."*

Nominations are being accepted for the position of **Staff Representative** to the *Varsity* Board of Directors. Nominations close Fri, Oct 12, 1984.

Applications are still being accepted for the positions of **Science Editor, Features Editor** and **Production Assistant**. Deadline for applications is **Friday, Oct 12 1984**. Elections will be held **Thurs, Oct 18 1984.**

Edward L. Boyd of Innis College has been acclaimed for the position of Arts & Science Representative for the *Varsity* Board of Directors. The nomination period for Erindale and Professional Faculties has been extended to **Thurs, Oct 4, 1984 at 12:00 noon.**

Holiday weekend. Mmmm. Can't you just smell the fam'ly fare roastin' in a spotless oven. Almost makes you want to stop bashin' out a paper for a day or two, don't it? Lots of help tonight from those new folk who make us so very happy. Barb, Barri, Mongo, Marnie (a trooper) and Mark, we lovw having you around. Greetings also to Alex "Wugga Wugga" Pugsley, to the Stoat, to the Slug and to the Squid. Hi-ya to Neil. Of course, thanks to the old nutballs...meaning Johnny, Karen, Geoffy, Marg, SmilinAlly, Glen, Richard, JOEL, DVD, Jelly-Boy, Orin, Spotty, Georgi, Brucey, Irmi, Dexter, Wolfish, Rohampton, Winslow, and the X-G-Men.

LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Toike Bashing

I was appalled at the recent edition of the Toike Oike (Terrorist Toike) in which little opportunity was spared to insult the religious sentiments of Muslims and to present the old cliche that Islam equals terrorism.

On the very first page, conveniently placed beneath the word "Terrorist", we find a picture of what appears to be a group of Afghan *mujahideen*. This organization is fighting the Soviets (the *real* terrorists) who have invaded their country. How on earth, then, can Toike editor Bob Seeman let them be associated with terrorists? But then again ... — they have dark skin, speak a strange language, and dress differently ... — ya, they're fair game! — along with Turks and Lebanese. Come on, Bob! This shoddy attempt at entertainment shows precious little understanding of Islam or the present state of affairs in the Mid-East.

If instead of showing a picture of a Muslim soldier at prayer, you had shown a picture of a Rabbi accompanied by some ignorant comment about Jewish ritual, you know there would have been hell to pay — and quite rightly! Why then should such slurs against *one quarter* of the world's population be allowed?

This sort of stuff has gone on for too long, Bob. Do us all (including the engineers) a big favour. RESIGN!

Murray D. Kyle
Vic III

More Bashing

That contemptuous piece of odoriferous fecal matter, often referred to as *The Toike*, has finally proven the depths to which it has sunk. We can of course thank the Editor, Bob Seeman, for launching an all-out campaign of blatantly racist propaganda. Having changed the usual sexist format to one of racism, *The Toike* reaches the bowels of racial hatred embodied by *The Toike* staff.

The September 20, 1984, issue is completely dedicated to the cause of patronizing and conceptualizing Islam and Muslims as being synonymous with terrorism. Why not include the Jewish Defense League, the Irish Republican Army, or the El Salvadoran guerillas as terrorists? Do they practise anything less than absolute terrorism?

Seeman and his bunch of moronic idiots who write that trash, obviously have no concept of what a Muslim is, nor what Islam means. Perhaps, instead of reading such customary "literary works" as the National Enquirer, Seeman should investigate a book on Islam, or if unable to read, at least sit in on an Introduction to Islam lecture.

Nonetheless, the Muslim community will not allow Seeman to get away with publishing this type of trash!

Hyder A. Rabbani
NEW IV

Harris' Defense

Bob Seeman was wronged. In several letters written this week, Bob Seeman was the victim of a scathing attack for his comments on racism. Seeman in a prior letter (*Varsity*, Sept. 24) commented on the article "The Fight Against Racism" (*Varsity*, Sept. 20). Seeman stated that before this article, he thought that the English Proficiency tests and the high entrance standards to the Faculty of Engineering were meant to preserve the degree of professionalism. Sarcastically, he noted that after this article he realized that this was not the case, but was indeed a racist action.

In two letters (*Varsity*, Oct. 1) Seeman's statements were sup-

Continued on P.5

LETTERS con't

posedly attacked, but the writers wrote not on the content of Seeman's letter, but on Seeman himself. They ignored the point made by Seeman's letter, that the high standards in Engineering are anything but racist. However, they were able to derive plenty of meaning from the words that followed his name at the end of his letter: 'Toike Editor'. They conjectured that because Seeman edited the humour magazine, The Toike Oike, with its recent satire on terrorism, he was a racist and thus unable to speak on a topic concerning racism.

Because a large amount of terrorism occurs in the Middle East and many of these terrorists are Arabs, whose countries happen to be governed by their religion, these letter writers saw Seeman's satire on terrorism as an attack on the Middle East, Arabs, and Islam, and not as an attack on terrorism itself. They were gravely mistaken. Had they examined the contents of Seeman's letter about which they wrote, they would have found it to be anything but racist.

Christopher Harris
ApSc 8T6

P.S. Maybe *The Varsity* should re-examine its policy (or lack of policy) 'on printing libellous material.

...and Seeman's Response

The most absurd
Insult I've heard
Is to be labelled a racist
For ridiculing the basest
Of radial intolerants,
terrorists who kill those
they oppose.

Bob Seeman
Toike Editur

Jealous Again

The Varsity, as I can remember, has been a first-rate paper; it's been well-informed, well-presented, and, for the most part, well-written. Of the university papers I've been acquainted with, both in and out of the province, it has remained perhaps the most consistently professional. Few papers have rivalled its range, depth and ability. In the last year or two, however, one unsettlingly unattractive feature has found its way into your paper which you seem wholly unable to rid yourself of. It is inevitable, perhaps, that the staff, who work so closely and intensely for such extended periods of time, develops a sense of unity and spirit and I don't mean to suggest that this is necessarily a bad thing. It is just, and this impression is shared by most with whom I've spoken, that somehow *The Varsity* has chosen the rest of the students to unite itself against.

There are moments when reading your paper when one feels as if one is being treated with less than even a grudging respect. Now this isn't particularly peculiar among student newspapers; it is just that this is accompanied by repeated complaints of low wages, long hours, and reminders of the noble work which you perform. We understand that you work hard for little pay, but must you beat it into our heads with every other editorial? Why would you persist on dwelling on your own problems anyway? True, to some extent they are indicative of a larger problem within the university, but which we are all pretty familiar with. Your complaints fall on calloused ears and only serve to undermine your integrity.

I would also understand the desire for controversy, for it catches interest and sparks one's imagination but now, after endless editorials, it only seems as if you have little else to write about so you invent your own cause celebre.

Yes, *The Varsity* is supposed to be the news, but the news is not supposed to be *The Varsity*. It seems you've confused the two. The paper serves the school, the school does not serve the paper.

Your "Jealousy" editorial of September 27 is a case in point. Phrases like "you probably didn't notice however, that the *Varsity* has reduced its frequency of publication since last year" smell horribly of smug self-righteousness and self-pity. Would under-graduates really, as your editor writes, like to read more of this ? Aren't forty pages a week enough? The Editor then drags up last year's fee referendum,alluding to the 'ridiculously low' fee which now stands. Do the other student papers receive as much financial assistance as *The Varsity*? I seem to remember that indeed they do not, your paper gets the most money, something which now seems to be taken too easily for granted. Aren't some papers entirely independent? How do they manage to survive on their own? How could you expect us to give you more money when you don't even seem to be writing for us in the first place? Would someone really like to read more editorials like the one last Thursday or more of "The dawning of the age of the 'Wugga Wugga' sounds"?

I realize I am being unfair with the latter as I've deliberately chosen something which is probably only intended for your staff's reading but, it seems to me, there is an underlying overall feeling in your paper, intentional or otherwise, that, at the most crucial level, the paper is written for *The Varsity*'s people and those who, in *The Varsity*'s opinion, might be like *Varsity* people (provided they do not belong to an unallied student paper). Yours is not a paper which writes for the university but one which caters to a select few who are on your team or partial to your views. Of course I'm not talking about areas like sports and national news but issues of a more immediate and polemical nature.

There are some on your staff who are bright and who have worthwhile ideas and who wish to express them, perhaps even to funnel them into a cause of some sort. This, I think, after informing the students of relevant news, is one of the best reasons for having a student paper. This could be achieved without alienating your audience and without trying to make a student paper as important to the readers as it might be to the few students who product it. Perhaps if the staff were to worry a little more about fundamental problems of journalism instead of their own predicament, errors like misspelt word ("Racisim") and repeated paragraphs would come to an end.

Alex Pugsley

Pol Sci Response

Michael Promislow's article ("UPSS President Resigns" — Sept. 27) deserves a response.

While Janice Rubin's resignation in reaction to the executive's endorsement of the Sept. 21 occupation was unwanted, any action other than an endorsement was unthinkable. Beyond the Ad Hoc Committee's request that the Dean recognize the existence of the underfunding problem, the occupation was clearly designed as a media event. While we agree that student lobbying is a necessity, we do not believe that such action will, by itself, attract sufficient media attention. Thus, as the representatives of hundreds of Political Science undergraduates, we felt that anything short of a full endorsement would have been a truly "regressive" response.

Edward Comor
Executive member of the
Union of Political Science
Students

Workers want to keep job security

Continued From P.1

Margaret Chartrand is the official spokesperson for the management side, and she maintains that management is ready to go back to the bargaining table at any time. Beyond that, all she would add was that she was not willing to make "any further comment whatsoever."

John Hartley is a University of Toronto Professor of Philosophy, and also the Chairman of the library board. He refused to comment on the Union statements, but said that he agreed completely with Ms. Chartrand. He also said that he knew of no plans by management to lay anybody off, and on the subject of further negotiations, said, "They (the Union) are very well aware of our willingness to negotiate."



Photo by Rick Hayward

Striking library workers.

Enge feels that the positions of Hartley and Chartrand are "absurd." She said, "We responded to their last offer (on Monday morning) by walking out on strike. If they are serious about going back to the table, they must come up with some sort of new suggestion. It is pointless for us to go back to exactly the same proposal."

At the Ontario Ministry of Labour, Assistant Director of Conciliation and Mediation Trevor Stevenson indicated that a strike had been imminent for quite a while, owing to the inflexible approach taken by both sides. "Monday's meeting was really almost a formality," he said. "Both sides came into the meeting knowing exactly what the result was going to be."

At the picket lines on Yonge Street, the situation is the same as will be found at any major strike. There are those who are simply there to put in their 10 hours so they can collect strike pay, and there are those who are there because they believe in, and fully understand, what the Union is doing. Most are there, however, out of a faint sense of duty to play a part in an argument to which they have paid little attention but which is theirs anyway. One striker said, "Sure I support the Union ... I guess. I mean, you have to, don't you?"

Three locals of the Canadian Union of Public Employees (CUPE) are on strike, representing the librarians, library assistants and maintenance workers at the Metro Library.

The strike is the outcome of nine months of protracted negotiations, going back to December 31, 1983, when the workers' contracts expired. Since September 21 when the Union obtained the legal right to strike, a mini campaign has been waged, with press releases, sidewalk handouts and various letters all being used to draw public attention to the problem.

According to Sue Genge, President of the largest of the striking locals, local 1582, the focus of the dispute is not money, but job security. "We have yet to even discuss money," she said. "Right now we are just concerned with retaining our job security, with keeping what was supposed to be ours to begin with."

According to the Union press releases, the Metropolitan Toronto Library Board is attempting to remove 40 members from the Union, to remove the existing guarantee of retraining or relocation of employees in jobs affected by technological change, and wants to disregard the basic principle of seniority when layoffs and recalls occur. Says Genge, "That way, they could fire me, the Union President, and my eight years of seniority could not protect me."

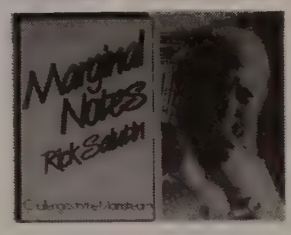
Instead of responding to the Union charges, the Management strategy seems to be to maintain absolute silence at all times, on all subjects. Vivian Wong, a negotiator for the management side, would say only that he had been instructed to say nothing, and that he was not even at liberty to say who had given him these instructions.

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Peace scientists to fight 'ruthless' image

By JEFFREY KASTNER

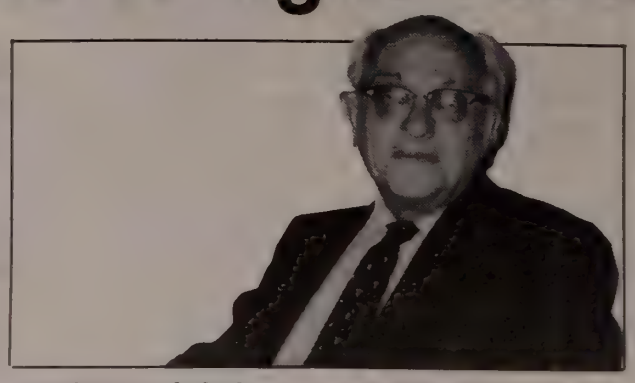
The image of the scientist has changed since World War II, says Anatol Rapoport. He was once seen as a magician, bringing progress and its accompanying comfort. After the war he was blamed for pollution and nuclear war technology.

Rapoport is the President of Science for Peace (S4P, to insiders), an organization designed to show that scientists, too, feel threatened by today's war technology. Its objectives are, on one hand, "to conduct and encourage educational and research activities relating to the dangers of war waged with weapons of mass destruction, especially nuclear weapons," and, on the other, "to encourage scientific activities directed towards peace and to urge the publication and dissemination of the findings of peace research."

S4P has become a Canada-wide organization just three years after its foundation at the U of T. In early January, 1981, the American Association for the Advancement of Science (AAAS) held its annual meeting in Toronto. S4P grew out of an ad hoc committee which arranged a public forum called *Science, Religion and the Arms Race*. A resolution drafted there denied the stabilizing effect of the development of new weapons and recommended that nuclear powers recognize the risk involved in weapons of mass destruction and that they work towards reciprocal initiatives to reduce reliance on such weapons. The AAAS, the world's largest organization of scientists, passed a resolution on January 7, 1981, based on the one drafted at the Toronto forum. S4P held its inaugural meeting a month later.

In January, 1984, S4P was registered as a charitable organization. This enables it to seriously seek funds: first, to further its educational activities and later, as the coffers fill, to fund research projects. Charitable status keeps S4P away from political activism (they cannot lobby the government to act on particular legislation) but Rapoport does not feel hemmed in by this stipulation. The organization is free to express opinions on issues of political import in lectures or papers. Besides, individual members are free to act politically.

According to Professor Terry Gardner, Education Director of S4P and Mathematics Professor at University College, S4P has no desire to employ confrontational techniques. He claims there is no advantage in "embarrassing the government before the public." But S4P can "carry (its) educational techniques to Ottawa." S4P has done this quite successfully, advising Pierre Trudeau on his Peace Initiative and Joe Clark's Task Force on Disarmament, on its cross-country fact-finding mission. It influenced the decision to set up the Canadian Institute for Peace and Security, which was legislated during the short-lived John Turner Government.



Anatol Rapoport: both sides can win simultaneously.

While it welcomes members from the interested public, to maintain its political credibility S4P has determined that 2/3 of its membership must be practitioners of the "hard-core" sciences — the physical, biological and behavioural fields — rather than of the social sciences and members of the lay public. At present, a much higher percentage of "hard-core" scientists than required make up the current membership, which numbers between 600 and 800.

Professor Anatol Rapoport, elected March 31, 1984, is a distinguished addition to this organization. This Professor Emeritus of Psychology has returned to the U of T after four years in Vienna as the Director of the Institute for Advanced Studies. He was the recipient in 1976 of the Lenz International Peace Research Prize.

Professor Rapoport is now Professor of Peace Studies at University College, virtually occupying a Chair of Peace Studies at the U of T. From its founding S4P has been committed to establishing such a Chair. UC is set on having the chair and the University has agreed; it only remains to secure funding.

The Chair of Peace Studies is of fundamental importance to S4P, for it provides a vehicle for the propagation of peace education at a sophisticated academic level As soon as funding is available, an interdisciplinary programme in Peace Studies could be set up in the Faculty of Arts and Science, since twenty to thirty professors at U of T have expressed interest in teaching the relevant courses.

Already established as a more popular forum for dissemination of peace education are the University College Lectures in Peace Studies. This annual series of six lectures has run for the previous two years, bringing lecturers of international stature to speak on a variety of peace-related topics. This year's series begins tonight, October 4, at University College, West Hall, with George Ignatieff, Chancellor of U of T and Canada's Ambassador for Disarmament speaking on *Argument and Agenda for Peace Studies in Canadian Universities*.

S4P is also involved in several other educational activities. The School of Continuing Studies at the U of T is offering a course this year entitled *Nuclear War — Facts and Implications* featuring lectures by scientists from S4P. As well, Science for Peace is working with the City of Toronto Board of Education Advisory Committee on *Thinking and Deciding in a Nuclear Age*. They are trying to develop a curriculum designed to address issues in the school classroom such as "arms races, arms control, disarmament, and the quality of the nuclear future." S4P has also established a Speakers Bureau, to provide speakers to clubs, luncheons, church groups, schools, etc., on a variety of topics related to its concerns.

Prof. Rapoport feels that such educational programmes on a mass scale are intended not only to disseminate knowledge, but also to "open the way to enlightenment and to emancipation from compulsive delusions." One of his examples of such a delusion is the opinion that there can be some sort of equality in weapon strength between the two major superpowers. He claims the weaponry is of such a complex nature that no real parity can be achieved. One side will always feel behind in the arms race and will thus build more weapons to achieve a momentary superiority.

S4P concerns itself with weapons of mass destruction, such as nuclear and chemical weapons. "One cannot even call these *weapons*, in the traditional sense," Prof. Gardner points out. "They should perhaps be called mass annihilation techniques." While S4P in no way favours "conventional" weapons, it feels a need to deal with developments for which science is at the frontier.

Scientists too must be educated. At present, according to Prof. Rapoport, approximately 40% of United States scientists are involved in the war business.

Peace research is also a major concern of S4P. Prof. Rapoport conceives "the product of peace research as substantive materials providing content for programmes of peace education on a mass scale."

This form of research has not had a long history. Work in this area began in the

Continued on P.7

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Gives talk on "Greenham Women"

No-nukes activist uses 'optimism of the will'

By STEPHEN HINE

For over three years, a group of British women has been encamped around the U.S. air force base at Greenham Common, England. They are protesting both the deployment of Cruise Missiles at the base and the continuing escalation of the arms race. In the face of ongoing attempts by the local and national governments to have them evicted, the "Greenham Women" as they are referred to, have continued their peaceful demonstrations.

On Monday afternoon in the Music Room at Hart House, Dr. Dorothy Thompson, lecturer in history at the University of Birmingham, England, and long-time peace activist gave a talk updating the Greenham protest and the British disarmament movement generally. The talk was sponsored by the U of T. Campaign for Nuclear Disarmament-UCAM. Later she gave an informal interview to *The Varsity*.

"Rationally, by the end of the millenium, there must be a nuclear conflict."

She premised her support and activity within the peace movement on a philosophy "based on the pessimism of the intellect versus the optimism of the will." Although "totally avoiding nuclear war would seem to be irrational" given what she sees as the perilous state of the world "one must perservere using the strength of the will to overcome pessimism."

"Rationally by the end of the millenium there must be a nuclear conflict simply because of arms escalation and the polarization of the two power blocks," Dr. Thompson stated. She countered this pessimistic outlook with "the necessity to raise people's awareness about the nuclear arms issue" which she felt the Greenham women had done.

The Greenham Common protest began once the base had been designated as a deployment centre for U.S. Cruise missiles in the wake of the 1979 NATO decision to deploy Cruise and Pershing II weapons in Western Europe if the Soviets did not remove their SS20 missiles from Eastern Europe. The Cruise weapons were deployed in September, 1983. The "Greenham Women" participate in civil-disobedience type protests and operate without any real leader or organiztional structure, she explained. Attempts by the local council to evict the women have resulted in an increase in publicity and support for the women across Britain, if not with local ratepayers, she added.

Dr. Thompson described "the often unavoidable squalor of the camp; unavoidable due to poor weather and a lack of facilities. Nonetheless, she said, the women "with their children, fires and colourful clothing create a marked contrast with the drabness and greyness of the base and its armed guards."

Since its inception the base has been populated only by women, a policy which she stated "has caused some controversy within the peace movement." She defended it by saying the protest was "an act of theatre which created a powerful image and symbolic presence" and did not "present a sinister appearance to the police and public." Therefore, she continued, it would be politically unwise "to publicly exercise violence against the women."

In answer to questions about the effect of recent missile deployments on protester morale, Dr. Thompson said "the wind had not been taken out of the peace movement's sails." Rather, she claimed, more people were joining the movement and aiding the "Greenham women."

Condemning "the enormous inefficiency of the whole operation of nuclear weapons," she called for some unilateral action by the British government. "This would aid the cause of reducing nuclear proliferation," she said. She added that "it was an unrealistic Utopian dream to get rid of all nuclear weapons: one cannot undo an invention." The long-term goals of the peace-movement in Britain are "to make Britain a true nuclear-free zone by removing all British and American weapons from British soil." The "Greenham Women' want "a unilateral initiative by the U.S. to reduce their nuclear weapons and an eventual withdrawal of all foreign forces from Europe," she said.

"Unfortunately," Dr. Thompson declared, "the Tories (the British Conservative Party) are intent on pursuing a nuclear programme and will be in office until 1988." Both the opposition Labour and Liberal parties have said they "will send back the Cruise and cancel buying the Trident nuclear submarine," she said.

She concluded by saying that "the Greenham women are determined to stay at the base and continue their protest — the optimism of the will must continue."

Continued From P.6

twenties, but did not really get moving until 1960, when two books by Lewis F. Richardson, *Arms and Insecurity*, and *Statistics of Deadly Quarrels*, were published posthumously.

Science for Peace has several proposed research projects awaiting funding. In June, 1982, S4P attended the Second Special Session of the United Nations as one of several bodies advising on the possibility of an International Satellite Monitoring Agency, a topic for which it had developed a research project. Unfortunately, little progress was made toward the establishment of this agency at that time, and it remains a UN proposal.

Other research projects relate to Chemical and Biological Warfare, an Anti-Satellite Weapons Treaty, a Comprehensive Weapons Testing Ban, and the Implications of the Cruise Missile for Canada. There are also two projects being undertaken in collaboration with the Institute of Environmental Studies at the U of T to study Nuclear Winter.

Recent U.S. studies, popularized by Carl Sagan in last August's *Scientific American*, indicate that a nuclear exchange of as little as 100 one megaton warheads on cities anywhere in the world would cast so much dirt and smoke into the atmosphere, that it would precipitate a Nuclear Winter of several months' duration. This would alter the environment on earth so greatly that far more people would be annihilated by the subsequent changes in the ecosystem than by the bombs themselves.

Funding for these research projects is being sought through the Universities rather than by direct approaches to funding agencies. It is slow in coming, due to the slow process of funds granting and to some administrative confusion in S4P caused by the change in presidency.

Prof. Rapoport makes it clear that "nuclear war is indeed winnable. In fact both sides can win simultaneously, assuming the aim in a nuclear war would be to eliminate one's enemy." Neither side would survive in a Soviet-American war, so a winner would not be declared.

Members of S4P agree that peace education is necessary to prevent such a suicidal war, and that peace research is in turn essential to provide the substance for the education.

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Bike

Continued from P.1

used in the final model, and most importantly, the efficiency of the drive system, which must be determined before the chassis-design can be finalized.

The team is planning to include many original features in the Skule cycle's design. The bicycle will be wedge-shaped and low in the front (an air foil) in order to cut down on the "frontal area." To achieve this shape, the engineers have decided to use a linear drive system which involves a back and forth motion instead of the conventional circular motion of the riders' feet. However, this linear system is difficult to construct efficiently, and so the success of the prototype's drive system is crucial.

With the assistance of Les Peer, ergonomics coordinator, and the Department of Athletics and Recreation, the designers will be investigating a new aspect of the problem by examining a variety of tactics for driving the course.

They will consider racing the flying 200 m segment of a 2 mile course by approaching slowly and accelerating rapidly, by increasing the vehicle's speed in a series of plateaux, and by gradually accelerating through the course area.

The optimum technique will depend on the two riders, who will be tested and examined extensively. The team is very interested in gathering information on the physical response/performance of the riders and are looking for any help from people knowledgeable about medicine, physiology, or ergonomics. It has not yet been decided whether or not been decided whether or not cyclists will be chosen as riders. Rowers are being considered also as possible "engine material" since they may be better equipped to deal with the linear motion involved. No decision has been made on whether males or females would be preferred either, as women's generally greater endurance may be an important factor.

Other unique features of the bicycle may include a front wheel drive system, rear single wheel steering, a composite framework, and the possibility that the rear rider will use his arms as well as legs to propel the vehicle for the final stretch.

As well, two aerodynamic innovations are being considered. William K. Batter, chief aerodynamicist for the project, is developing an internal cooling system for the bicycle which will optimize the riders' efficiency. He has also devised a kind of skirt, similar to those on Formula One Racing cars, which will sit just above ground level in order to counter a phenomenon observed at high speeds in the present world record-holding vehicle (the Vector).

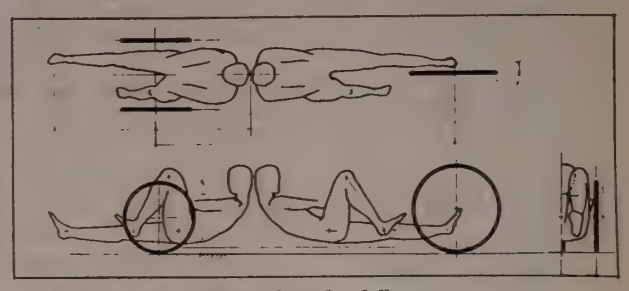
Apparently, because of the torque from the riders' movements, the Vector leaped into the air and translated sideways — in effect, it actually flew. Unfortunately, flying does not increase speed, and since the same factors which caused this motion in the Vector exist in the Skule cycle, the design team hopes that the downforce resulting from the skirt will counter the effect.

The U of T engineers believe that with these unique features, their machine should surpass the old human-powered vehicle record of 62.92 mph by approximately 11 mph — an unprecedented margin of improvement where a world record is involved.

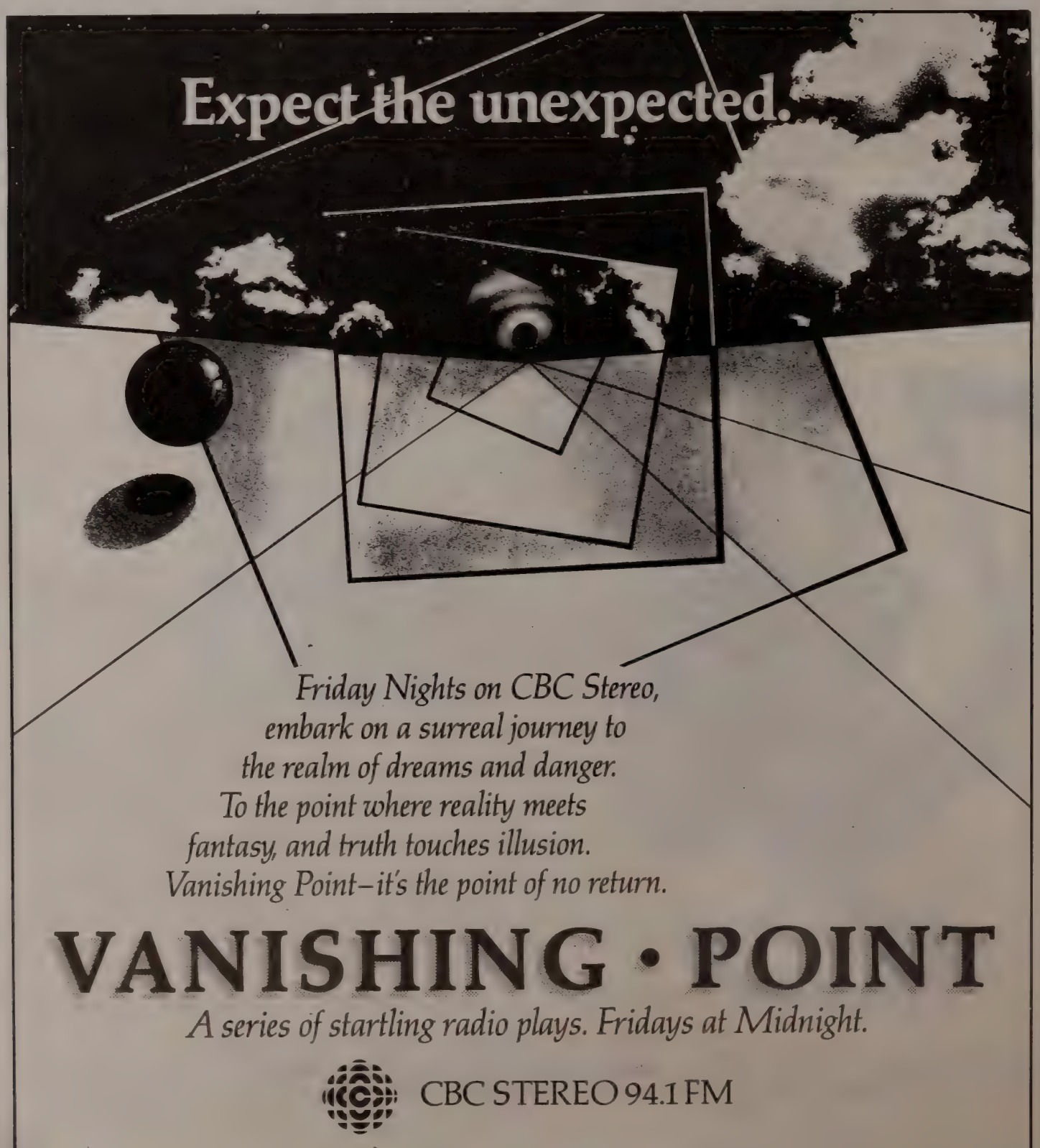
They hope to complete the prototype in the next few weeks, and to make the record attempt with the final model in May or June of 1985.

Anyone willing to contribute storage space (at least 24 x 10 ft.), materials, or brain-power to the project should contact Gus Rinella through the Engineering Society in the basement of the Sandford Fleming Building or just stop by one of the Friday night meetings at 5:00 p.m. in the Wallberg Building, Rm. 143.

The Engineers have received $2500 from the U of T Alumni Association and donations of steel, fibreglass and computer time from various other organizations.



Plans for the Engineer's bike: lateral pedalling.



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The Review

The Revenge Of The Competent

At COC's Il Trovatore

KATE LYON

The Canadian Opera Company's production of **Il Trovatore**, playing at the O'Keefe until Oct. 17, is subtitled 'The Gypsy's Revenge'. However, Tuesday night's performance brought to mind more apt titles such as 'How the Gypsy Saved the Show From Drowning in a Sea of Mediocrity.'

MUSIC

Incredible as it may seem, the only performer who justified a night at the opera, rather than an evening with a Deutsche Gramophon recording, was Livia Budai in the role of Acuzena the Gypsy. Margarita Castro-Alberty, in the role of Leonora, was vocally competent and aurally enjoyable, but was no more convincing in her role as a tormented lover than a slice of dry toast.

Before delving further into the mire, it should be mentioned that the scenery was magnificent. It had all the subtle power and atmosphere that a grand opera requires. The costumes were adequate, but there was a notable exception. Leonora's great girth and flat passion became comical in Act II, scene 2 when she played out her love scene with Manrico, in what appeared to be a Valkyrie helmet from a turn-of-the-century production. How it found its way onto Ms. Castro-Alberty's head in a 1984 production of a Verdi opera is beyond this reviewer.

The central problem with this production was physical one. All the performers, with the exception of Acuzena, seemed stiff and unemotional. There were particulary glaring examples of this in the love scenes between Leonora and Manrico, (played by Maurizio Frusoni) which were sung in an almost recital style. The lovers rarely touched, and never seemed to be truly in love. As their love is central to the whole plot, this crippled the production considerably. Leonora had her hands folded neatly at her waist as she told her lover she had swallowed poison, so that she wouldn't have to marry the Count di Luna.

Opera has come too far in the past twenty years for audiences to be satisfied with the traditional posings of singers. Livia Budai, in the role of Acuzina, made this point even more noticeable by the very fact that she can move on stage, understanding that she is creating a character each night, rather than just giving us a competent vocal recital. Ms. Budai is not just a geat singer; she is a great actress, and her magic was contagious. Manrico seemed spiritless in his love scenes with Leonora, but in his scenes with Acuzena, he came to life. Their singing was a true communication physically, visually and emotionally, between themselves and the audience.

The Gypsy saved every scene she was in. The scenes she was not in appeared more often than not to be a collection of stiff individuals singing to their own personal glory rather than bringing their characters to life. Again, we go to the opera to see the personifications of what inspired Verdi to write such a wonderful score. If this cannot be brought to the stage, we are better off listening to a good recording of the opera and creating the visuals in our own imaginations.

Chorus Master Derek Bate did a splendid job; the Anvil Chorus was not a letdown. However, the staging of their movements turned them into what could have been a comic chorus from a Gilbert and Sulivan production. For instance, in the scene where the Count's men enter a cloister in a nunnery to steal away with the Count's beloved Leonora, they pour onto the stage in hordes just as they are singing, 'We must hide ourselves immediately'. A good 32 bars later, they are slowly filing off at stage right, only to reappear to the same 'we must hide ourselves' refrain. After standing about stiffly on the stage for another 24 bars or so, they slowly file off again. Any possible dramatic tension we might feel in an abduction scene was certainly not due to the movements of the Count's men.

The Canadian Opera Company is consistent in turning out high quality singers. However, each passing year demands higher and higher theatrical standards. If an opera singer cannot act, they can never be great. And if a director cannot even get his singers to move about the stage in a visually interesting way, the audience is in danger of opting for that Deutsche Gramophon recording.



Jones' Schtick - Figure Humour

NEIL GUTHRIE

When something is billed as Newfoundland's answer to this, that or the other thing, the first question to ask is,

THEATRE

'Will the material that brought the house down in St. John's even crack a smile anywhere else?'

Judging from Andy Jones' one-man show, **Out Of The Bin**, Newfoundland humour doesn't depend on an understanding of dialect, or an intimate knowledge of codfish and screech. Some of the local jokes fall flat (Is Brian Peckford *that* funny?), but Jones' brand of comedy travels well because it mocks the more-than-local (Canada Post, the CBC, TV evangelists) even as it tries to convey the Newfoundland sense of humour and point of view.

A kind of greatest-hits collection of material from the past fifteen years and on-stage memoir, **Out Of The Bin** is a shaggy, shapeless series of characters and sketches pulled by Jones, an amiable raconteur/slob, out of the unmade bed, dirty clothes and assorted junk that litter the stage at Theatre Passe Muraille. He switches deftly from one role to the next, from Ricardo Huerta (Newfoundland's gypsy king) to Senator Gordon Goodbar (who plans to relocate St. John's in Arizona, with Mickey Mouse as mayor) to Uncle Val (outport fisherman and dadaist). Occasionally the monologues in character are too long or get weighed down by ham-handed discussions of censorship and politics, but for the most part the pace is appropriately quick.



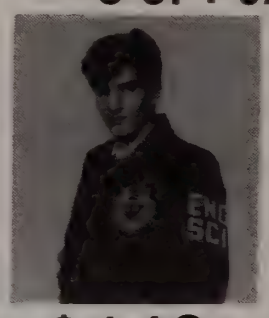
Fifteen years of experience as a comedian (most notably with CODCO, Newfoundland's SCTV) have obviously taught Jones all the tricks of one-man comedy routines; most of the audience thought the show was wildly funny. It seems, however, that the regular bursts of laughter were more a result of his ability to work an audience in all the standard ways than of the quality of the material.

At one point, Jones gives a mock-serious lecture on 'The Elements Of Humour', enumerating a variety of techniques: 'snappy patter', 'juxtaposition', 'simple physical humour' and the like. By incorporating the lecture into the body of the show, Jones reveals not only his plan for successful comedy but also the central weakness of that kind of approach. On a checklist of stock comic devices, **Out Of The Bin** leaves no boxes blank (and ticks off 'late-night poo-poo caca jokes' especially heavily), which means that if the dead-baby joke doesn't go over well, there's always the imitation of a giant budgie to follow, or sure-fire vulgarity. The procedure is straight out of *Adolescent Humour Made Easy*: you get the audience to laugh nervously out of shock at a scatalogical or otherwise scurrilous remark, establish a pace of jokes and gags like this, and pretty soon the audience laughs at regular intervals or during any pause, even when you've said or done nothing funny.

This is not to say that Jones isn't amusing (though often he's just crude), but simply that **Out Of The Bin** is too planned, too contrived, too much a routine. And because the routine is so reminiscent of Saturday Night Live, SCTV, Monty Python and Robin Williams you needn't worry that it's too Newfoundland to be funny here in Toronto: its problem is that it's the same old schtick dressed up in regional costume.

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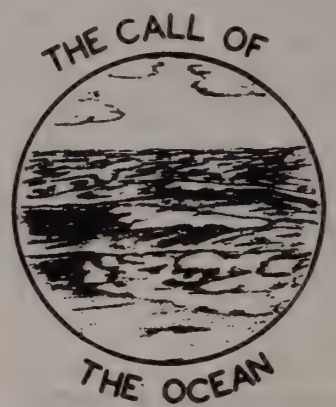


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On The Bizarre Side

BARBARA MENDEL

Coincidental with the return of Doonesbury to the newspapers is the publication of a third book of the collected works of Gary Larson, **The Far Side Gallery**. There are 600 revolting comics to mull over and eight tear-out posters to stick up on the dungeon wall, or give to a reptilian relative.

BOOKS

The collection is dedicated to Larson's parents, but he credits his hyperactive imagination to the nasty pranks played on him by his brother in childhood. Apparently the older Larson boy would imprison little Gary in the darkened basement and tell him "It" was coming. "Unbeknownst to my parents, the deep grooves in that



Humor at its lowest form

side of the door were not caused by the dog", Larson explains by way of introduction to his waggish, if slightly skewed, sense of humour.

Larson must have enjoyed being on that side of the door, because he appears never to have left it. His cartoons take place in hell, in swamps, deserts, deserted islands - anywhere that the unpredictable is likely to happen. In one cartoon a duck is pictured talking to a scientist on a tiny island as a ship sinks in the background. Duck: "So, Professor Jenkins...My old nemesis!...We meet again, but this time the advantage is mine. Ha! Ha! Ha!"

But Larson's subversion of normality also takes place in livingrooms and bedrooms. An angry couple stands at the front doorway and asks a wart-nosed witch if they could get it straight..."We hired you to babysit the kids, and instead you cook and eat them *both*?" Newspapers reportedly received a good deal of angry feedback for that one.

Larson amazes because one has never, one can be certain, seen the world quite as he proposes it to be. And he does it daily, very rarely missing the mark. Occasionally, he simply eludes his readers as in the "Cow tools", a cartoon of a cow standing with some strange tools. That one prompted readers to beg for an explanation. In another, a typically Larsonian woman finds her husband stuck to a no-pest strip. "So!...You've been buzzing around the livingroom again." If the caption doesn't quite make it, the sketch does: the man is even more hideous than his wife, and the image of him buzzing over the coffee table is pretty evocative of laughter.

Larson's choice of words is not arbitrary, and usually is instrumental in creating the dichotomy between the usual and the highly unusual. The language is remarkably current - a typical caption is the combination of a phrase or two that most North Americans use so frequently that they no longer notice them. Something like, "You know, we're just not reaching that guy" takes on new meaning when one devil says it to another about an enthusiastic little rock carrier down in hell.

One could go on and on. Suffice it to say that swapping Far Sides or lending a Larson book is one of the easiest ways to make friends, providing they don't drop it in quicksand or lend it to a Zombie.

A Message From Vic's Past

BARBARA MENDEL

A new book has been sponsored by Victoria College in celebration of the 100th anniversary of its first women graduates. Kathleen Cowan was a student who lived at Victoria's Annesley hall from 1907-11 and whose diary of

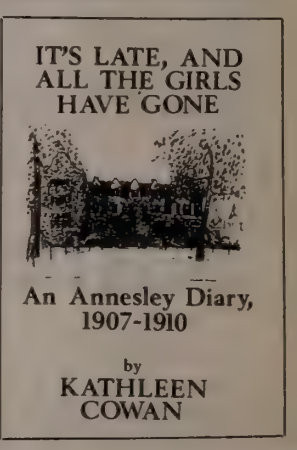
BOOKS

those years has been published by Childe Thursday. **It's Late, And All The Girls Have Gone** represents a great deal of dedicated research by editors Aida Graff and David Knight, and bring to life a young woman and her times in a scholarly, yet animated way. Although footnotes sometimes cover more than half a given page they are, at times, as entertaining as the main text.

Kathleen came from Napanee, the daughter of a doctor. She studied classics on a scholarship, but was a less than serious student, skipping classes and shopping or eating instead. Her diet, in fact, was quite imbalanced: she ate almost nothing but chocolate, cake and candy. I regret, but am not surprised to say, that it is believed that her premature death after childbirth was caused by undetected diabetes.

Her other preoccupation was men, the gossip about whom was extensive in the pages of her journal. Men ask to call, to skate, to promenade, and Kathleen dutifully records all these attentions. The reader must try to keep straight a huge cast of Victoria co-eds, whose elaborate profiles in Torontoensis are contained in lengthy footnotes. Example: "Helen Isabel Dafoe ('11): 'Possessed of an elusive charm in her personality and an imprecious little dignity all her own, she has a something which makes one willing to follow to heaven the tilt of that nose.' "

If all this sounds a little tiring, it sometimes is. **Girls Have Gone** is nonetheless a comprehensive portrait of a young woman in a new era.



No hellos to the invertebrates - Slug, Stoat, Squid & Co. Conversely, big hellos to the best heap o' sub-editors a crusty old editor could hope for, and especially Sharon. Adoration to layout bunnies. And ten days to go. And all the vertebrates are invited to The No-Layout party chez moi Sunday. Bring your favourite vice.

That right, it's BOLD. This is angry BOLD skeef time. I hate that word .*"Skeef"*. What's it mean. *Grrrrowllllll. In descending order of utter dislike and enmity towards everyone in this building....* Aaaaugggggh, I was in *ITALIC* the whole time. Just for that I'm not going to mention anybody by name. They're all short and the odd one's FAT. SPITGROWLANDSTOMP. Dog house for me and any and all comers. YA WEEDS. And speaking of BULLDOGS, one ate my shoes and well I've mentioned the other name. Damn charming of my savage breast, I'd say. Growl...

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Colour Positive Films

RICK MCGINNIS

Injustice too often results in resignation, but occasionally it can provoke outrage. Too often outrage leads to to violent action that only perpetuates the injustice, but on rare occasions outrage is channelled into a creative outlet such as film. When this happens, film is used to its greatest potential, acting as the most visible expression of our conscience, and through this, the injustice can be stopped.

This is very rare, which makes **Colour Positive: An International Anti-Racism Film Festival** such a remarkable event. For the week of October 11 to 17, at several Toronto cinemas, those concerned with what could be the gravest and most primitive injustices of our time can take part in the first film festival of its kind in English Canada.

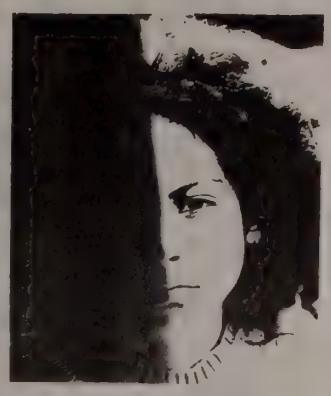
The festival is as comprehensive as it is important. Every conceivable issue from the rejection of native claims in America to the oppression of blacks in Peru is examined in at least one film. It is difficult to concieve of the products of so much passionate concern for justice being concentrated into so little a time and small a space.

Awareness of racism begins at home, and Canada is hardly innocent of prejudice. *Our Land, Our Truth* is a film about the Inuit confrontation with their latest hardship -- not their environment, but the James Bay Project. *Enemy Alien* deals with the Japanese internment during World War Two. Both films were produced by the National Film Board.

The Chinese community in the United States as showcased in three dealing with the conditions of the Chinese in various regions of the U.S. over the years. *Sewing Women* is a short film on the experiences of a San Francisco garment district worker. *From Spikes to Spindles* covers the history of the Chinese immigrant experience in America. *Mississippi Triangle* covers the most complex of social relationships: a Chinese community existing alongside black sharecroppers in the South. The program is free and plays from 6:30 on October 17th at the Community Centre at 58 Cecil St.

When The Mountains Tremble is a film from Nicaragua that uses the experiences of a Guatemalan native woman to explore the rich past of her country and its war-stricken present. It will be screened at 7 p.m. on October 11th at the Music Hall on Danforth.

Not everything at the festival is of such a serious tone, and some films about black protest music might prove the most accesible for many people. At the Innis Town Hall, at 7:30 on October 14th, filmmaker Michelle Parkerson will be present for her documentary on jazz vocalist Betty Carter and her video of vocal group Sweet Honey In The Rock. Most highly recommended comes Robert Mugge's *Black Wax*, a documentary on the politically-charged musical career of Gil Scott-Heron. *Black Wax* plays at the Music Hall at 9 p.m. October 13th.



Colour Positive: An Anti-Racist Film Festival plays from October 11th to the 17th. Further information and programmes can be obtained from DEC films at 964-6901.

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4. Juluka ..... *Stand Your Ground*
5. P.I.L. ..... *This Is What You Want*
6. Mendelson Joe ..... *The Name of the Game Ain't Schmaltz*
7. Sir Douglas Quintet ..... *Rio Mendino*
8. Summers/Fripp ..... *Bewitched*
9. David Wilcox ..... *Bad Reputation*
10. X Mal Deutscheland ..... *Tocsin*

JAZZ

1. Ron Allen/Zulema Clas ..... *Cassette*
2. Stuart Broomer/John Mars .... *Anihilated Surprise*
3. Don Thomson ..... *Beautiful Friendship*
4. Bebop and Beyond ..... *Bebop and Beyond*
5. Ron Carter/Jim Hall ..... *Live at the Village*

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Wertmuller's Serious Joke

DAVID CHARLES JOHNSTON

There isn't anything that *serious, not even death. It's not a joke, per se, but to laugh about it all together, to laugh at ourselves is not a joke! I have always been interested in the possibility of expanded consciousness, of awareness of self, through laughter. There is no tyranny with a smile on one's face.*

Lina Wertmuller on her film **A Joke of Destiny**

FILM



Wertmuller and Tognazzi get serious

When Lina Wertmuller's **A Joke of Destiny** opens at the Towne Cinema tomorrow, it will mark the end of the Italian director's six year moratorium on filmmaking. The creator of such politicized comic masterpieces as *Love and Anarchy* and *Seven Beauties* feared that she was coming to take herself too seriously (as the switch from the comic to a more melodramatic style in her last film, *Blood Feud* would suggest). "The man who takes himself totally seriously is a man who can become very dangerous" has become Wertmuller's new political stand.

To quell any fears you might have of Lina Wertmuller becoming trivial or having fallen in with the "just ignore it and it will go away" school of social responsibility, it should be noted that **A Joke of Destiny** is steeped in politics. But in stead of choosing sides or championing the underdog, as she was wont to do in her earlier films such as *The Seduction of Mimi* and *Love and Anarchy*, Wertmuller comes to the conclusion that there is no "right" side in politics and seeks to undermine and trivialize all camps in her most energetic comedy yet.

The action in **A Joke of Destiny** revolves around the breakdown of the computer security system in the Italian Minister of the Interior's Fiat which leaves him trapped inside. In order to keep the news of the entrapment away from the press and terrorists, the car is rolled into the garage of Vincenzo de Andreiis, a member of parliament. De Andreiis is masterfully portrayed by Ugo Tognazzi, perhaps best known here for his role as the masculine half of the gay couple in *La cage aux folles* and certainly no slouch as a box office draw in France and Italy. The attempts by various automotive specialists from Turino all the way to Germany and Japan prove fruitless and as the day goes on the cast of politicians, mechanics, spouses, relatives, and revolutionaries grows and grows.

All the characters claim to espouse dogma ranging from the ultra-right of the Minister of the Interior (as expressed by his sycophantic undersecretary, since we can't hear the minister, as his car is not only bullet-proof but soundproof — the extent of his verbal output is limited to the mouthing of the words "asshole" and "whore") to the escaped communist terrorist who has, by a twist of fate (or a joke of destiny), holed up in the catacombs underneath de Andreiis' opulent estate. By the end of the film these firmly held beliefs have all been exposed as masking petty personal enmities and failures.

At the two extreme poles of this encounter group for ideologues lie de Andreeis, the politician, and Gigi Pedrinelli, the communist terrorist (played by Enzo Jannacci). These two adversaries finally come to blows over de Andreeis' wife (Piera Degli Esposti) who was also Gigi's mistress before he went to jail. Mrs. Andreiis met her husband twenty years earlier when whe was a student of his at the university, and she meets Gigi when she returns to the same university after de Andreiis' increased involvement in politics cools their passion for each other.

When de Andreiis and Gigi finally encounter one another in the catacombs the husband denounces his political aspirations and promises to help his wife and Gigi to escape to Africa thus destroying his career and possibly incriminating himself. Gigi turns out to be a coward whose terrorist activities were a result of circumstance more than strongly held beliefs. The reluctant terrorist leads the politician at gun point towards the garage where the Minister of the Interior awaits.

When the camera finally follows them into the garage what we find is something of a surprise. All the characters in the movie have been mysteriously entrapped in the impregnable car and are vaporised in a flash of light. End of film. Wertmuller is not even going to allow her characters the luxury of vainglorious and romantic self-sacrifice. That would be committing the sin of sins in Wertmuller's eyes — taking themselves too seriously.

A Joke of Destiny is in many respects Wertmuller's most effective film. It is certainly her best directed attempt at comedy since that is all it pretends to be. And as a political statement it succeeds, paradoxically, where her more overtly partisan films may have failed. By using comedies as vehicles for her political views, as Wertmuller had done in all her previous films, she somehow managed to undermine her argument. **A Joke of Destiny** seeks to undermine any and all political ideologies and in doing so causes us to think about them more seriously than we might otherwise have been inclined to do.

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the review

Co-Editors ..... Karen Shook & David Charles Johnston

Art ..... Robyn-Marie Butt
Books ..... Barbara Mendel
Dance ..... Janet Millar
Film ..... Cynthia Macdonald
Jazz ..... Bernard Wong
Rock ..... Rohinton Medhora
Theatre ..... Sharon McAuley
Colin Taylor

Classical.....Kate Lyon

watsup

MUSIC

There is so much happening this week on the concert scene, that there is barely room to breathe in this column. Yes, Toronto is in full swing on the classical music scene.

October 4: today is the day for free concerts. Tonight at 8 P.m. at Hart House, in the Music Room, a multi-media performance entitled *Phenomenonsemble* explores the phenomenon of language and sound. At 5:15 in the Conservatory's Concert Hall (273 Bloor St. W.) **The Bloemendal/Tryone/Yanikver Trio** performs works by Beethoven and Brahms. This is free as well. There are three *free* concerts at Walter Hall today: at 2:10 pianist **James Parker** performs, at 5:15 guitarist **Danielle Kassner** and at 8:15 cellist **Suzanne Roemmele.**Tonight at Roy Thomson at 8:15 cellist **Tsuyoshi Tsutsumi** is in with the TSO and **Andrew Davis** at the helm for the North American premiere of the Takemitsu Cello Concerto. This concert is, of course, not free.

Tomorrow night at Roy Thomson Hall, Prof. Peter Schickele and the Semi-Pro Musica Antiqua present what is always a hilarious evening of **The Intimate P.D.Q. Bach.**

This Sunday at 3 p.m. at Walter Hall pianist William Aide and the **Orford Quartet** perform works by Liszt, Chopin and Schumann. This concert is *free.* Tonight, also at no charge except for the rising costs at Hydro, tune into CBC Stereo's **Two New Hours** (9-11 p.m.) for performances of **Alex Pauk**'s *Mirage* and **John Rea**'s *Vanishing Points.* At 2 p.m. this Sunday, Roy Thomson Hall presents the first of three concerts featuring the complete violin and piano sonatas of Beethoven. The other two concerts are on the 12th and the 14th. The performers are **Charles Treger** on violin and pianist **Andre Watts.**

Next Tuesday at 8 p.m., soprano **Julianne Baird** presents her second concert in the Baroque Vocal Technique series. The concert is at the Royal Conservatory's Concert Hall and student tickets are $5. This concert deals with ornamentation in the English Lute Song.

Kate Lyon

MUSIC

Two weeks ago when the Pope played the Ex, he wasn't our pick of the week; last week when the Queen graced that same excuse for a ballpark, *she* wasn't our pick of the week. But this time we succumb to the choice of the masses and choose **Michael Jackson** and his family, the 1500 stagehands, seven computers, 375 tons of equipment, and zillions of lasers and robotics as Queen, whoops, I mean, *Pick of the Week.*

For those with more taste (and less money); If you can avoid Jackson-mania, try instead **John McLaughlin's Mahavishnu Orchestra** on Monday, Oct. 8 at Convocation Hall. The non-Jackson pick of the week has to be **Mendelson Joe**'s "twenty years and eleven albums later" gig at the amazing Bamboo, Tuesday Oct. 9. Anyone who charges $5 for non-smokers and $6 for smokers couldn't be all bad. Also this week, **The Dave Howard Singers'** farewell performance at Larry's on Oct. 4, local fusionist **David Bendeth** Oct 5 and 6 at the Horseshoe, and longtime Mendelson Joe accomplice **Colin Linden,** at the Nags Head downtown Oct. 6.

Who's that lady I saw you with last night, etc?: Upcoming comedy shows include **MacLean and MacLean** upstairs at the El Mo on Oct. 6, **Fr. Guido Sarducci** at the Faculty of Education auditorium on Oct. 7 and **George Carlin** with his repertoire of farts, Oct. 22 at Roy Thomson hall.

Frankie Comes To Town: on Nov. 3 and 4, (confirmed by CPI and Island Records), *not* Nov. 24 and 25 as reported in another column here earlier this week.

Miles behind: There was a time when jazz legend **Miles Davis** could name an album *Miles Ahead* and be absolutely correct. Not anymore. In the review of his most recent album, *Decoy,* we noted the presence of synthesizers, pre-programmed drum tracks, and a piece called "Robot 417" and wondered what was next for Miles...scratch and dub? Well, we were close. Word from New York has it that Miles has added Cyndi Lauper's "Time After Time" to his repertoire, and is also working on a *video* for Decoy.

Hold me now, oh-hh, hold my...: Overlooked in the snafu over Bob Guccione's million dollar offer to Liz Taylor to pose in the nude for Penthouse was his offer of $70,00 for a similar (ahem) spread to Allanah Currie of the **Thompson Twins.** Unlike the diabolical Liz, who hemmed and hawed over "nude" and "almost nude", Allanah said a flat no. After all, the Twins are one of the most non-sexist bands around, insisting in their contracts for live performances that nothing which is or may be construed as exploitative of women be within sight of the stage. Quite a change from the dark old days of the **Stranglers,** who once brought nude women in chains on the stage. But even they have reformed. Last year they used (fully clothed) ballerinas in their live shows, and apparently got quite a few punks into ballet.

Rohinton Medhora

DANCE

Does jazz music catch your fancy? How about jazz dance? If either of these are of any interest to you, so is **The Alvin Ailey Repertory Ensemble.** Internationally renowned for their implementation of good jazz, be it music or dance, the group will be performing October 2-6 at the Premiere Dance Theatre, Queen's Quay Terminal, Harbourfront.

The Alvin Ailey Repertory Ensemble provides a wonderful opportunity to see jazz music reponded to in dance. Acting as an American extension of black culture, the company often utilizes traditional black songs as accompaniment. Their signature piece, Revelations, delves into the spiritual realm by exploring the movement potential of divine worship, a black interpretation.

Alvin Ailey kicks off the Premiere Dance Theatre subscription series. There are a limited number of tickets available from the box office for $9.00.

Janet Millar

FILM

The arid world of October film looks particularly desolate this week, but there's an oasis or two on the landscape yet. By 'oasis' we mean freebies, and this weekend yields a couple of those. At the Med Sci auditorium on Saturday night, the T.W. Duke does his best Manx cat impersonations in **The Hunger** (at 7:00) and **Merry Christmas, Mr. Lawrence** (at 9:00). Bring your student card to get in and don't ask him to play "Let's Dance" - he won't be able to hear you.

Freebie number 2 comes to us from the maternal arms of the National Film Board. **Abortion: Stories From North and South** (an intracultural survey of world views on That Topic) will be shown at the St. Lawrence Centre Town Hall tomorrow night. There's a sevener and a niner, and although it's free, tix are required. These can be picked up at the St. Lawrence Centre box office.

For those who don't require such accoutrements as popcorn and a storyline with their evening at the movies, the Funnel Experimental Film Centre opens its 84-85 season tonight with a program entitled **City - What City?** This is a sesquicentennial (yes, even the greenhairs are getting in on the act) or several million (rough estimate) Toronto-made experimental films. The Funnel's at 507 King St. E., it all happens at 8, and admission would appear to be $3.50.

Opening tomorrow are **Teachers,** in which Nick Nolte attempts to prop up his flagging career with pencils and protractors; and **El Norte,** which means 'The North', although I have a feeling it isn't set in Tuktoyaktuk.

Cynthia Macdonald

THEATRE

Just in time for the annual pilgrimage home for Thanksgiving, several T.O. plays take a sweetly absurd stroll down a warped memory lane.

Man With Bags, a University College Drama Programme Canadian premiere, tells the tale of a traveller returning to the city of his birth to find it mysteriously altered, alien and menacing. (Often a first year's experience on returning home to Hornepayne, Ontario). Ionesco's surreal comedy explores the labyrinths of nightmare by which we arrive at our dream of home. A definite must-see! Hart House Theatre Oct 3-6 and 10-13.

Re-live those infamous high school days at the Tarragon's extra Space production, **The Side Of The School.** In thrilling 3-D, the show establishes a realistic high school environment and examines a four-year span in the lives of its characters. Much like high school education itself, the play aims at "humour and drama rather than a message". Runs through Oct. 7.

Ah, memories. From the man who brought dinner theatre to the Elm Flameburger comes Sam Shephard's **Killer's Head.** Share a series of memories that a man relives just before he is executed in an electric chair. Watch all the electrifying action through the display window at the Artculture

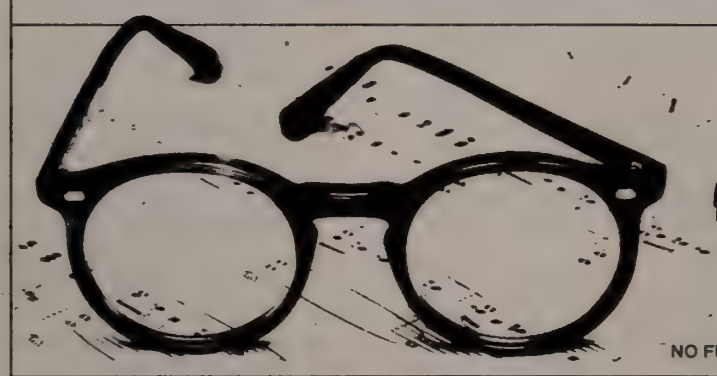
continued on p. 14

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record reviews





ROHINTON MEDHORA

Spoons
Tell No Lies
Ready Records

Savage Progress
My Soul Unwraps Tonight
10 Records / Virgin

Culture Club
The War Song
Virgin

Norda
West Over Seas
Prand

Although most people in the record business will tell you that North America is still an "album oriented market", a number of bands have taken to releasing 12" singles ,or EPs to either establish their credentials in the business or precede a forthcoming album. Here is a rundown on some of the new material available in this format.

The latest from the **Spoons** has, once again, the Nile Rogers touch, but this time with a punchier sound, largely due to the addition of a horn section. "Tell No Lies" and "Romantic Traffic" are both catchy pieces that won't earn them legions of new fans, but won't discourage the old ones either. Why their U.S. label dropped them is a mystery, but a more adventurous company just might make money promoting this one stateside. The EP also contains "White Lies", an instrumental version of "Tell No Lies". Their best effort to date remains the John Punter produced *Nova Heart/Symmetry* EP - you can take the man out of Roxy Music, but you can't take the Roxy Music out of the man.

The debut domestic EP from Britain's five-piece **Savage Progress** is a tame effort, all cleansed for the not-too extreme, please. North American market. This band features another ex-Roxy Musician, Rik Kenton, who played bass on one piece ("Virginia Plain") on the first Roxy album. This EP contains two versions of "My Soul Unwraps Tonight" and a bonus, "Tin Man". The forthcoming album, *Celebration*, will contain the absolutely wild and dubby "Heart Begin to Beat" -- a cross between Nina Hagen and Bow Wow Wow. Wait for that one.

What can we say about Boy George and **Culture Club** that hasn't been said before? The EP of their latest single, "War Song" contains three versions of the same --- one called "shriek mix", another "La chanson de guerre", and the final "ultimate dance mix". These melanges feature Clare Terry, whose famous wail was at the end of Pink Floyd's *Dark Side Of The Moon*. The forthcoming Culture Club album, *Waking Up with the House on Fire*, may yet redeem this trite, if sincere, collection.

Zone is a four piece band from Montreal whose first major release is a decent dance hit called "Space Love". Nothing untoward here -- just 5:06 of get down and groove music. A must for club D.J.s looking for good new music, or plain old Canadian content.

Finally, there is **Norda**. Ah, Norda. Their independent release, *West Over Seas*, features two Sturm Groupers and one ex-Rent Boy. Together with a vicious singer who once was with bands called Tribal Life and the Kitchen Twats, an ex-hooligan from Glasgow, and a photographer from Budapest, they sound like a Killing Joke with not enough money to buy good amps. Strictly for those who think that Husker Du is too commercial.

continued from p. 13

Resource Centre, hear the sizzling monologue through speakers on the street. A true 'pedestrian affair', window shoppers are more than welcome. That's outside the Artculture Resource Centre, 658 Queen St. West. *Free*, Oct 3-6 at 9:36 sharp.

If your own family reunion this Thanksgiving weekend is particularly staid, you may wish to experience the Davenport family gathering: Ma and Pa hate each other (he's digging her grave in the back yard), Sis runs off to Nashville to star in a Burt Reynolds film, her son is a cat-killer and pretends to be retarded, etc. etc. Peter Garret's **American Modern** opens Oct. 3 at the Bayview Playhouse.

If you missed the superb production of Pinter's **Old Times** at our very own Glen Morris Theatre, watch for its reappearance at the Adelaide Court Theatre. In the meantime, Betty Jane Wylie's **A Place On Earth** runs from Oct 9-13 at the Glen Morris Studio Theatre.

Finally, watch for the openings of:

Salt-Water Moon, Tarragon Theatre
Doc, Toronto Free Theatre
The Dressing Gown, Poor Alex
Out Of The bin, Theatre Passe Muraille
Tonight at 8:30, Centrestage. St. Lawrence Centre

Sharon McAuley

BOOKS

The following is a list of items that might be fun on the Thanksgiving bus trip home, providing that a) you can read on the bus without getting queasy, B) the person beside you won't be offended when you sak if they could possibly finish telling you about their IBM *PC* a little later , and c) the person's stories aren't vastly more entertaining than the fine books suggested here.

The Neo Liberals by Randall Rothenberg will provide good material for conversation around the Sunday dinner table. Distributed in Canada by General Publishing, it is a discussion of the "pragmatic liberalism" of guys like Gary Hart and James Hunt. In **Chasing The Dragon**, socialite Cathy Smith wants "to set the record straight...Ididn't kill John Belushi." Belushi fans will want to get Smith's side of the story in this book from Key Porter. With the help of Vancouver Sun writer James Lawton, Tiger Williams has written **Tiger: A Hockey Story**. Complete with pictures, this book is published by Douglas & McIntyre.

Collins and the BBC have published a beautiful natural history book, **The Living Planet**, based on David Attenborough's television series and full of pictures of the other kind of tigers.

The Road from Hiroshima is a harrative poem by Marc Kaminsky (published by General). It isn't exactly a giggle but it is a very fine piece of creative art.

The Canadian Prairies by Gerald Friesen discusses that part of the country in historic, political and economic terms. From U. of T. Press this text seems to be a thorough study.

So that ought to keep you occupied for this long weekend until you come back to the grind. I'm pretty sure there's a Lichtman's down near the bus terminal somewhere....

Barbara Mendel

unclassified

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Intramural Roundup

By MIKE ZRYD

PHE Squeezes by Forestry

In the finest Div. IV men's Soccer game this reporter has ever witnessed, PHE 8T5's eeked out a 2-1 win over an infectiously inspired Forestry Gang Green team on a cold Thursday afternoon last week. Led by the scoring of strikers Gerhard Hildebrant and Chris Dalson early in the game, PHE had to work hard to preserve the win.

Except for the start of the second half, Forestry dominated the action, producing a flurry of scoring chances around the PHE net, then hustling back to cover the swift Phys Ed front line. The work finally payed off when Martin Kemmisies, Forestry's best attacker, scored in the second half. Thereafter, however PHE goalie Chris Desouza and a strong defense anchored by Sino-Scottish Allan "Phil" Mackenzie stymied the feverish Gang Green rush.

DeSouza was spectacular. Chris Gibson, robbed late in the game by acrobatic DeSouza save commented, "We controlled most of the action but they managed a couple of fluky goals. And, of course, their goaltender was *pretty* good." The fact that DeSouza played the second half with an aggravated ankle injury makes his play the more impressive.

Forestry played a tough, physical game, led by forward Ed Bevilaqua and their tireless midfielder Kyle Aird. With better consistency clearing the ball in front of their net, the decision could have gone the other way. As it was, PHE's opportunisim held the day.

Erindale On Top In Field Hockey

Women's Div. I Field Hockey is off to an interesting start as only 3 goals have been scored in the 5 games played thus far in the season.

Defending champion Erindale A Hustlers picked up one of these goals last Thursday, Sept. 27, to defeat Rehab Knee Knockers. Play flowed both ways for most of the game and the two goaltenders made some key stops on scoring chances. It eventually came down to whoever scrapped harder and Lynette Cairns finally tallied for Erindale early in the second half.

Victoria College lost two heartbreakers last week, 1-0 to St. Mike's on Thursday and earlier Tuesday by the same score to Meds Docs and Drugs. Once more, they are last in the division. St Mike's, newcomers to Div. I play, have been luckier, managing a tie in their first game against Rehab Sept. 20; they stand locked with Erindale and Meds in a battle for first. The real test will come next week when they do double-time and play both first place rivals in games Tuesday and Thursday (and travel to Erindale for their 7:30 a.m. match to boot.) Overall, look for Erindale to remain strong and for scores to rise as the season gets into full swings and the mornings get colder.

PHE On Top In Track

In Track and Field, held last Wednesday Sept. 27 at Varsity Stadium, PHE emerged the big winner, taking both men's and women's team championships and copping the women's individual trophy on the stellar participation of Lori Pratt.

In the men's individual fight, John Tolton of Vic narrowly defeated two PHE foes, Joe Ferreira and Gerhard Heldebrant, scoring 24 points to their respective totals of 22 and 18. Tolton picked up 7 points each for winning the 110m Hurdles (in 15.34) and the high jump with a leap of 1.8m. Points are awarded simply for participation and extra tallies are gained for finishing in the top 6.

Ferreira dominated the field events, winning both the javelin and discus, finishing second in the shot put and fourth and sixth in the high and long jumps. Hildebrant excelled in the sprints, blowing away his opposition in the 400m (with a time of 54.96) and finishing high in the 100m and 200m runs. Noel Beaulieu of SMC and Glen Sisak traded 1-2 finishes in these sprints, Beaulieu winning the 100m in 11.18 with Sisak taking the 200m by 4 seconds in a time of 22.75.

Other strong performances were put in by Don Nixon of Forestry in the 1500m race (as he won by 5 seconds in a time of 4.32), and Jonathan Peet of New College in the shot-put (winning by close to a metre with a heave of 11.65m.) Trinity finished first in spirit as they entered 17 participants; Law, Meds, Innis and APSC all fielded teams of 1. Nonetheless, the meet was a hoot for those lucky enought to go: considering the potential of the event, the Track and Field meet remains an ignored intramural.

3 consecutive wins

Field hockey off to a great start

by PHYLLIS ELLIS

The Lady Blues field hockey team is looking to another successful season with three consecutive wins in the first week of league play.

The Blues opened with a 6-0 victory over the McMaster Marauders last Thursday in what could have been a tough match. The Marauders, who were third in the O.U.A.A. standings last year, had recently returned home undefeated in a preseason tournament at McGill University. However, little could stop the attacking thrust of Blues star forwards Karen Whitfield and Stephanie Hansuld giving McMaster no time to recover. Captain Lisa Lynn assured the Blues a big win by scoring a hat trick on her powerful penalty corner shot.

Saturday in Waterloo the Lady Blues continued to dominate. Against the Waterloo Warriors, the team opened quickly taking a 1-0 lead in the first three minutes of play. A strong defensive unit supported by veterans Kim Fowler, Lisa Lynn and Linda Fishman forced the Waterloo attackers deep into their own end opening scoring opportunities for Tija Westbrook and new-found, left-wing Anne Flynn. The Blues took control ending the match in a 7-0 shut-out for goalie Catherine Jones.

Competition ended Saturday with a 6-1 win over Guelph. Rookie Anne Flynn showed impressive versatility moving from a defensive spot to an attacking forward position. She gained two assists demonstrating fine skill, control and confidence which is evident in all of the first year players. A major strength for the Blues this season is the abilities of the rookie athletes. Jean McNeil is linking effectively with National Squad member and leading goal scorer Carolyn Merritt and Lucy Petrocelli is settling into the teams defensive structure.

Veteran player Joanne Wilton was unable to join the starting line-up on Saturday due to a minor low back strain. Wilton is a Ph.D. student who rejoins the Blues roster after a twenty year sabbatical from University field hockey.

Wilton graduated from the University of Toronto in 1963 from the Faculty of Physical Health Education. She then went on to Lorne Park Secondary School where she not only coached Blues assistant coach Phyllis Ellis, but also players Stephanie Hensuld, Karen Whitfield and Kim Fowler. She coached high school for 18 years before leaving teaching for a successful career in Computer Education. Wilton has also been a provincial coach since 1972 and is actively involved in the Masters competitions. At 43, she is in great condition and feels no pressure in her reversal of roles.

"I am proud to be a member of this group of fine athletes and I appreciate the opportunity to learn and develop new skills and techiques."

Certainly Wilton is an inspiration and the 1984 Blues Field Hockey Team boasting continuity as the key to success, are hoping to pull together again today at 4:00 p.m. at Lamport Stadium when they meet their toughest league competition, the York Yeowomen.



Blues field hockey have let only 2 Ontario titles slip away since 1971.

Blues waterpolo goes 2 for 3 in early pre season contest

by E.T.O.

The Varsity Water Polo team began its 1984—85 season with a successful Early Bird Invitational at York last Saturday.

In this pre-season tournament, Toronto played against Ottawa, Queens and Carleton and came away with 2 wins and a loss.

Toronto's eight returning players, aided by rookies, played a strong game against Ottawa to win 8-7. The winning goal, scored by veteran Dave Marcovitz, flew by Ottawa's goalie at the 34 second mark. As U of T was down 7-6 with two minutes to go on the clock, this was a great way to commence a promising season

In Toronto's second game, the Blues edged out Queen's 3-2. Verteran center-forward Bill McCloy and rookie Mike Phillips set Toronto ahead 3-1 in the second quarter of a previously scoreless game, and the defense came up big to preserve the win.

Toronto let up in the third game, playing some sloppyu defense, and consequently bowed to Carleton 6-2 for its first defeat. After the break down in the first quarter, the team realized that the key to winning is team play.

The tournament gave Toronto some valuable experience; the exposure was especially beneficial for rookies Rob Hunter, John Wright and goalie Paul Godin.

The Blues' first regular season test comes Saturday October 13th at McMaster where U of T will also face off against York and Waterloo.

Team of the Week



"Skule" engineering flag football team. They have scored 40 points in 2 games and given up only a single T.D.

con't from page 1

truck with a bull horn announcing the game and handbills at the subway. We're going for communication and stability (of publicity) rather than the big hype."

But he added, "York should have that hype. They haven't won a game in 13 years (against the Blues). It's a big deal for them; it's a big moment in their football history."

In other York-Toronto challenges, the Blues Field Hockey team faces off at Lamport Stadium against the Yeowomen at 4 p.m. The two teams represent the finest in Ontario. The Blues have been Ontario league champs since 1971 save a two period stretch from 1980 to 82 that York snuck in to steal the title.

At 3 p.m., the Blues rugger team grinds it out with York at Scarborough College. Coach John Charlton is hesitant to make any predictions. "We lose some to York, we win some against York. It all depends on who has a good team on any given year." His team is in danger of falling to 1—3 so they are certainly pumped for this match.

The Blues-Yeoman football match is set to go at 7:30 at Varsity Stadium tonight.

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BLUES NOTES

Soccer Blues Lose First Game

In the afterglow of victory against Trent on Saturday, a dark shadow followed the soccer Blues to Carleton where injuries and missing players resulted in the Blues first loss of the season last Sunday when the Carleton team nabbed a 3-1 win from the Blues.

The Blues began the game with a large handicap as two starters, Domenic Basile, and Nikitas Vretanos, were not able to play; Allan Grant was hurt from the game against Trent as was Greg Jesperson and Riccardo Zane. Four bench players started on Sunday and made a good effort in trying to stop the Carleton team. The Blues have a home game against Queen's on Saturday, but Coach Lefkos reports that the big game will be on Sunday at Varsity Stadium when the Blues will attempt to defeat the top guns from Laurentian. Coach Lefkos says the Blues are still in the running but the Laurentian game is a crucial one and the team must go in "fighting all the way." Striker Riccardo Zane made himself the obvious choice for U of T's Athlete of the Week by scoring 5 goals against Trent on Saturday. The performance also warranted his selection as OUAA Athlete of the Week.

TRACK BLUES RUNNING WELL

The Men's and Women's Varsity Track and Field Team put in another strong performance this past weekend.Participating in the McMaster Invitational, the Blues continued their training course towards a peak in the spring. The relay teams are looking particularly strong. The team of Brad Norris, Tim Bryson, Rick Allard and Paul Osland won the men's 4X100m relay, while Lynda Wong, Sharon Munn, Sandy Mergler and Hazel Rodney took the women's 4X100m relay. The men also won the 4X400m relay. A healthy Ross Gervin took first place in the pole vault with a winning vault of 4.60m. Tim Higgins put in another fine performance taking second in the pole vault. Carrie Monroe came out on top in the women's triple jump and it took Phil Farral fourteen jumps but he finished first in the men's high jump with a finishing height of 2.0m. The Blues have next weekend off but are looking ahead to the OU/OW Championships to be held at the Metro Centre on Saturday Oct. 13. The Blues are out to win the Championship and are expecting strong individual performances from all members of the team.

Blues Rowers Pull in First Meet

Last weekend proved a disappointing one for U of T's rowing crews as they failed to distinguish themselves at the Head of the Trent regatta in Peterborough, their fall season opener. Although the Varsity Men's Crew placed a respectable 4th in a race in which Queen's edged out Western for the victory, the Novice Men's and Women's Crews in particular had a weak showing on Sunday.

However, the Blues are hoping for better results as the season progresses. "Our placing is not indicative of our crews." coach Joe Glaab said. "We didn't start our Novices until Sept. 17th. Other schools start Sept. 1st. The crews are strong. It's a matter of harnessing that athletic ability. Of the coaching staff, he said, "We can see that we've got a lot of work to do." He added that he has particular hope for the future success of the Novice Men's Crews. The regatta, at which Trent University played host to over 100 crews - 21 competed in the Novice Men's division alone - was the first of five weekends of regattas on the Blues' fall schedule, ending in the Ontario University Athletic Association Championships on the weekend of Oct. 27th. This Saturday, Oct. 6th, the Blues host the U of T Sprints and are hoping for some hometown support down at the Argonaut Rowing Club on Lake Ontario. The clubhouse will be open and races will begin at 10 AM and wind up around 3 PM.

Alpine Skiers Organize

The calibre of Intercollegiate alpine racing is high enough at U of T to attract ex-national team racers Ken Reid and Linda Robbins but the funding to back such a team is next to non-existent. The funding situation has forced the team to organize early, their first meeting for all interested participants is October 11th at 5 p.m. at the Athletic Centre, months before their first meet in January. The team is shooting towards participating not only in the OU/OW championships but in the Nationals, a Canada-American meet and possibly an international event in Italy.

Greenway steadies a Blues' defense laden with rookies

by GLENN MARTIN



Photo by Glenn Tanaka

No. 22, Blue's defensive secondary Dave Greenaway

For a guy who would rather be somewhere else, Dave Greenaway looks very much at home in the Varsity Blues' defensive secondary this season. Though Greenaway has been a tower of strength in this his fifth year with the Blues, he speaks wistfully about being one of the Hamilton Tiger-Cats' final cuts this summer.

"I feel I shouldn't be here," said the Physical Education student. "I should be in Hamilton. I was on the roster, but after the last exhibition game, they went and traded for a guy from Saskatchewan who took my position as back up."

Greenaway sees his release as merely characteristic of the misguidance that has the Tiger-cats mired in last place in the CFL East with a dismal 4-9-2 record.

"They know I should still be there. At least, the Director of Player Personnel said so. Hamilton's having a lot of trouble this year. They're kind of mixed up."

The bitterness aside, Greenaway now views his brief pro experience as invaluable in terms of honing his skills.

"When you cover guys like Rufus Crawford and Johnny Shepherd, you either smarten up on coverages or else you get burned. My first day, I wasn't doing very well, but ter that I relaxed and found myself doing just as well as the American DBs. I was surprised, the coaches were surprised, and I guess that's why I stuck around so long."

"I'll have to see what happens next year," the Markham native says of his CFL potential. "It's been a goal since childhood to play pro ball and I'll probably give it another shot."

Meanwhile, Greenaway has turned his attention to lending his vast skill and experience to a rookie-laden Blues' defense. While he is joined by veterans John Sapunjis, Bill Morassutti, Mario Pietrangelo and Vince Salazar in the backfield, tackle Rob Taylor is the only non-rookie in the front seven. A serious injury to middle linebacker Frank Ciulini has meant added responsibility for Greenaway.

"The middle linebacker mainly calls the defensive signals," referring now to rookies George Heos and Duncan Ellis. "He and I are both looking for the call. If he screws it up, I'll let him know."

The safety's leadership abilities were recognized by his teammates when they voted him defensive captain just prior to the regular season opener against Western.

The defense looked shaky in the first few games, particularly against the rush. But Greenaway believes they are making great strides and expects to be part of a formidable unit by Homecoming.

"I was really worried, especially in the Western game," he said of the game which saw the Blues surrender 334 rushing yards. "But the rookies are coming around and by the time we play MacMaster (October 20), we're really going to do some damage, especially the linebackers."

The immediate concern for Greenaway and company is tonight's showdown against the surprising York Yeomen (Varsity Stadium, 7:30). The cross-town challengers, who have never beaten the Blues, must not be taken lightly this year. However, Greenaway is far from awed by York's 3-0 record.

"They've only scored a few offensive touchdowns. Their defense hasn't been scored against, but look at the teams they've played. They played Waterloo (0-3), and they played Laurier when their fullback was hurt. I'm sure York will be good, but we're ready for them."

Watt's back to build dynasty

by MATTI

"When you have the chance to play for the best you take it"



Coach Tom Watt

Tom Watt has come home to coach the men's Varsity Blues Hockey Team. After a tour in the starry lights of professional and international hockey, coaching the NHL's Winnepeg Jets and lending assistance to Canada's Olympic teams and Canada Cup Team, Watt has finally wound his way back to where he belongs-building dynasties at the U of T.

From 1965 to 1978, Watt built up the best record of any coach at the intercollegiate level by leading the Blues to 378 college victories and 9 Canadian National Championships. Before departing for the Philadelphia Flyers, Coach Mike Keenan guided the Blues to the CIAU Championships last year so Tom Watt has only to pick up where he left off, or so it would seem.

The fact is the Blues have only eleven returning players to this year's camp but Watt says he is pleased with the rookies available to replace the vets. Considering the large number of rookies in camp, Watt's practices early in the season have stressed the fundamentals. Through the month of September the team has been scrimmaging so that Watt could assess the players in game situations. Now that the team is getting into regimented practices Watt feels the players are at a point where they will look to him for organization. He can give the players drills on fundamentals that are received positively.

Inspite of having a team that will start the season with only 11 experienced hands, Watt isn't lowering his standards any. "Our immediate goal" he stresses "is to get the team ready for season play, then there's the Queens Cup and ultimately we're looking toward the CIAU's." He hints casually "It's nice to come back when Toronto is hosting the National Championship."

The team he is getting together for the task of winning another National crown is eager to be playing for a coach of Watt's calibre. Everyone is in a pressure situation trying to prove themselves not only to a new coach but a coach who has been at his job for 26 years at almost every level. Jim Byrne, putting in his third year at right wing says "it's good to have an established coach behind the bench; it's a little intimidating for the other teams because of his record." Defenseman Darren Boyko and rookie Mike Savage both had try-outs with the Winnipeg Jets when Watt was coaching there and both assert that the Blues are lucky to have Watt. Says Boyko, "his style of coaching is good for the league and he's the right sort of person to deal with and work with us." Savage had the opportunity to play with other universities but chose U of T; "when you have the chance to play for the best you take it. Watt is very organized and no time is wasted on the ice. I'm happy that he's coach and its an honour to be coached by a person of his calibre."

Watt considers his own coaching role at the university level as "having to be tough sometimes, but I don't look at myself as running a pressure situation. We'll be demanding, but we'll make it fun." Watt believes the purpose of his practices are for providing organization so that the players can develop their own skills and for imparting confidence which in turn will be a motivating device for the entire unit. "I have a role in getting the players to that point. But the motivation comes from inside them; I merely set the scene."

And Watt has the perfect scene to set this spring when the Blues play host to the National Championships. The Blues are off to a tourney at New Brunswick this weekend where Watt and the rookies will get a taste of this year's competition in the running for the Blues' CIAU crown.

THE VARSITY
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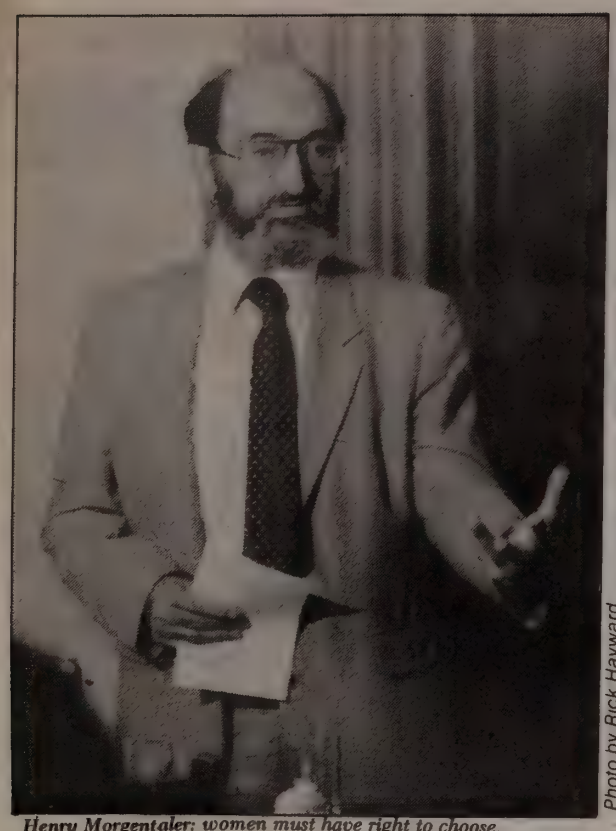


Photo by Rick Hayward

Henry Morgentaler: women must have right to choose.

Morgentaler, students debate status of foetus

By LOIS MERMELSTEIN

Last Wednesday's Hart House debate on abortion centered around a classic theme-the status of the foetus.

Debating the resolution "This house supports abortion on demand," participants also brought in issues such as the woman's right to choose to have a baby as part of her fight for equality, and the idea that women will get abortions whether they are legal or not.

However, the central issue was whether or not a foetus at a certain stage of development is human.

The ayes maintained that foetal status is a matter of belief, not science. "At conception, an embryo is only one cell," argued Dr. Henry Morgentaler, a guest speaker at the debate. "To claim that one cell equals a whole baby is completely unscientific, absurd and blind," added Morgentaler, a Montreal abortionist.

Judy Rebick, also speaking for the ayes, added that, "no funeral is given for a miscarriage in any religion" to bolster her argument that foetal humanity is a belief, not biological fact. Rebick is a spokesperson for the Ontario Coalition of Abortion Centers.

Jerome Zutt, speaking for the nays, argued that a foetus is a human being because of its human potential, and that therefore a fetus has the same rights as a woman.

John Canning, of St. Michael's College, also spoke for the nays, adding, "If we don't know when life begins, why are we taking the chance of the possibility to snuff out that life like a wick? Give the foetus the benefit of the doubt." He compared those who would give abortions to those who would not try to help a floundering boat because all in it were probably dead anyway.

Canning called on the house to defend "the weak and influenceless," adding, "at one point slaves, blacks or women weren't considered human. Now they are fully human."

The ayes argued that a woman's right to control her reproductive system is a central issue in women's fight for equality, and that women will not have this control until abortion is freely available.

Rachel Foulkes, of Victoria College, clarified the ayes' stand. "We're not pro-abortion, we're pro-choice. We want women to have the option of having an abortion safely and as they wish." Added Rebick, "The right to choice includes the right to be pregnant or not."

All the speakers for the ayes also said that women will obtain abortions whether they are legal or not.

"People always want and get abortions — should they go back to the alleys?" asked Foulkes. Rebick mentioned that abortion is presently illegal in Uruguay, but there are still 150,000 abortions a year in that country.

Morgentaler, summing up the debate in his role as honorary visitor, said that the abortion issue is the confrontation of two ideologies. One he called male chauvinist dominated, in which "people have no right to self-determination." The other he called "humanistic and modern. It trusts people to make responsible decisions about themselves such as 'Will I be able to provide for a child?"

Morgentaler concluded with what he called an appeal to both sides of the debate. To those who support abortion on demand, he said, "Fight for your rights and for those of others who can't get abortions." To those against abortion, he said, "I appeal to your sense of compassion for your sisters. No one forces you to have an abortion."

Davis stumps student lobby with resignation

By ALISON G. PIPA

The surprise announcement Monday of Premier William Davis' resignation has thrown quite a curve to lobbying strategists at SAC and CFS-O.

Both the Students' Administrative Council (SAC) and the Canadian Federation of Students - Ontario (CFS-O) have been planning intensive lobbying efforts against government underfunding on the premise that Premier Davis would call a fall election. However, Davis' resignation means that a provincial election will likely be postponed until next spring.

"We were on the eve of launching a major lobbying effort but Davis' decision (to resign) has altered our political agenda," said SAC special executive assistant, Pete Waite.

"It caught us a bit off guard," SAC President Bob Jones admitted. "We (SAC) had an ad-hoc election committee working on election strategy all summer" to promote student concerns at the government level. "If we had known then that the provincial election wouldn't be until next spring we could have used our energy on other things."



Bill Davis: altered the agenda.

The election postponement means a lot of agenda shuffling for SAC. Election activities such as all-candidates debates and demonstrations that were planned for November will now have to be postponed if not cancelled said Waite.

Monika Turner, Chairperson of CFS-O, said the Federation would not be postponing any of its planned events including the November 15 "Provincial Day of Action" because it "still expects the Bovey Commission on the Future of Ontario Universities to hand down its report that day." Turner did concede, however, that further strategy to fight government underfunding would have to be reviewed in light of Mr. Davis' resignation.

Most student leaders are not enthused over the prospect of a spring election. Waite feels a provincial election in March or April would pose several problems for the SAC executive.

"A fall election was our optimum chance for making an impact" at Queen's Park, he said. "If we have to wait until next spring SAC will have its own general election to worry about by that time. As well, an incoming administration would have a difficult time launching a new lobby campaign."

Probably the greatest fear shared by CFS-O and SAC is that a provincial election called for April or May would re-enact the debacle over student enumeration that occurred during the September 4th federal election. During the federal election it was estimated that thousands of students were disenfranchised because they were enumerated at their summer residences but had moved back to university residences before election day.

Waite said he recalled the same sort of thing happening during the 1975 provincial election that was held on September 18.

Turner emphasized that CFS-O "would do its best to talk to the Chief Returning Officer. We will definitely state that we want an election before the school year ends," she said. After all, added Turner, "since youth unemployment is on the lips of all the politicians they should at least let the youth vote."

Suburban campus alienation inspires anger, new programs

By GEORGE HODJERA and LAURA NEMCHIN

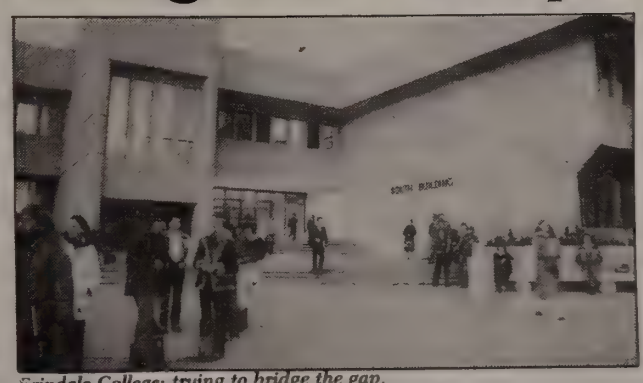
Longstanding tensions between the suburban campuses and SAC flared again last week, when a senior member of Scarborough's student council charged SAC with "fiscal irresponsibility" in its decision to close the Scarborough horse stables.

Scarborough Campus Student Council (SCSC) Vice-President Kevin Sack calls the stable closing another example of SAC's "fiscal irresponsibility."

At a meeting held at Scarborough three weeks ago, the Students' Administrative Council (SAC) voted to close the stables, citing the $44,000 deficit incurred by the stables over the past three years. SAC decided that the stables had until this December to prove that they could break even, sparking some anger from Scarborough's SAC representatives who felt that SAC's profile at Scarborough would be lowered by the closure.

Sack complained about SAC's almost non-existent profile on suburban campuses and charged SAC is unwilling to consult with SCSC on general matters of policy and this is "an insult to our relationship and our integrity."

SAC Executive Assistant Peter Waite noted that SAC had in fact offered ownership of the stables to SCSC, only to be turned down by President Rosanna Barbuto.



Erindale College: trying to bridge the gap.

Barbuto confirmed this and said she felt that the stables were "financially unsound" and that buying them would be unwise. However, her comments on SAC's role were not the same as Sack's. Barbuto said she couldn't blame SAC for the stable's problems and appreciates SAC's attempts to deal with the issue.

"Scarborough's interests don't come second," said SAC Scarborough representative Brad Christakos. He went on to say that the suburban campuses are on par with the Engineers and other prominent faculties and colleges at SAC meetings.

Difficult relations between SAC and the suburban campuses are not new. Anti-SAC sentiment has been a force in

Continued on P.3

New feminist newspaper to publish this Friday

Feminism is back on the newsprint at U of T.

This Friday, OtherWise rebuilt from money left behind by the defunct *U of T Women's Newsmagazine*, will be distributed around the campus.

Spokesperson Ingrid MacDonald, who says *OtherWise* wants to "initiate a feminist dialogue" on campus, said the paper's first issue will include a history of the fight for a women's centre on campus, the Women's Guide to the Galaxy, and a networking column of meetings and resources for women.

"We're having a good time," said MacDonald. "We want the campus to know about feminism."

Although the paper was created by a group of women, it encourages contributions from men, unlike its predecessor, which was explicitly restricted to women.

"We welcome new people," said MacDonald, but added that contributors should be aware that the paper has "an explicit agenda."

The *Newsmagazine* folded two years ago at least in part due to pressure from the Students' Administrative Council, which funded the paper but did not like its "women only" policies.

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THE ART OF NEWS
With Sunny Buskermolen,
Bureau Chief of the Ontario region of Canadian University Press. **FRIDAY NOON**
91 St. George.

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WED OCT. 10

T'AI CHI CH'UAN CLASSES held Wednesday evening until April. Pre-register for 6 p.m. beginners, 7 p.m. intermediates and 8 p.m. advanced in Room 101.

"JAZZ PLUS" presented by **MUSIC HART HOUSE** features **"TIME WARP."** Entertainment begins at 8 p.m. in the Arbor Room Pub. Arrive early.

INFORMAL DEBATES - A short series of debates in a relaxed setting held under the guidance of experienced coaches. Try your hand or hone your skills. Novices and experienced speakers welcome. Resolution: "A Place in the Beehive is Better Than a Place in the Sun" 8 p.m. Bickersteth Room (at top of third floor staircase).

THURS. OCT. 11

JUSTINA M. BARNICKE GALLERY opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye - fibre relief wall hangings. East Gallery: Susan Scott - works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday-Saturday 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.

ART CLASSES — THURSDAY EVENINGS 7:30-10:00 p.m. OCT. 11-DEC. 6 and JAN. 10-MARCH 14.
LIMITED TO 25 students so sign up early at the Hart House Programme Office (weekdays 10 a.m. - 5 p.m.). Fee: Students $40, Alumni $45. INSTRUCTOR: Diane Pugen emphasis drawing techniques, brush and ink wash.

MUSIC AT HART HOUSE—"NEW MUSIC SERIES" - ASPECTS OF MINIMALISM. Works by **STEVE REICH, TERRY RILEY, JAMES TENNEY** and **ANNE SOUTHAM** offer a variety of aspects of minimalist music. **ADMISSION FREE** to the Music Room for 8 p.m. Tickets not required for this series.

TOURS OF **HART HOUSE** will be offered several times this month for any student who missed the opportunity in September. Meet in the Map Room (turn right from the main entrance) at 1:00 p.m.

THURS. & FRI. OCT. 11 & 12

"HART BEAT" PUB NIGHTS IN THE ARBOR ROOM. LIVE "D.J.'S" WITH HOT MUSIC. DISCOVER HAPPY HOUR SPECIALS AND BONUS POPCORN AND DRAUGHT ON TAP - WINE AVAILABLE ALSO. MEET NEW PEOPLE AND DANCE TO THE BEAT OR BRING ALONG OLD FRIENDS. 8 p.m. to past midnight.

SAT. & SUN OCT. 13 & 14

CHESS CLUB'S TOURNAMENT TO QUALITY FOR "PAN-AM" -FOUR ROUND SWISS Competition (T/C 50 MOVES IN TWO HOURS). **N.B. WINNER** will play for **U OF T CHESS TEAM AT** Pan-Am Intercollegiate Chess Championship held in December. 11:00 a.m. Contestants are required to have picked up their Chess Club Membership Card from the Programme Office ($4 fee) prior to Oct. 13.

SUN. OCT. 14

MUSIC AT HART HOUSE — SUNDAY AFTERNOON CONCERT presents brilliant young violinist Chantal Juillet with William Aide, piano. Pick up two free tickets at the Hall Porter's desk upon presentation of your student card. Concert scheduled for 3 p.m. in the Great Hall.

FARM OUTING "CIDER 'N SONG" HAVE YOU BOUGHT YOUR TICKET YET? CHECK AT THE PROGRAMME OFFICE, 10 a.m.-5 p.m. $7 with bus, $5 without gives you two meals, cider making, hiking, orienteering, sauna. Buses will leave Hart House at 10:30 a.m. and are expected to depart from the Farm in the early evening. Book early.

MON. OCT. 15

ART FILM SERIES— FILMS BY AND ABOUT WOMEN-Two screenings; noon and 7 p.m. in the Meeting Room. **"NOT A LOVE STORY: A FILM ABOUT PORNOGRAPHY"** produced by Bonnie Klein and Linda Lee Tracy. Free Admission.

TAKE A TOUR OF HART HOUSE led by fellow students. Discover the hidden pleasures of the House. Meet in the Map Room-just right of the Hall Porter's Desk at noon.

MON. OCT. 15-FRI. OCT. 19

GALLERY CLUB DINING ROOM presents **"CANADIAN HARVEST"** All week a special menu is featured--Simcoe County Squash Bisque, Canadian Red Coat (served with N.B. Fiddleheads and P.E.I. potatoe waffles) and afters like Okanagan Valley Apple Supreme are only a few selections. Reserve at 978-2445. Dinner service is licensed under L.L.B.O. from 5:30-7:30 p.m. (Second floor, use east staircase.)

TUES. OCT. 16

MUSIC AT HART HOUSE — NOONTIME CLASSICAL. Stars Boyd and Butler, tenors, East Common Room at 12:10 p.m.

CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon - one o'clock; Betty Greenacre presents "Nature in Ontario." Meet in the Clubroom

WED. OCT. 17

"JAZZ PLUS" offers an evening of lively entertainment-hear the **GOTHAM CITY QUINTET** all night long. Arbor Room Pub from 8 p.m.

THURS. OCT. 18

INFORMAL DEBATES -debate in a relaxed setting under the guidance of coaches. All welcome to speak. Resolution "Fence Sitting Leads to Impotence." 3rd Floor Bickersteth Room, 8 p.m.

MUSIC AT HART HOUSE - NEW MUSIC 1984 presents "EX TENEBRIS" four Toronto composers perform unfamiliar contemporary music for piano, voice, flute and cello. Admission free. 8 p.m. Music Room.

HART HOUSE DEBATE part of the HOMECOMING festivities. RESOLVED THAT "WOMAN HAS MORE THAN COME INTO HER OWN." 8 p.m. Debates Room.

SAT. OCT. 20

HOMECOMING PUB —JAZZ NIGHT with JIM GALLOWAY GROUP in the Arbor Room. 8 p.m.

SUN. OCT. 21

ECUMENICAL CHURCH SERVICE with Chancellor George Ignatieff and former Chancellor A.D.B. Moore. Music Room 10:30 a.m.

TIME & PLACE

This column is a day by day listing of all student events and appears every Monday. We welcome any and all contributions. Announcements are free of charge and should be submitted by the Wednesday before. All contributions must be typed, double spaced.

WED — OCT 10

12:15pm JUDITH COHEN, Oud, Bowed Vielle The Sephardic Heritage: Songs in Judeo — and Medieval Spanish. in the Concert Hall, 273 Bloor St. W. (Free Admission)

4:00pm U of T MARKETING CLUB meeting in Croft Chapter House at UC. Guest speaker from Proctor & Gamble. Refreshments served. Non-members $4.00...All students welcome!

4:30pm ONTARIO PUBLIC INTEREST RE—SEARCH GROUP (OPIRG) General Meeting and informal information session. Come find out what OPIRG is about and how you can get involved. Hart House-South Sitting Room.

5:00pm VARSITY CHRISTIAN FELLOWSHIP Come on out to the fascinating conversation, culinary delights and thought-provoking studies at our World Awareness group as we look at the practical how-to's of prayer and devotions. See you at the International Student Centre, 33 St. George St.

7:00pm SCARBOROUGH CO-OP STUDENTS INTERNATIONAL DEVELOPMENT present speakers on Third-World development, including OXFAM, Crossroads International and Save the Children. Rm H-216, Scarborough College.

U of T APPLE COMPUTER USERS' GROUP: An informal meeting will be held in McLennan Physics Building, Rm. 111. Everyone is welcome. Please BYOC if possible.

SAC BOARD MEETING — Galbraith Bldg Rm 202. RECORD KEEPING for small business by Sheila McGarry of "Leggers". The Business Development Centre 1801 Eglinton Ave, W. Suite 221. Fee: $15.00 Registration and information — 789-2485.

7:30 p.m. CUSO INFORMATION MEETING: Learn how you can broaden your experience while contributing your skills in the developing world. Current JOB OPPORTUNITIES, working conditions, application and selection procedures will be discussed. In the International Student Centre, 33 St. George St.

8:00 p.m. A PLACE ON EARTH by Betty Jane Wylie, playing in the Glen Morris Studio Theatre, Oct. 10-14, with 2 p.m. matinee Sunday. Tickets: $3.00, Students/Seniors $2.00.

MAN WITH BAGS by Ionesco. Playing at the Hart House Theatre, Oct. 10-13. Tickets $7.00, Students/Seniors $3.50.

GAYS & LESBIANS AT U OF T will be having the Gay Community Appeal — giving a video presentation on its services to the Gay community. International Student Centre, 33 St. George St., third floor.

A PANEL DISCUSSION: PARLIAMENTARY DEMOCRACY — What should we do about it? Panelists: Donald MacDonald, Hon. Paul Martin, Hon. Robert Stanfield. Hart House Debates Room. Everyone Welcome.

THURS — OCT11

2:00 p.m. EDWARD ELGAR, 1857-1934: THE DEVELOPMENT OF A MUSICAL STYLE. Lecture presented by Dr. Percy Young, one of the world's leading experts on the composer Elgar. In Walter Hall, Faculty of Music, 80 Queen's Park.

4:00 p.m. SCM BIBLE STUDY. WHO IS THIS JESUS? A study of the Gospel of Mark. Gathering every Thursday with Rev. E. Frerichs to look at the Gospel of Mark. Sponsored by the Student Christian Movement. All Welcome! Hart House.

4:30 p.m. Want to see some fiesty action? Vic University Debating Union is holding a debate: B.I.R. "It isn't winning that counts it's how you play the game." Old Vic, Rm. 101.

5:00 p.m. VIC CHRISTIAN FELLOWSHIP meets in the Music Rm., Wymilwood, every Thursday.

Meeting for those interested in trying out for Men's and Women's Intercollegiate Alpine Ski Team. In Room 200 on the Second floor of the Athletic Centre.

SAC FREE FILM presents: THAT OBSCURE OBJECT OF DESIRE — Bunuel's masterpiece & Academy Award winner. Erindale, S-building 2072.

8:00 THE NEW SOCIAL EXPERIENCE the Vic Pub. The Great Vic Yearbook will be on sale in the foyer. 150 Charles St. W

9:00 p.m. MINERVA'S OWL presents: MOSE SCARLETT at the Innis College Pub.

TRINITY ROYAL SCOTTISH COUNTRY DANCING SOCIETY Seeley Hall every Thursday. All welcome. No beginners after October 4. Refreshments 50¢.

THE LESBIAN AND GAY ACADEMIC SOCIETY will be hosting a talk and slide show with Cyndra MacDowdall on "Images of Lesbian Sexuality". Rhodes Room, Trinity College.

"HEALTH AND HEALING — A BAHA'I PERSPECTIVE" Presented by the Local Spiritual Assembly of the Baha'is of Toronto at O.I.S.E. Room 2-211. The keynote speaker will be David Smith, M.D., and Dianne Kerr.

FRI — OCT12

4:00 p.m. SUDS — THE ENGINEERING PUB in the Sandford Fleming Cafeteria.

5:00 p.m. U OF T SWIMMING & Diving Intersquad meet.

7:00 p.m. REZNIKOFF'S presents a video pub at the UC Refectory.

SAC FREE FILMS presents: THAT OBSCURE OBJECT OF DESIRE at Scarborough, S-319.

7:30 p.m. MUSLIM STUDENTS' ASSOCIATION Informal discussion on "THE QUARAN, A GUIDANCE WITHOUT DOUBT" will be held at the ISC (33 St. George St.) Everyone is Welcome.

8:00 p.m. THE BLIND DUCK presents FM at the Erindale Pub.

JULIANNE BAIRD, soprano, presents works by Caccini, Snces, Rossi, Frescobaldi, Handel, Monteverdi, Scarlatti & Marcello. Accompanist, Colin Tilney, Harspchord. Walter Hall, Edward Johnson Building. Tickets $8.00; Students/Seniors $5.00. Box office open 12-5 p.m., Mon. - Fri. 978-3744.

9:00 p.m. ST. MICHAEL'S PUB IN THE COOP. COME WITH A ST. MIKE'S buddy and bring I.D. Happy Hour from 9-10:00.

SAT — OCT13

SCARLET AND GOLD COMMISSION presents a Float Building Party. Be a part of the spirit. All Welcome. Call 978-3820 for details.

10:00 a.m. UTCCF OUTING at Morningside Park. Meet at International Student Center, 33 St. George St. (For more information contact Raymond TSANG, 927-9129)

7:00 p.m. SAC FREE FILMS presents: "THAT OBSCURE OBJECT OF DESIRE", Med Sci Auditorium.

SUN — OCT 14

SUNDAY AFTERNOON LECTURES; 3:00 p.m. "SOCIAL LIMITS TO ATHLETIC PERFORMANCE" Bruce Kidd. BA, AMMA, Associate Professor of Physical and Health Education, U of T. Sports historian and former Olympic runner. Medical Sciences Auditorium. Doors open at 2:15 p.m.

MUSIC AT HART HOUSE — "Chantal Juillet, Violin. The Great Hall.

5:00 p.m. CJRT-FM RADIO will present a series of performances by outstanding students from the Royal Conservatory of Music. This week — ROMAN BORYS, Cello, plays works by Popper and Bach.

MON — OCT 15

9:00 a.m. QUEEN'S UNIVERSITY FACULTY OF EDUCATION INFORMATION SESSION in the Faculty of Pharmacy, Room 311. Pre-register. Career Counselling & Placement Centre, Room 416, 978-8590.

8:00 p.m. "ORNAMENTATION IN THE ITALIAN MONODIC STYLE" Part of a lecture series presented by JULIANNE BAIRD, soprano, on Baroque Vocal Technique. Royal Conservatory Concert Hall, 273 Bloor St. W. Admission: $8.00 per lecture, $30.00 for series. Students: $5.00 per lecture, $15.00 for series.

TUES — OCT 16

5-7:00 p.m. WINE & CHEESE at Woodsworth College, 117 St. George St. in the Lounge.

WED — OCT 17

9:00 a.m. - 5:00 p.m. FORESTRY CAREER DAY Held in the Medical Science Auditorium.

8:00 p.m. THE SUFI STUDY CIRCLE is holding informal meetings every week in the International Student Centre, focussing on the central tenets of the Sufi mystical tradition.

A lecture on "THE CHEMISTRY OF FLAMES: The Good, the Bad and the Ugly," a slide presentation on "The Solar System Beyond" and Stargazing in the Petrie Astronomical Observatory will be featured in an Evening with Science, York University, Stedman Lecture Hall "E". No charge for Admission.

Continued From P.1

suburban campus politics for the past three years, according to many observers.

Several campaigns for the SAC Presidency have been based on a feeling in the suburbs that SAC ignores the U of T's most distant colleges. Successful Erindale candidate Tim Van Wart and unsuccessful Scarborough candidate David Fulford ran for the SAC Presidency pledging a greater role for the suburban colleges.

Waite completely rejects the charge that suburban campuses are not getting "a fair shake". Consistent with this, he says SAC has doubled its spending for each campus from $5,000 to $10,000. SAC suggests that this move, coupled with the re-direction of stable funds, will benefit a greater number and variety of students on all campuses.

Waite thought some degree of inter-campus snobbery was inevitable, while Deborah Spencer, Assistant Editor of *The Underground*, Scarborough's newspaper, felt that the situation was more severe. According to Spencer, St. George students feel that their counterparts in the suburbs "aren't as smart" and make them feel unwelcome downtown. There is conflicting evidence as to the academic differences between the campuses. While the difference in admissions standards is only a matter of a few percentage points, administration statistics show that the probation rate for students on the suburban campuses is approximately twice the rate of St. George.

However, Barbuto felt that any of the elements of snobbery are restricted to members of the student body at large, and does not include SAC.

Gail MacDonald, President of the Erindale College Student Union, feels that efforts are being made to bridge the gap between both the student governments and the students themselves. MacDonald has initiated a new program aimed at tightening the relationship between SAC and ECSU, which includes the installation of a staff information desk at Erindale, and frequent trips by her to the St. George campus.

MacDonald also feels that SAC has retained its traditionally negative attitude which tends to perpetuate the idea that Erindale is insignificant in SAC's eyes. She cited a particular example of that lack of consideration when SAC began an important meeting without waiting for Erindale's representatives to arrive.

In conclusion, MacDonald said that while she understands the various monetary and geographical limitations of SAC, she also feels that with a more co-operative spirit, major breakthroughs are within reach. Put simply, she believes that improved attitudes are preferable to a bigger budget.

Attitude, however, is just what Linda Quirk, Vice-President of Corporations at SAC, believes in fact to be improving. Often working in conjunction with representatives from all three campuses, Quirk has been trying to create new SAC programs to overcome problems.

These programs include the establishment of suburban committees consisting of the eight suburban SAC representatives, the Finance and Services Commissioner and Quirk herself. These committees are responsible for distribution of the newly allotted $10,000. This particular program is intended to establish stronger ties between the three student governments.

Other improvements being proposed by both Quirk and the Suburban Committees include the extension of inter-campus shuttle bus services and the newly-adapted stipulation that all Project Aid events (i.e. Cult Awareness Week) must be open to students of all three campuses.

In response to complaints about SAC's lack of communication, Ms. Quirk pointed out that to effectively keep up fluid lines of communication, an equal effort on the part of SAC, ECSU and SCSC is necessary.

CORRECTION

In a news story on September 29, 1984 concerning the Cult Awareness program on campus (September 17-21), *The Varsity* reported that a Boston attorney, Michael Flynn, criticized L. Ron Hubbard and the church he founded, the Church of Scientology, for being modelled after the Gestapo and SS of Hitler's Germany. *The Varsity* also reported that Mr. Flynn had alleged that there was over two million dollars in Swiss banks all going into Hubbard's pockets. Through its solicitors, the Church of Scientology has complained to *The Varsity* that the statements of Mr. Flynn are erroneous. Accordingly, *The Varsity* retracts the statement and apologizes for any embarassment or injury the report may have caused the Church of Scientology.



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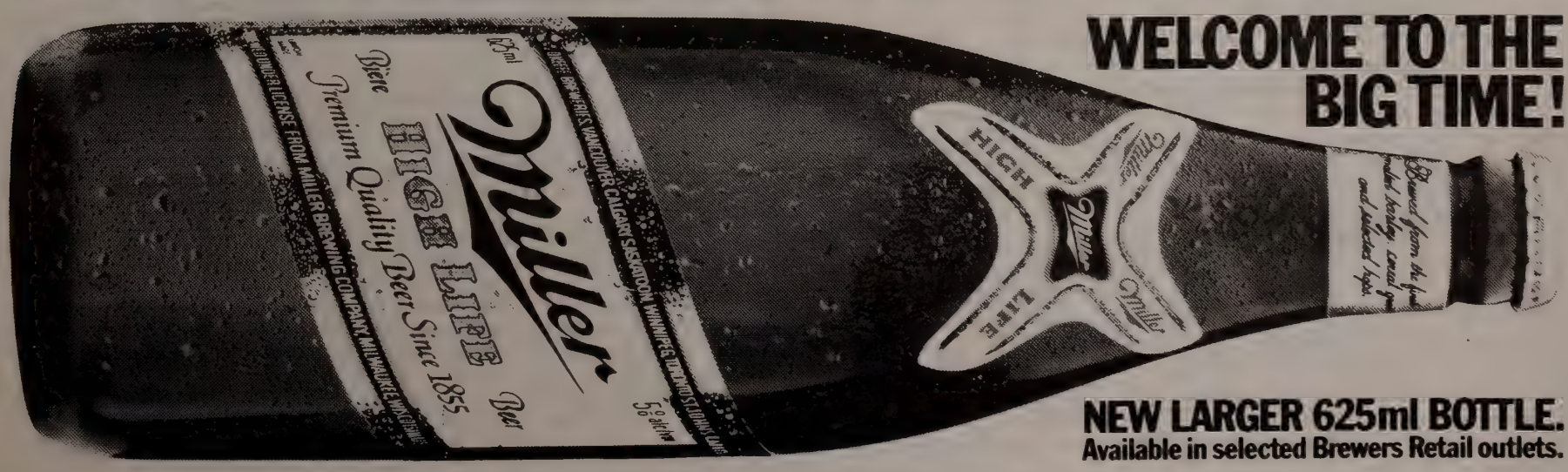
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"Everyone keeps pulling on my zipper."

—repeated whine of notoriously oversexed former City Editor

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

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Davis Departs

After thirteen years as Premier of this province, Bill Davis is stepping down. We will not be sorry to see him go.

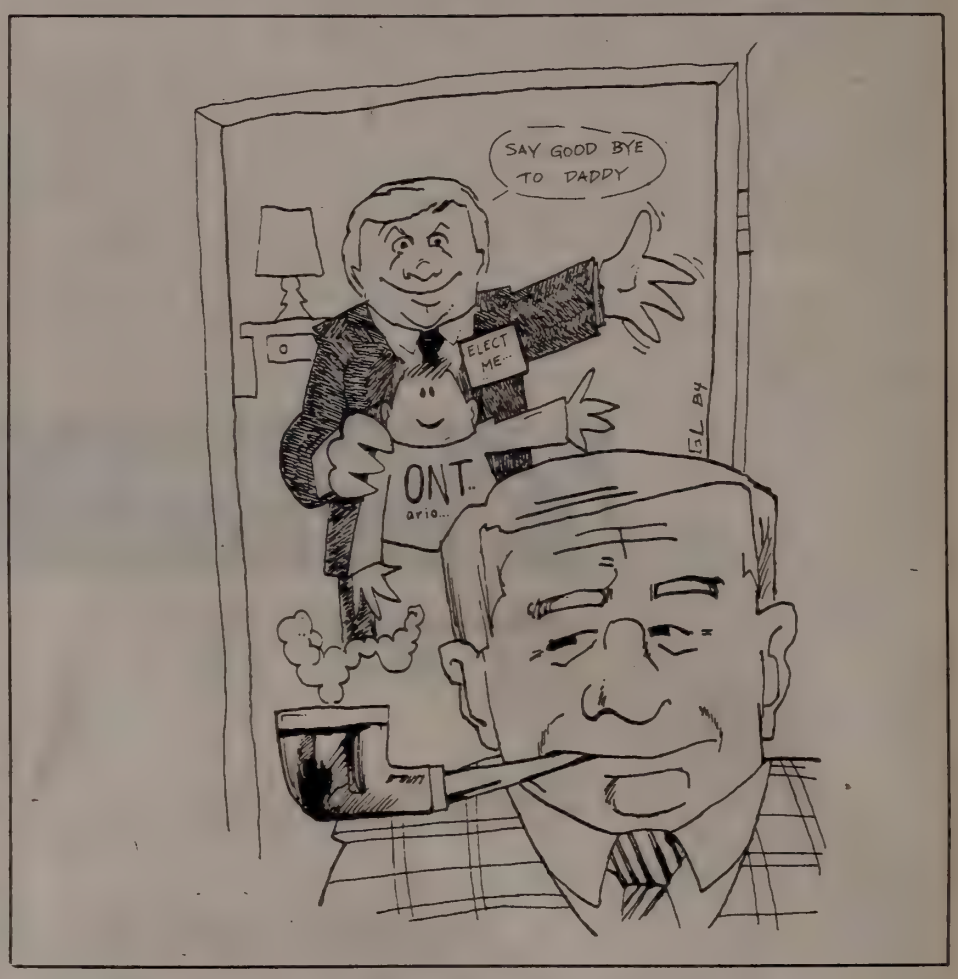
Not to question the man's character or personal integrity, only his political integrity. For Davis was a master of political pragmatism; for years he maintained his grasp of power in Ontario by acting as a sort of benign dictator, to which there was no real opposition. How could there be, when Davis continually embraced his opponents and thus diffused their attacks?

Davis' politics were not framed by any clear ideology; for Davis, opportunism was the key. Whether the situation called for reversing a previous policy regarding funding for Catholic schools, or for setting up the Grange Commission on baby deaths at Sick Children's Hospital in order to get the most political mileage out of a potentially dangerous situation, Davis' Tories were ready and willing. The policies suited the times to a tee—when Davis was Education Minister, he favoured massive increases in post-secondary spending. Now, when times are tougher, Ontario is notorious for its lack of support of post-secondary institutions. Doesn't Davis have any firm beliefs regarding the matter? None, it would appear, that might affect policy decisions.

Davis, devoid of potentially undesirable ideological baggage, ultimately gained support by virtue of an image. Beefy Bill, the good ol' boy from Brampton, the husband, father and ex-football player who believed in traditional values and led a moderate social life, could be trusted by the voting public. The brainchild of advisor Norm Atkins (builder of the Big Blue Machine), the revitalized Davis image of 1981 appealed to rural Ontario, yes, but also to those who fancied a father or uncle in politics.

And now Davis leaves to spend more time with his famous family. He departed in classic style—with enough public support from the Catholic schools decision (as well as from the visits of the Pope and Queen) to almost ensure the glory of his successor.

One only hopes that this successor (be it Roy McMurtry, Larry Grossman or one of a host of others) has the decency to support Tory policies with a political ideology. After all, it would be nice to have a real choice in the next provincial election. And though any non-Tory government would doubtless have trouble lasting very long in a patronage-built Conservative-controlled province, it would be gratifying at least to see a 1985 election based on real issues as opposed to personality.



Night Games

Last Thursday's drubbing at the hands of the York Yeomen proved that our Football Blues have to make room for a new kid on the block who has certainly come into his own. It also proved that U of T loves Thursday evening football games.

Remember the crowd? 10,500 enthusiastic fans chose the Blues vs. York over baseball play-offs and came out despite extremely cold weather. Now remember all of the rest of the Blues' home games to date? On sunny Saturday afternoons perhaps 1,500 would take time out for a game.

The York-U of T grudge match has always drawn numerous fans, even during years when weak York teams could hardly make it into a rivalry. Last year the game drew 6,500 fans and the game was a given; Toronto slammed York 49-7. The game draws fans not so much for the rivalry as for the favourable time; the confrontation is always held at night.

Granted this year's York-U of T cross town meeting was a true rivalry and this doubtless had something to do with the attendance boost. At least 5,000 of the fans, dare we say more, came in from York for the game. But even with 5,000 home town fans, such a turnout is at least triple the normal attendance figures. The pattern augered well for strong support for the Blues should they schedule more evening games next season. Most of the crowd at the game headed for post-game celebrations at college pubs—spreading infectious enthusiasm for the Blues across the campus.

Publicity coordinator Brian Heaney says that the sports information office puts out over 15,000 posters and handbills for every home game but the response, except for Thursday's game, has been dismal. He says "we're doing everything we can think of." But one thing you can't do is drag people out to a game that's held at an unpopular time. Given that U of T is a city campus where life virtually stops on the week-end, it would only make sense to hold a football game on perhaps the most popular social night on campus, Thursday.

Thursday's game should make it clear to the athletic administration that if they want support for the football program the crucial first step must be to schedule evening games.

LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

More Jealousy

Your editorial of Sept. 24 (Jealousy) — which combined whining about last year's rejection of "the people" of your proposed fee increase together with a malicious kick at our head of state — was more autobiographical than you likely suspect.

It is true that while in Canada Her Majesty says nothing "pelting." This she leaves to young revolutionaries like yourselves. The message she brings is one of assurance and hope. Unlike your own words, there is no bitterness or resentment in what she says. You seem honestly twisted by the base desire to eat and drink all you want, have lots of nice clothes, and you receive the love and adoration of the many. Do you recommend these as goals in life? Your criticisms suggest that you do. This also brings into question either your claim to having no need for food or your claim to the status of "journalists."

Furthermore, you have your many sins confused. What you feel towards Her Majesty is envy, not jealousy. Things must get blurred there at 91 St. George. I understand.

David C. Innes
Victoria College

Beer Tap Follies

There has recently been a case where the executive of SAC — under the initiative of Craig Morrison and SAC Vice-President Linda Quirk — have decided to call the Metro Police in order to press charges against the Engineering Society's President William Hollings and two other students. The reason they threatened to press charges is because Engineers had a beer tap in their possession, and were holding it for ransom until a $200 donation from SAC was made towards Cystic Fibrosis (CF).

What saddens me the most is that SAC, which is supposed to represent the whole campus, has resorted to threatening criminal charges against the leader of a faculty. It is obvious that the reason for the ransom ws to create some spirit within SAC so that they might take action in either donating the $200 to CF, or for them to come up with their own ideas to retrieve the beer tap. (They could have easily found it since it never left the Engineering Society Offices).

The fact that they even considered some legal action reflects something wrong in their attitudes, and that is certainly a way to show their incompetence. How can any reasonable representative begin the year by alienating a group which is responsible for promoting most of the spirit on campus, and everyone knows we sorely need it.

In engineering, we held our

Continued on P.5

Important **Staff Meeting** tomorrow, **4 PM.** Screenings of sub-editorial candidates, among other things.

Nominations are being accepted for the position of **Staff Representative** to the *Varsity* Board of Directors. Nominations close Fri, Oct 12, 1984.

Applications are still being accepted for the positions of **Science Editor, Features Editor** and **Production Assistant.** Deadline for applications is **Thursday, Oct 11 1984.** Elections will be held **Thurs, Oct 18 1984.**

The nomination period for *Varsity* Board of Directors representatives for Erindale and Professional Faculties has been extended to **Thursday, Oct 18 1984** at 12:00 noon.

Reagan as King a certain folly

By SUSAN ELLIOT

Ms. Elliot is a Woodsworth student and former high school teacher

The picture of King Ronald the First walking imperially into congress with his crown is both a comic and treasonous one. And yet to the young student of history and politics who reads with disbelief reports of a landslide victory for the Reagan Administration in November perhaps it is not too far-fetched.

Despite Reagan's inability to decrease soaring deficits and unemployment, his popularity has never been greater. Voters do not even wince at Democrat commercials outlining Reagan's cutbacks in social programming, not to mention the administration's lack of economic and environmental scruples.

One example of jutifiable concern is the record of the E.P.A. (Environmental Protection Agency). The department was first run by James Watt who by comparison made Reagan look like Ralph Nader. Only 6 of the 546 "priority" toxic waste dumps scheduled for immediate clean-up have been cleared and reports show that non-compliance with major air and water pollution laws is allowed to run at nearly 80%. Acid rain has received little more than a promise to do more research on the problem, when we in Canada know very well what the problem is and what it is doing to fresh water on both sides of the border.

However, these issues are only the beginning. There are many other examples of the failure of Reaganomic medicine. Why then does America want the prescription refilled? This question has been raised and answered all over the States from the Johnny Carson show to Washington this week: Mondale is dull. Reagan, apparently, is not.

COMMENTARY

Discussion seems to indicate that the people desperately desire soimeone who embodies America's image of itself. Reagan seems to be a man with all the brash bias and panache that has that country swaggering in a way it has not done since VietNam. The Olympic fervor is submitted as exhibit A. And, as John Turner will surely attest, we cannot underestimate the influence of the media, especially television. If we do not like a politician's mannerisms, the sound of his or her voice, or even the cut of his or her hair or suit, we are likely to ignore policies and petulantly take our votes elsewhere.

Writers and researchers have postulated that it is highly unlikely that either Lincoln or even Sir John A. Macdonald would have been voted into high office today because of their "less-than-movie star" appeal. Thus we search for the beauty for the television address and the beast with the wit and strength to lead a government. Often what we vote in is a strange and sometimes terrible mixture of the two.

With an eye towards recent history, Churchill wrote of the void and disunity experienced by the German people after World War I. Some of the leaders realized that a non-partisan symbolic leader representing continuity with the past and the ideals of democracy could sustain the country through the post-war period. As a result, they propped up the aging Marshal Hindenberg for a few years. But as we all know too well, another symbolic leader who filled the people with pride and patriotism after a defeat in war resulted in chaos for us all.

Because of this problem of leadership, some countries attempt to divide up the duties. Spain, Britain and Sweden all have a monarch as well as a government, but these countries have a long historical base upon which the role of the m onarch has evolved. With its revolutionary beginnings, the idea of a constitutional monarchy should be abhorrent to the ear of every citizen of the American Republic. And yet, their infatuation with Reagan's showmanship and regal bravado seems to contradict this.

Of course, no one considers Reagan to be a demagogue in any way similar to Hitler, and thankfully, the American system of checks and balances of power reduces the effects of the follies of ill-chosen presidents. But governments cannot work effectively towards real peace and stability in the world when the public is beguiled by glitter. Americans should forget about wanting a King in a carriage and worry more about who is in the driver's seat.

Continued From P.4

drive for CF on our only Orientation Day. We thought the initiative of moving this event to this day would be carried through in the other faculties. SAC received a letter from the Engineering Society at the end of last term about promoting this event. I have yet to receive a reply from any SAC representative about joining our fundraising for CF.

Luis Alegre
V.P. Activities
Engineering Society
University of Toronto

Handbook Harangue

Once again, the editors of the revered *Varsity* Handbook have demonstrated what little they know about other publications on campus or about themselves. This particular article is condescending in tone; it continues a shameful *Varsity* tradition.

Instead of trying to promote the advantages of getting involved in University of Toronto Media, *The Varsity* has glibly and thoughtlessly added to that horrible student affliction: apathy. By ridiculing the quality of production, layout, editorial focus and direction of just about every other paper on campus, the *Varsity* appears to infer that the only "real" paper on campus to read or write for is *The Varsity*. The very existence of all these publications suggests that the 105 years of *The Varsity*'s experience has done little to serve the needs and wants of these college constituencies.

The greatest fraud perpetuated by this year's *Varsity* Handbook is the suggestion that the drawbacks of previous years (committed by these "Don Quixotes" as you call them) will go unchanged. IS TODAY'S STAFF OF *THE VARSITY* THE SAME AS 105 YEARS AGO? OF COURSE NOT! Staff and Editors change every year. And every year is uniquely different, good and bad, and that is the excitement, challenge and satisfaction of participation in student media.

It is my belief that you will serve the students of University of Toronto better if you were to dwell on the advantages of getting involved instead of taking childish potshots at the efforts of others.

Make no mistake. The Underground and I still hold *The Varsity* in the highest esteem; you are an institution at University of Toronto. Without the help of *The Varsity*, the Underground may not have come about, back in '82. For this help, we are still grateful. Yet it is unfortunate that every year you should wish to blacken the outlook of so many. The damage you may have done is incalculable. So next time you wish to comment on student apathy, remember your Handbook.

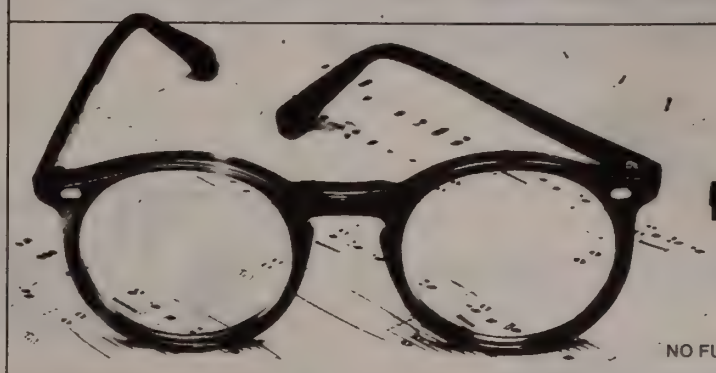
Regards,
John D. Fox/B.A.
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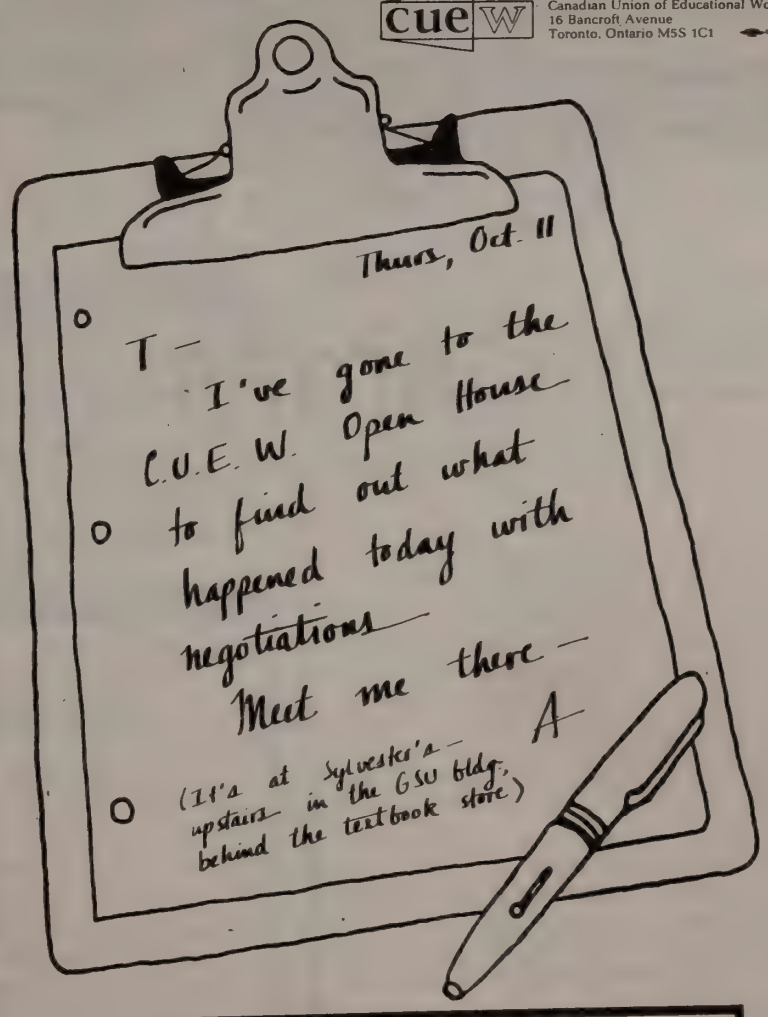
Along with many other members of this University, circumstances oblige me to eat quite regularly in the cafeteria of the Medial Sciences Building. The decor of this cafeteria is austere, being comparable in comfort to the surroundings of a hermit living in a cave in the high Himalayas. Recently, the contract for operating the cafeteria was given to a new caterer. On the first day of classes, many changes were evident. The most noticeable was a sharp rise in the price of a number of items. For example, the cost of a large cup of coffee had increased from 45 to 55 cents. This stimulated me to determine the cost of a similar cup of coffee in the Ontario Hydro Building: it was 47 cents. Moreover, volumetric analysis re Moreover, volumetric analysis revealed that the capacity of the large cup supplied in the Hydro Building was 300 mL, whereas that in the MSB was 250 mL. (Observations of October 3, one experiment, no duplicates). Similarly, the cost of a large bran muffin (a particular favorite of mine) had jumped from 50 to 80 cents. In all fairness, qualitative analysis has suggested to me that the weight of the large muffin now available for 80 cents may be somewhat greater than that previously supplied for 50 cents;

Continued on P.7

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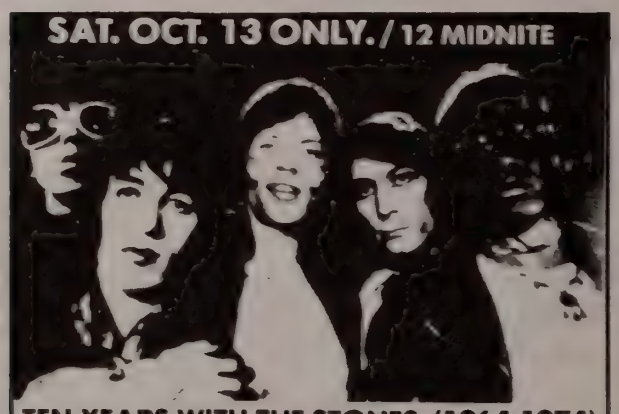
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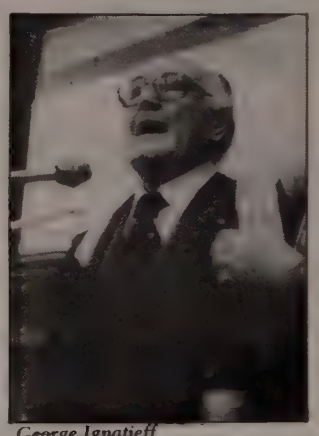
Ignatieff discusses Peace Studies

Should enable students to cut the jargon and start to lobby

By DENISE SCOTT

George Ignatieff wants an Interdisciplinary Peace Studies Program at U of T which will allow students to "break through the fog, euphemisms and technological jargon" of nuclearism and give them the knowledge they need to lobby for peace.

The U of T Chancellor and former Canadian Ambassador for Disarmament made his remaks at this year's first University College Peace Lecture, also sponsored by Science for Peace and partly financed by the Department of External Affairs.



George Ignatieff

A self-proclaimed Idealist, Ignatieff hoped not to scare people but reminded us that in a nuclear confrontation between the superpowers, Canadians could not escape. The most direct exchange route for missiles between the USSR and USA is across the Canadian arctic.

Ignatieff hears the most dangerous recent development in the East-West struggle is the extention of warfare preparations into outer space in "Star Wars" fashion. He explained that satellite systems provide vital information needed to secure national defense; providing surveillance and warning against a possible strike. The implementation of proposed anti-satellite weaponry would break down the network of communications between Russian and the U.S. They would, in effect, "blind each other" to one another's activities, a situation neither would benefit from.

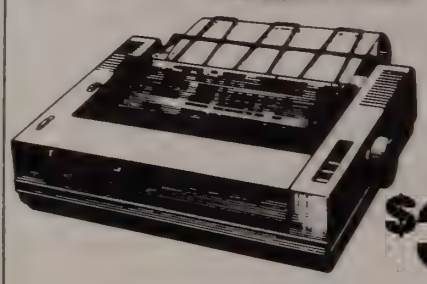
The Chancellor believes that we should not rely on the bureaucracy to find solutions to peace issues. Studies aimed at examining solutions are particularly suited to the university curriculum, he said, and it is up to them to play a leading role in the promotion of peace.

"We must bring public opinion to bear on our politicians. Peace is largely a political problem."

In an atmosphere of restraint and government underfunding, universities must now compete with other organizations for support of their programmes. Peace studies will be no exception, said Ignatieff, but despite the setbacks, efforts are being made throughout universities in North America and Europ to promote their programmes. To date, however, there are none available to students who want to study in Canada. The first chair of Peace Studies in any Canadian institution was set up this January at University College, but students who want to pursue their degree in the programme will have to wait for further funding. Professor Anatol Rapaport, the first holder of the Chair, is presently designing a challenging

Continued on P.7

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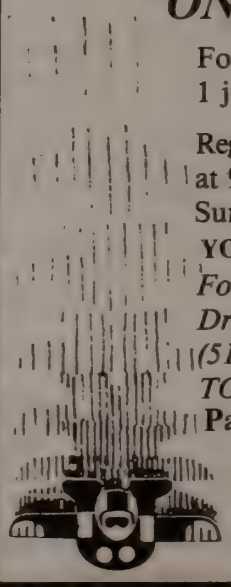
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Continued From P.5

however, for reasons beyond my control, I could not obtain an old muffin to confirm or deny this impression. Anyway, the price of my breakfast (I am a creature of habit) had escalated from 95 cents to $1.35. I personally found this difficult to reconcile with the 6 and 5 guidelines, to which many of us are apparently subject. The situation must be more galling for the majority of students, who are presumably struggling on tight budgets.

Other qualitative indices, too numerous to mention, suggested — to put it as kindly as possible — that there has been no recent increase in the quality of the meals. Widespread dissatisfaction with the state of affairs was attested to by the numerous individuals who signed a petition protesting the prices and quality of the food served. An alarming rumour that I have heard is that the change of management was accompanied by an appreciable drop in the wages of the employees of the cafeteria who chose to stay on after the change of management.

It would be of interest to know what the policy of the University is regarding the numerous cafeterias on campus. Is it to maximise its financial return from them at all costs, or to provide sociable environments for intellectual and other discussions where decent food can be obtained at reasonable prices from employees paid living wages?

Sincerely yours,

Professor R.K. Murray

Continued From P.6

curriculum in which he will encourage students to approach their studies from different perspectives.

"Conventional methods of warfare and rising economic problems deserve examination in any studies concerned with peace," he said.



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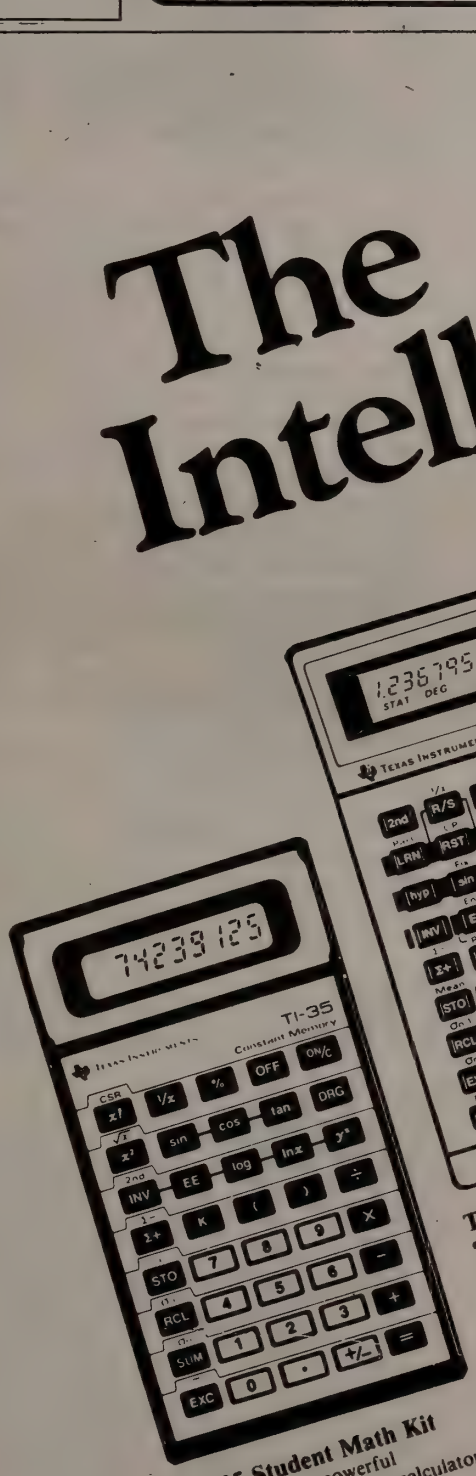
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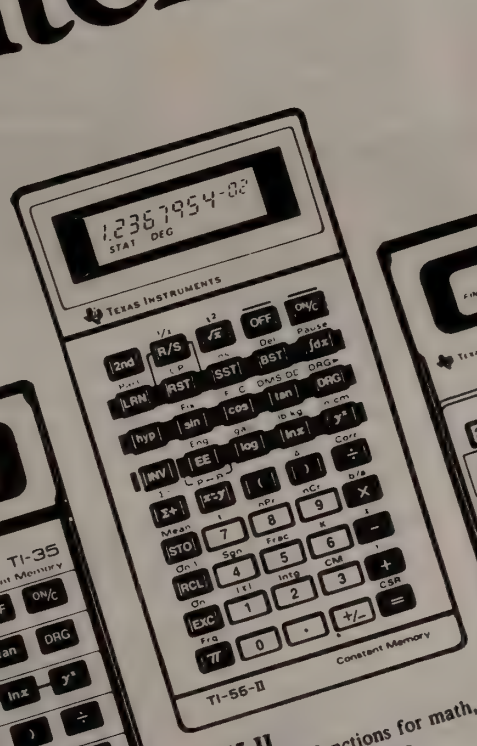
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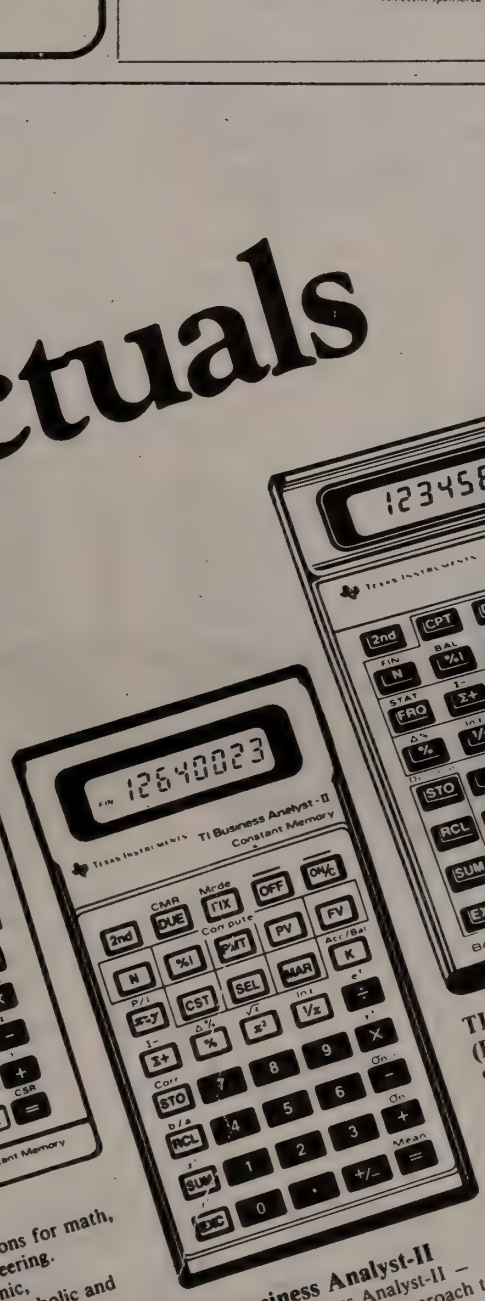
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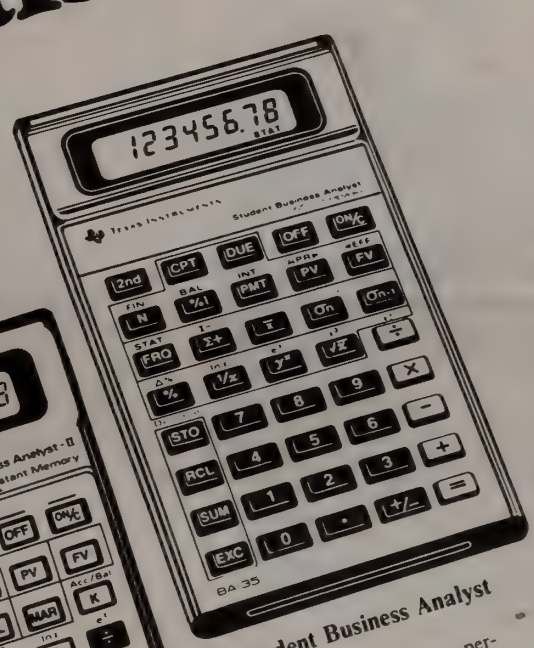
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the review

Harbourfront's Host Of Authors

BARBARA MENDEL
DAVID JOHNSTON

There are those who continue to find Canada a laughable, if not downright embarassing, cultural wasteland. A quick look at Toronto's art calendar for this year (for Toronto is, after all, the hotspot of this supposedly Philistine nation we call home) would seem to shatter the argument our culture's detractors would confront us with. The past June saw Toronto hosting one of the most impressive showcases for the performing arts anywhere with the International Festival. And it has been hardly a month since the Festival of Festivals, a film extravaganza to rival the world's finest.



Atwood opens Festival

Mention "Canadian Literature" to any of these critics of Canadian culture and they'll look you straight in the eye with such condescending sympathy and say nothing, implying that you're obviously too far gone or worse, a patriot. All next week at Harbourfront, the **International Festival of Authors** will give you an opportunity to rub shoulders with this snobbish, cosmopolitan literati as some of Canada's finest indigenous authors hold their own with the big guns of international writing. The Festival should keep both the patriots and the expatriates happy with readings (in English) by authors ranging from our own Margaret Atwood to the Soviet Union's Yevgeny Yevtushenko.

The Festival's readings start off on Monday with the leading voice in Canadian letters (female or otherwise), Margaret Atwood, who, if you can get past her monotone delivery, should prove to be one of the highlights of the week. At the end of the week, closing the festival, Susan Sontag, the grande dame of American critics, will put in an appearance. On Tuesday, Fay Weldon will be launching her new novel, *The Lives and Loves of a She-Devil*, which should be entertaining while most likely outraging both feminists and critics, who question her validity as both "serious" author and feminist.

The big draw of this year's festival is without doubt the Soviet poet and novelist Yevgeny Yevtushenko. Something of a pop idol in his homeland, Yevtushenko has been drawing a goodly amount of interest in the West these days owing to the publication in English of his first novel, *Wild Berries*. Yevtushenko is in the Soviet Comintern's good books thus allowing him the freedom to travel to festivals such as this one. Yevtushenko may be Party approved but that doesn't keep him from directing gentle criticism at the powers that be, so he should prove an interesting speaker. Yevtushenko will be appearing Tuesday evening along with Fay Weldon, Rodney Hall from Australia, and the other Canadian entry at the Festival, Quebecois Gerard Bessette.

Equally interesting from a political point of view is Nadine Gordimer, the South African novelist and short story writer, who will read on Wednesday on the same bill as award-winning French playwright and novelist Yves Navarre, who has been described as a latter-day Andre Gide. Gordimer started out writing more or less innocuous stories concerning the lives of the South African establishment, but over the years has come out strongly in criticizing her country's apartheid policies. She is definitely high up on the list of readings to attend at this year's Festival.

You only have to look at the schedule for this year's **Harbourfront International Festival of Authors** to get an idea of the wide range of nationalities, styles and characters to be seen. From Scottish poet Alastair Reid and American chronicler of the alcoholic and doomed never to succeed, Raymond Carver to Brazilian novelist Moacyn Scliar and Swedish novelist Lars Gustafsson, who has been described by John Updike as the end result "if Susan Sontag were to meet Woody Allen." Woody won't be there next week, but Susan Sontag most certainly will.



Sontag gives final reading

So, keep your calendar open next week in order to hear the works of the foremost voices in literature today read the way they were intended to be. And bring down those dogeared volumes from the shelf since I'm sure most of the authors will be signing their books after the readings. And if this isn't enough to capture your interest and attendance, you surely won't want to miss the sparks when the cosmopolitan literati take on the patriotic CanLit crowd.

FESTIVAL READINGS

Monday, October 15: Margaret Atwood (Canada), Lars Gustafsson (Sweden), Franz Innerhofer (Austria), John Wain (England).

Tuesday, October 16: Gerard Bessette: (Canada), Rodney Hall (Australia), Fay Weladon (England), Yevgeny Yevtushenko (USSR).

Wednesday, October 17: Tess Gallagher (USA), Nadine Gordimer (South Africa), Earl Lovelace (Trinidad), Yves Navarre (France).

Thursday, October 18: Thea Astley (Australia), Hugo Claus (Belgium, Moacyn Scliar (Brazil), Robert Stone (USA(.

Friday, October 19: Angela Carter (England), Raymond Carver (USA), Alastair Reid (Scotland), Gerard Reve (Netherlands).

Saturday, October 20: Homer Aridjis (Mexico), Janet Frame (New Zealand), Pentti Saaritsa (Finland), Susan Sontag (USA).

The Jigsaw Men - Together Again

CYNTHIA MACDONALD

Blame it on increasing age, but Laurence Olivier doesn't seem to have been up to making movies for the thinking man of late. Some

FILM

of his recent films (viz *Marathon Man* and *The Boys from Brazil)* have been so richly adventuresome they bordered on the ridiculous; and his latest, though shockingly low on production values and teeming with frayed ideas, continues in the same amiably silly vein. In **The Jigsaw Man**, Olivier proves his possession of a sense of humour which allows him to fit well into a cheapo spy thriller. He's not overacting in this one, just filling the demands of Jo Elsinger's swashbuckling script. Goodbye Sir Laurence - Hello Larry.

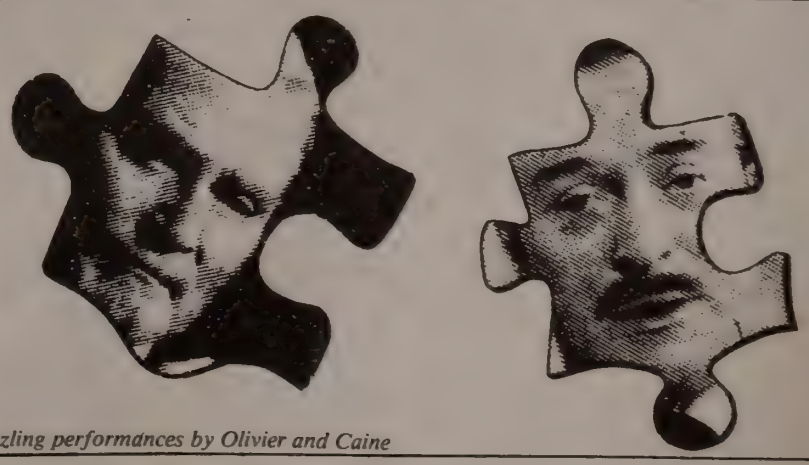
The real star of this nice bit of tripe is Olivier's heir apparent and *Sleuth* - mate Michael Caine, who doesn't fare quite so well as a British spy turned Soviet informer named Sir Philip Kimberley. The name, of course, is a twist on Kim Philby, and one wonders throughout whether Eisinger (by way of Dorothea Bennett's novel) really thinks that's a clever disguise or whether she's in on the silliness of the joke. I'd prefer to take the latter approach, and apply it to the rest of the movie, since the whole business is so goofily obvious - right down to the "special cameo appearance" of Eric Sevareid. as (let's not scream typecasting) a newsreader.

But back to Kimberley, who at movie's opening is a 62-year-old drunk who's worn his welcome in Moscow. His Russian superiors decide to rejuvenate his talent for espionage by having him undergo plastic surgery and come out looking - this is one Russian secret we *have* to get our hands on — exactly like the male lead in *Blame it on Rio*. Then it's off to Blighty for the spruced-up spy where he's been assigned to fetch some documents he had authored while head of Her Majesty's Secret Intelligence. The man who has replaced him in this capacity is wise codger Admiral Scaith (Olivier) who seems only too happy when his old pal Kimberley decides to escape from his Soviet duty and resettle in England.

Why he's so happy is a bit of a mystery, since the two had been rivals over both the aforementioned job and a comely woman - both of which ended up as Kimberley's property. Incidentally, Scaith is required to impart these reminiscences in classic B-movie fashion; his storytelling appears to be for the benefit of the audience and not at all for that of his onscreen interlocutor. "Ah yes, Annabel...." he mutters, reminded by the camera of the coveted lady: "Beautiful Annabel....only one way out for her; the high window." Annabel's daughter (and Kimberley's) is still around in the talentless form of Susan George, who happens to be in love with the villain (Robert Powell). This fellow's so blancmange you'd never know you weren't supposed to like him were it not for the deliciously wicked performance of his employer, James Bond veteran Charles Gray.

The Jigsaw Man struggles throughout, as a matter of fact, for that Bond-like quality, with good actors in lieu of a suave leading man. But the action scenes are cheaply executed, the camerawork is low-grade, and the promised acting isn't all delivered. Olivier, as mentioned previously, is fine; but Caine, as mentioned previously, has problems with the savvy secret agent role. He's been so used to playing addled drunks lately (*Educating Rita, Beyond the Limit*) that he appears uncomfortable playing a man who has a few of his wits about him.

For all its flaws, **The Jigsaw Man** still comes off as a movie with a personality, which is saying a lot. Its only real weakness is Caine's performance - all the other rotten ones seem to be perfectly at home, along with all the overblown words and pictures. A bad movie, yes, but a good review; for while the presence of its two lead actors will mislead the public terribly, this one has to be recognized for what it is - a nice, humble scrap of schlock.



Puzzling performances by Olivier and Caine

Ailey Americana

JANET MILLAR

The Alvin Ailey Dance Ensemble was established in 1974, a direct subsidiary of the Alvin Ailey American Dance Center, to provide promising scholarship dancers with a learning ground. Now a fifteen member group, the Alvin Ailey Dance Ensemble exists as a second company, performing in areas where the Alvin Ailey American Dance Theatre is unable to perform for technical reasons.

DANCE

The Alvin Ailey Dance Ensemble performed last week as part of the Ford dance season at Harbourfront's Premiere Dance Theatre.

Summer Dance I opened the show containing cool, pristine movements. Although a duet, danced by Ray Tadeo and Ruthlyn Solomons, the dancers showed a calculated attempt to cleanly execute movements and maintain their distance from each other. The second duet danced by Ray Tadeo and Adrienne Armstrong, *Summer Dance II*, echoed the basic movement sequence seen earlier, this time radiating heat. The choreography which was once stale and uninteresting in *Summer Dance I* now came alive, responding to both the music and the dancers.

In *Congo Tango Palace* , the choreographer Talley Beatt set "an imaginary ballroom in Spanish Harlem." An exerpt from "Come and Get the Beauty of it Hot," *Congo Tango Palace* presented movement qualitites reminiscent of hispanic ghettos. Against a blood red flooded stage, the men emerged in black jazz suits and the women in tight fitting red and orange dresses which flared at the bottom. Flamenco stamps and matador-like raised arms predominated the piece. An effective movement motif employed was the use of a pirouette to propel the dancer towards the ground, ending on the knees in a back bend. A very agressive piece, definitely a distant relative to West Side Story.

The final piece of the evening, *Blues Suite*, was choreographed in 1958 by Alvin Ailey as a direct result of "blood memories in the little town in Texas where I lived until I was twelve." Although it "expresses a lot of anger;" humour and despair co-exist throughout the suite. The music used was a traditional arrangement by Brother John Sellers and provided themes such as "Been down so long/Getting up don't cross my mind." The outstanding crowd pleaser of the show came appropriately at the end of the show in the ninth piece of the suite. *Good Morning Blues* existed as a lively revel in movement dominated by the comic actions of one dancer, Adrienne Armstrong. Armstrong, resplendent in jerky uncoordinated movements, was unable to see out from beneath her feathered hat, nor was she able to gather her act together. Deliberately and continuously missing her cues, stepping on other dancers' feet and performing creative solo improvisations, Armstrong intensified the enjoyment of movement that this piece celebrated.



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record reviews

ROHINTON MEDHORA

General Public
All the Rage
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Very few bands have the coùrage or the conviction to quit while still at the top. The much acclaimed Jam did just that, and came right back even more forcefully - although in a completely different musical direction - with Paul Weller's Style Council. After three fine albums (four with the compilation set), the English Beat, too, broke up in the summer of '83. This, the debut album from the first major project to arise from its ashes, picks up where the Beat left off.

The pace on *All the Rage* is considerably slower than the freneticism of "Twist and Crawl" or "Mirror in the Bathroom;" rather, it is more akin to something off *Special Beat Service*. Ex-Beats Ranking Roger and Dave Wakeling, with the help of such luminaries as exiled Clash guitarist Mick Jones and the horn section from Aswad have made an album that largely manages to live up to its title. The production is as clean as it can be without compromising, well, the beat. Featured songs include the first single, "General Public" (but not its flip-side, a neat instrumental called "Dishwater"), "Hot You're Cool," "Tenderness," and a real rap gem, "As a Matter of Fact." That last piece contains such observations as:

Its a matter of order,
Its a matter of class,
First to get told
Are the last to get asked,
Just watch your ass
When the buck gets passed.

Also: *"I m hopping mad 'cos the bland lead the blind."* Would that were true! We may be blind, but the war mongering cowboys, imams, and iron ladies that lead us are anything but bland. That discussion, however, belongs in a Gil Scot-Heron review.

The album succeeds at different levels - emotionally, intellectually, as a dance record, and as a "comeback." A North American tour is planned for **General Public** in the months ahead. The real winners in all this are of course, (I have to get this in) the general public.



NEIL GUTHRIE

Connie Kaldor
Moonlight Grocery
Coyote Records

In the field of female singer-songwriters the comparison that the recent charts have made obvious is that between Jane Siberry and all comers. *No Borders Here* has been phenomenally successful and Siberry is now a Major Artist and the new point of reference, a bench-mark by virtue of current market trends. But, because Siberry's quirky electro-folk for the yuppies wears pretty thin after more than two spins on the turntable, **Connie Kaldor** fares well in a back-to-back comparison. Her forthcoming LP, *Moonlight Grocery*, is a solid effort, and even an excellent one despite its occasional weaknesses.

The first two tracks on the A side, 'Wanderlust' and 'Caught in the Crossfire,' are probably the least satisfying songs on the album; it's as though Kaldor felt she ought to do a couple of up-tempo pieces, but they are clearly not her forte. Once these are out of the way, the LP relaxes as Kaldor concentrates on slower, ballad-style material that acknowledges her roots in folk and country. 'Danger Danger' does more to display the richness of Connie Kaldor's voice, while 'Calais Maine,' with its C&W undercurrents, reveals the emotional depth and fine sensibilities that make it one of the best tracks on *Moonlight Grocery*.

If side one has its little problems (the first two songs), side two has fewer; 'Wood River,' 'Bird on a Wing' and 'Maria's Place/Batoche' are lovely, melancholy songs that more than compensate for any small points of criticism. The piano and cello on 'Wood River' are perfectly suited to the sad, full quality of Kaldor's voice, and she should stick to this kind of material, leaving R 'n' R more or less alone.

Because *Moonlight Grocery* is very good when it's good and not at all bad when it doesn't quite come up to scratch, it would be worthwhile looking for Connie Kaldor's album when it appears early next month and to catch her show at Theatre Passe Muraille this evening..

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November 9	Professor N.K. Choudhry "The Indian Economy - Retrospect and Prospect." (Dark Clouds and Silver Linings)
December 7	Mr. K.P. Fabian, Acting High Commissioner of India, High Commission of India, Ottawa "Reflections on South Asia Regional Cooperation."
January 11	Professor A. Rubinoff "Political Integration in Goa."
February 1	Professor David Waterhouse "Early Tantric Buddhism and Buddhist Art in South Asia." (slides)
March 1	Professor Stuart Philpott "The Social Impact of Logging and Re-Forestation in North India."

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There is a vacant co-opted, full-time undergraduate student seat on the Subcommittee on Admissions, Curriculum and Standards of the Academic Affairs Committee for 1984-85. Nominations should be submitted by 5:00 p.m. Friday, October 19th, 1984 TO:
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Katrina Makes Waves

GLENN MARTIN

The cover notes to the self-titled second album by **Katrina and The Waves** explains that one of the band's modest goals upon the release of their first disc was to "create enough interest to ensure they didn't have to finance the next one." It goes on: "This is the next one. They did pay for it. They most likely always will."

MUSIC

As a band that has evidently resigned itself to never rising above cult status, the Waves were right in their element last Wednesday at Queen Street's Bam Boo, the site of their North American debut in June. In fact, such grotty little clubs fit this Cambridge-based quartet like a glove.

That the band has been dismissed by the obsessively trendy British press as too normal and lightweight does not surprise. Everything about Katrina and the Waves is pared down. They hit the stage without introduction, clad in basic black, white and grey. The music, a curious blend of 60's girl-group R&B, soul, and power pop, is delivered without frills, just plenty of sincerity. Singer/rhythm guitarist Katrina Leskanich, despite her wide-eyed good looks and congenial manner, is not an especially captivating or demonstrative performer. If not for his sneaky grin, Vince de la Cruz (who, like Leskanich, is a transplanted American) could be the quintessential stolid bassist. Principal song-writer Kimberley Rew, a Cambridge University buddy of drummer Alex Cooper, is an accomplished guitarist, but his licks are tasteful rather than breath-taking. It's just as well they're content to keep it small; a band this committed to minimalism would be dwarfed by The Concert Hall, let alone Maple Leaf Gardens.

The new album confirms Katrina and The Waves have stopped making concessions to commercialism. While the debut, Walking On Sunshine, was dominated by boppy, unabashedly inane and cheery fluff like the "Dancing Street" and "I Really Taught Me To Watusi," Katrina and The Waves is a somewhat darker effort. Among the best cuts are "Cry For Me" and "The Sun Won't Shine," two brooding, bluesy tunes that show what Leskanich can really do. Ranging from a lovely warble to a throaty, plaitive wail, her voice rivals that of Chrissie Hynde for versatility and sheer emotive power. Though Rew remains a precise, tuneful guitarist, tracks like "Do You Want Crying?" reveal a rougher, more discordant edge to his playing. There are few duds, but, unfortunately, the new single is among them. If nothing else, "Mexico" proves de la Cruz should leave the writing to Rew.

There should always be a place in rock for honest little bands like Katrina and The Waves, lest we forget the music's original innocence and raw vitality. One can only hope their limited following is faithful enough to sustain them.



Leskanich and Rew of The Waves

ROHINTON MEDHORA

Roger Hodgson
In the Eye of the Storm
A & M

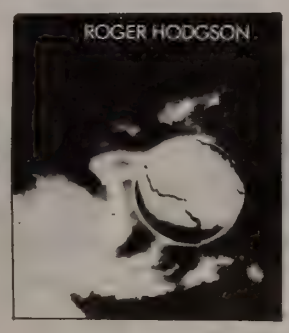
As a leading contributor to one of the best and most successful progressive pop bands ever, Roger Hodgson has very little to prove to anyone. Supertramp's early successes worldwide, and eventually even in the U.S., showed that every now and then a worthwhile venture could also make obscene amounts of money. Their first two albums (*Supertramp* and *Indelibly Stamped*) are entirely forgettable, but the half dozen albums that followed betrayed a panache for the ever elusive hook, that neat play on words that separates the cream from the crud in pop. The music was always awesome — full blown and well arranged, never overblown or cluttered.

Supertramp's future is now in limbo, and this is the first solo project in what should be a whole line of them if the band does indeed break up. *In the Eye of the Storm* harks back to the glory days of Supertramp. For Hodgson the storm is the same as it is for many writers today — the nonsense in the political arena and in our personal lives epitomized by

in jeopardy, we utter a lonely cry,
in jeopardy, who cares if we live or die.

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Highlights include "In Jeopardy" and the epic "I'm Not Afraid", which ranks with the best that Supertramp — or any other band — has to offer. A minor masterpiece from a master musical craftsman.



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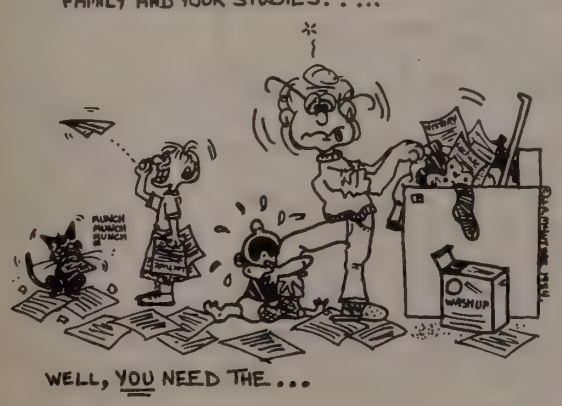


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Ionesco's Theatrical Baggage

BRUCE FLANAGAN

When does theatre of the absurd become too much to swallow? One has only to attend Hart House Theatre's production of Ionesco's **Man With Bags** to find out.

THEATRE

On the whole, **Man With Bags** is satisfying entertainment. Yet this journey of one man into a timeless nightmare world becomes, at times, too frenetic and insane for even the most patient and discerning of dream analysts.

Ionesco might, one suspects, have passed up the opportunity to include a six-foot chicken, a phantom geisha and various machine gun-toting mercenaries, and still managed to get his point across. That point being the inability of man, as an isolated being, to communicate his emotions and experiences.

It is ironic that a play treating this theme should be sabotaged by sloppy editing on the part of its author. But the flaws apparent in the script, fortunately, did not detract from the stage performance. The personal contributions of imagination and energy kept attention firmly fixed on the stage. Credits go to Debra Kirshenbaum, Douglas Cowan, Laura Hubert and STeve Schmidt for their effort and talent.

Tom Melissis in the lead role has been overburdened as a character, and this became evident three quarters of the way through the play. Scripted to repeat the same questions and affirmations too many times, he obviously found it difficult to make them sound fresh or to excite any kind of response from the audience. (Try saying "where are my bags?" five times with excitement). Nonetheless, Melissis did a commendable job of keeping his character alive to the end.

Ionesco once said that it is "...advisable to make properties join in the action, to make objects live, to animate the decor, to make symbols concrete." This is interesting; but, what is more interesting is that a playwright of Ionesco's reknown should resort to such an obvious device as that of bags to symbolize one man's past. One kept thinking "Mental baggage evey time attention was drawn to them.

Ionesco's writing talents, finally, are inconsistently used in the piece. In one instance he resorts to simpleminded symbols, and in another, sets up subtle exchanges of dialogue between characters. For example, in a revealing dialogue between the protagonist and the woman (played by Laura Hubert) in the harbour. She, who was once promised marriage by the man, says "I have waied for you." He, in turn, attempts to console her by remarking upon her ragged clothing: "Once you get cleaned up, people will not cross the street when they see you coming. They'll love you as I love you."

If Ionesco had built his play around scenes such as these, he might have made a lasting impression on the audience, and given the cast and crew a truer sense of accomplishment.

All the King's horses and all the King's men Have come to mess her around....Snarrll. Weekends never long or restful or reassuring enough and there's always the seething mass of copy that is the Varg to be dealt with. But major hugs this eve to the stolidly rewritten, largely Bruce (Who, *me*?) and Barb and all those stillborn watsups. Five days to go, and miles before I sleep.

Happy guest-skeef to meeee...The Bulldog surfaces at last, tanks and machine guns to Barb Mandrell, Rohampton andvgf..... and me, yes it's the real thing. Back to the NBC orchestra Doc. Heeeeere's Johnny. Tanks to the terrorist FLCute hooooound. That's the Bulldog we're tanking. BOOOOOOOM, blah.Mother I am Killed. That's Shakespeare. Ya Philistines.

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5. **Summers/Fripp** ..... *Bewitched*
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7. **Mendelson Joe** ..... *The Name of the Game Ain't Schmaltz*
8. **X Mal Deutscheland** ..... *Tocsin*
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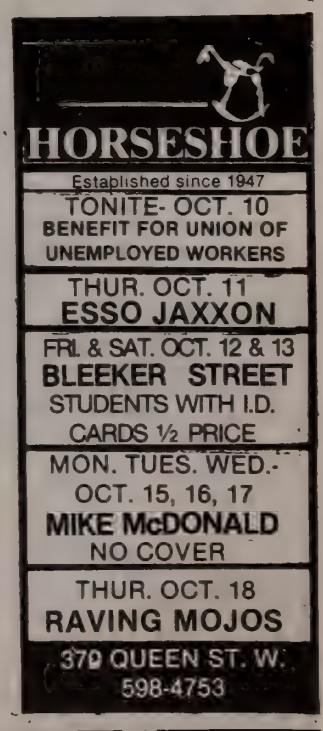
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SPORTS

BLUES NOTES

Hockey Blues kick-off season

The hockey Blues began defense of their CIAU title on the weekend by sweeping a pair of exhibition games from the University of New Brunswick Red Devils at UNB's Aitkens Center. On Friday night, the Blues eked out a 5-4 decision on the strength of two goals by Phil Drouilard. Singles went to Don McLaughlin, Brad Andrews and promising rookie Eric Orschel. John Kemp kicked out 26 shots in the Toronto nets, as the Red Devils were outshot 45-30. Saturday afternoon's game saw our boys romp to an easy 8-3 win. Big shooters were Drouilard, John O'Sullivan and Darren Boyko, all with two goals. David Bullock and Orschel chipped in with singles. Kevin Hamlin handled the Blues' goaltending chores in this one. Toronto again had a wide territorial advantage, outshooting UNB 57-32. The games resulted from an invitation extended by the defending Atlantic Conference champion Red Devils, who were eliminated from national title competition by the Blues in last year's semi-finals. Blues' coach Tom Watt explains "we had two great games against them last year and they thought it would be a good way to kick off the season. Unfortunately, we spoiled it for them." The Blues are presently carrying 26 players, but since only 20 may dress for regular season games, Watt expects to make a few cuts in the near future. Even so, he insists the final roster is still very much up in the air. Due to the renovations going on at Varsity Arena, the Blues will play road games exclusively until November 3. A scheduling quirk has the club opening the regular season this coming Sunday at Ryerson before resuming exhibition games. Next up is the Big Four Tournament (Western, McGill, Queen's) at Kingston on October 20-21.

Reilly and MacDonald take karate golds

The U of T made a strong showing at the recent Ontario Karate Association tournament held at Trenton. In all, the club collected a total of 4 medals. Bill Reilly was at his overpowering best, dispatching with his opponents with alarming rapidity en route to the gold in the men's intermediate Kumite. Deidre MacDonald was no less impressive in taking the gold in women's intermediate Kumite. In the novice categories, Ainslie Reimer placed third in Kata as did John McEwen for the men.

Blues runners set course records

The men's and women's cross country teams travelled to Mansfield Pennsylvania this past weekend and came away setting new course records. In the women's 5k race, U of T claimed the top 3 positions and all 3 came in under the course record. Donna Di xon annihilated the record to finish first with an 18:11 followed by Gizelle Miller (18:36) and Michal Fairbourn (18:44). Suzanne Shephard ran a 22:42 to claim 7th and team manager Martha MacIntosh, substituting for an injured runner, finished 12th. The superior performance put the women's team in first place ahead of Mansfield. The men tied Mansfield for first on the record breaking performance of Jamie Stafford who broke the 1980 course record with a 23:33 finish across 4.8 miles. Peter Lashely finished 5th with a 25:05 run and Peter Boris came in at 26:01 to claim 7th spot. Coach Peter Pimm says the results "auger well for the women finish strong at the OWIAA's and have a very good chance of making it to the CIAU finals."

Western sweeps Blues' regatta

A tough and experienced Western rowing team pulled into Toronto Saturday for the U of T's rowing regatta and left with titles in all the races but the light weight men's which Queen's won. U of T had a disappointing day as the Varsity men finished 4th while the women's Varsity team was disqualified for crossing lanes. Team Captain Joe Glabb said, "the windy conditions proved too much for the inexperienced Toronto crews. Experience showed in the Western and Queen's teams as they handled the rough water." The bright spot of the day, according to Coach Xavier Macia, was the Blues' novice women's team. They rowed a strong race but were nosed out by a tough Western crew. Macia says "most of our people are just out of highschool. They don't have the experience, the strength or the technique to make the boat go fast. We have 1 or 2 such people in a boat, but you need the depth from one end of the boat to the other."

He added that the Brock and Western crews have several national team members and potential national team members rowing for them. As for U of T's next meet, which is in Brock next week-end, Captain Joe Glabb says, "we're hungry."

York Smashes Blues

By GLENN MARTIN

It had to happen. If nothing else, the law of averages dictated the York Yeomen would one day beat the Varsity Blues in a football game. But no one though they would do it so impressively.

Last Thursday at Varsity Stadium, the Yeomen finally shook the monkey off their collective back by thrashing the Blues 44-20. The win was York's first ever in 13 regular season starts against U of T.

Any doubts about York's legitimacy as an emerging football power were dispelled as they steamrolled to their fourth win against no losses. The defeat left the Blues with a 2-2 mark and a precarious hold (tied with Guelph) on the fourth and final playoff spot.

With their tough, mobile offensive line cutting down outside linebackers and cornerbacks at will, York rolled up a staggering 499 yards on the ground. Game MVP George Ganas led the way with 270 yards on 27 carries. His elusive backfield partner Terry Douglas contributed 105 yards before being forced out with a second-quarter knee injury.

The game began like a nightmare for the Blues. Rushing touchdowns by Ganas, on York's first possession, and Douglas built a 14-0 lead with under 10 minutes gone.

But an interception by Dave Greenaway deep in York territory gave the Blues the break they needed. From the 11, Andy Filipiuk, on an option play, found slotback Steve Howlett alone in the end zone to cut the deficit in half.

In the second quarter, the Blues pulled even on QB John Finlayson's 10-yard TD strike to Filipiuk, who was named his team's MVP. Lance Chomyc's 36-yard field goal on the last play of the half put Varsity ahead for the first time, 17-14. The Blues' margin peaked at 5 points when an errant third-down snap resulted in York punter Mike Boyd surrendering a safety touch early in the third quarter.

But the second half belonged to the Yeomen. Ganas' 4-yard burst gave them the lead for good, and when Dave Cynamon hauled in a fine over-the-shoulder 64-yard TD reception from Tino Iacono on the third quarter's final play, York was coasting at 31-20.

The victors ran up the score on a 5-yard sweep by Joe Pariselli and three field goals by Boyd, who also converted all five York majors. Chomyc accounted for the Blues' other points on two converts and a 69-yard single.

The margin of victory would have been much greater if not for York's lack of discipline. In all, the Yeomen were set back 153 yards on 16 infractions.

"We had a lot of emotion and electricity, but we couldn't channel what we wanted to do," said Yeomen head coach Frank Cosentino of his club's first half performance. "I'm just thankful football games are played in two halves."

Though the profusion of flags marred the gamed from a fan- standpoint, Blues' defensive ends claimed it merely reflected the intensity of the war in the trenches.

"There was quite a bit of dirty stuff, a lot of kicking," said Justin Parry. Added Rob Taylor, "They're very good at leg whipping. All linemen are coached to do it, but York is particularly good at it."

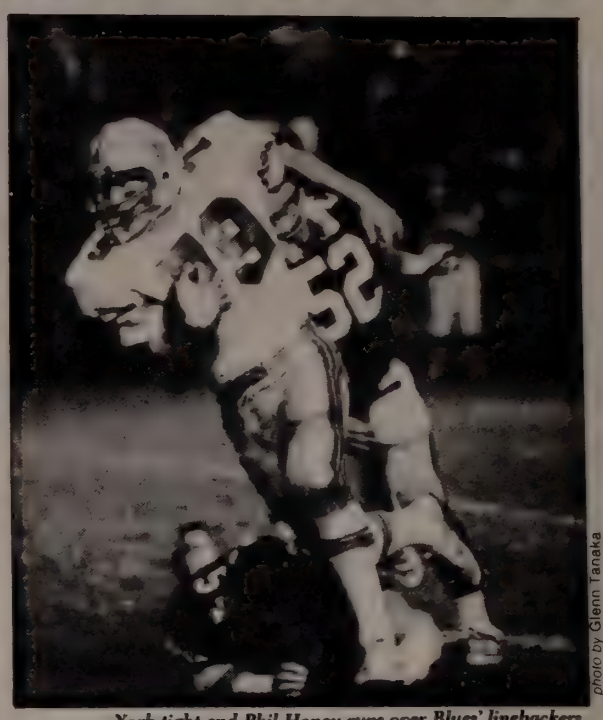


photo by Glenn Tanaka

York tight end Phil Honey runs over Blues' linebackers.

The loss effectively squelched one of Mitchell's two pre-season goals, that of staying unbeaten by the cross-town upstarts, and put the other -- making the playoffs -- in jeopardy. Though a downcast Mitchell refused comment after the game, defensive coordinator Doug Smith spoke frankly about his charges' growing pains and the club's immediate future.

"We are not strong," said Smith. "The defense was on the field too long, and because we're small, we took a beating. We knew they were going to run outside, and we worked on containing the sweep. York just out-executed our efforts. Guys were breaking down in their individual assignments. We haven't done that before.

"But this is the best group of rookies I've seen in eleven years of being associated with college football," Smith hastened to add. "They're not only talented individuals, they're good collectively and have good team spirit. What they have to do is learn how to react to the speed of the college game.

"I think we can make the playoffs. We could wind up winning the league. Is it likely? Probably not, but you never know in college football."

Perhaps the most positive aspect of the game from a U of T perspective was the attendance: 10,542. However, it was impossible to ignore that York fans comprised a huge chunk of the crowd, especially in the closing minutes when chants of "Hey Hey Hey Goodbye" and "Goodbye Mitchell" resounded through the stadium.

Blues tie top ranked Laurentian

By ANTHONY GRECO

If one believes that when the going gets tough, the tough get going, then Varsity Stadium was the place to be Sunday afternoon. On a last second goal, an injured, but spirited Blues soccer team walked away with a dramatic 1-1 against the no. 1 ranked team in the country - Laurentian.

With less than a minute remaining in the game, the Blues surged forward and applied intense pressure deep in the Laurentian zone. In desperate search for the tying goal, the Blues crowded the front of Laurentian's net and with the goalie down and out, hero Greg Jesperson scored into the empty side. Within seconds of the goal, the whistle sounded the end of the game.

"This is the best game we've played all year," said an ecstatic Jesperson. "It just shows you how much heart and character this team has."

Before the game, the Blues appeared to be down and out. Having just lost to Carleton, their first loss in over 2 years, and following Saturday's 4-1 loss to Queen's, the Blues were obviously struggling. Injuries forced the Blues to play those games with 4 bench players and Riccardo Zane, who suffered a groin pull in practice, is lost to the Blues for the season.



photo by Hassan Jamal

Blues surged back to tie Laurentian in the dying minutes.

"Right now, we're just trying to survive," said Coach Jim Lefkos before the game. "We're hurting bad. When you lose a guy like Riccardo Zane (the team's leading scorer) along with the other starters, it's tough. It's mainly a matter of too many injuries at the wrong time."

This game was crucial. The Blues are in fourth place, trailing Queen's by 3 points, with Laurentian and Carleton claiming the top positions. Had the Blues lost the game, Lefkos believes it could have been the end of the year for the team.

Laurentian came out blazing against the crippled Blues and outplayed the Blues for most of the first half, pressuring in deep and creating numerous scoring opportunities. Blues goal tender Tim Vicente had to contend witht gaps in the defense. By the midway point of the first half, Laurentian led by a goal.

In the second half the Blues felt their backs against the wall and played inspired soccer. They forced Laurentian into many mistakes and played 2 way soccer for the rest of the game.

Of the dramatic finish, Lefkos said, "This is by far the best I've seen these guys play all year. We played with them the whole game. We've got 4 games left and I really think we're going to be in there."

Field Hockey Blues Defeat Powerful Cross Town Rivals



photo by Glenn Tanaka

Karen Whitfield leads attack in 2-0 win over York.

By PHYLLIS ELLIS

One of the oldest rivalries in Intercollegiate sports in Canada is that of the Lady Blues Field Hockey Team vs the York Yeowomen. Coached by National and Olympic Team Coach Marina Van der Merwe and sporting a roster with three Olympic athletes, York's team on paper could be the strongest in the conference.

However, last Thursday the Lady Blues defeated York 2-0 in a game that was never really out of the Blues control.

National Squad member Carolyn Merritt of the Blues said U of T doesn't "have the so called big names that York has but we do have strong Provincial and Under 21 players who work well as a unit. I think the players feel free under the coaching staff here at U of T to more or less do your own thing. At York, possibly the players may feel more pressure to perform for the National coach as opposed to simply playing University hockey."

The Blues have been criticized in the past for taking an unlimited seriousness to practice and play, an attitude which has changed over the years.

Merritt says this year, "We all enjoy working together and work hard together, and we enjoy the sweat as much as the laughs."

Merritt, who was part of the Olympic Squad down to the final team selection says she also feels no pressure from the national program.

"While involved with the National Team, I continually felt pressure to perform and when I played I never relaxed enough to enjoy myself. I never had the opportunity to reach my potential."

Of the Blues, Merritt says "We have had success up until this point, but every player on this team has untapped potential. We can only get better. I think we can win the O.W.I.A.A. and if we maintain that strong sense of unity and team work we will win the Nationals."

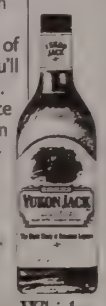
Lisa Lyn and Lucia Pieragostina were the Blues marksmen in the game. The Blues play York again on Wednesday and then travel to Guelph Saturday for a four game tourney against Waterloo, Guelph and McMaster.

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CITY STARS vs. SUBURB STARS

TICKETS: $20, $18, $15, $8, $5

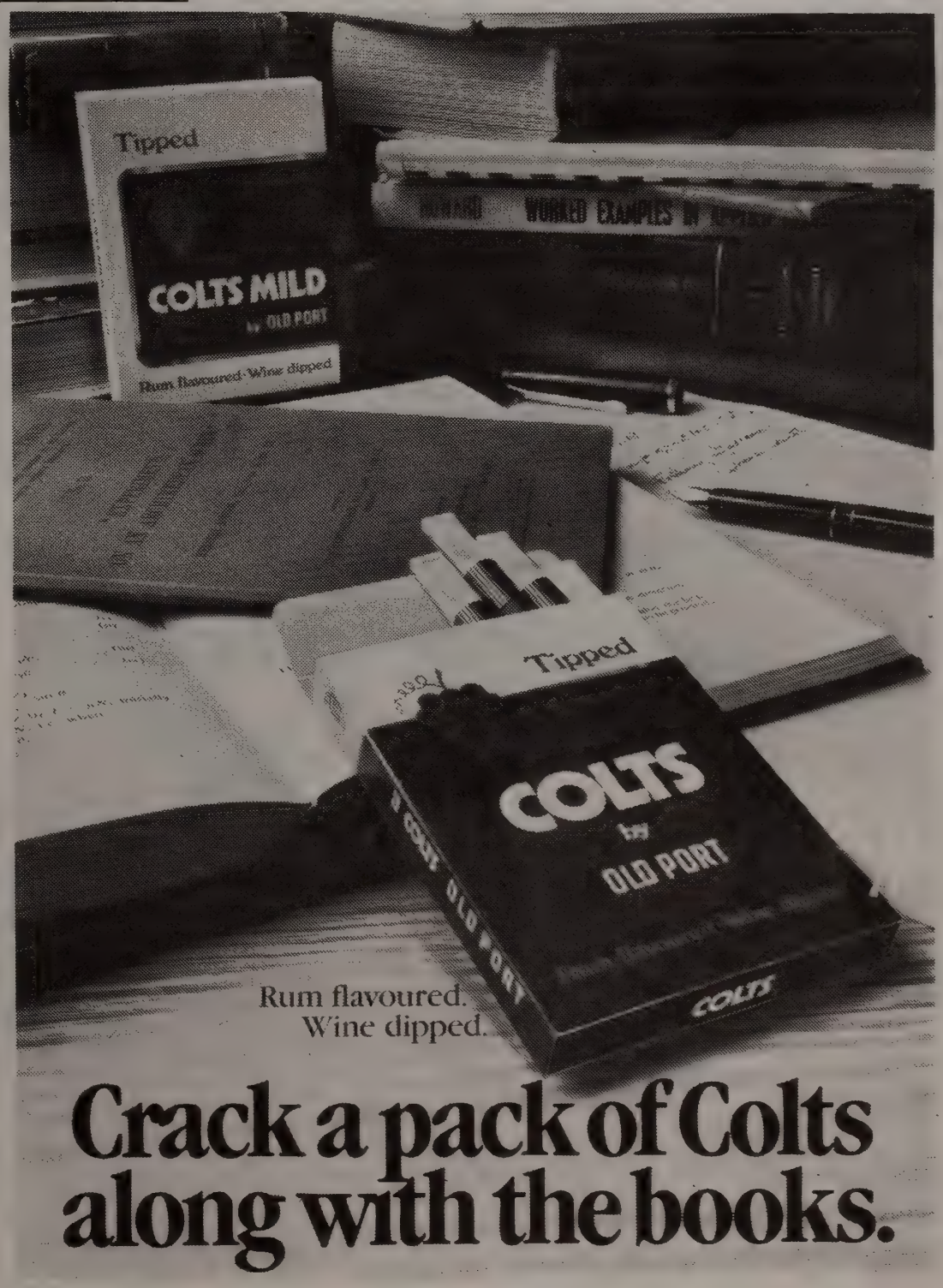
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THE VARSITY
ISSUE NO.11 VOL. 105 MONDAY OCTOBER 15 1984

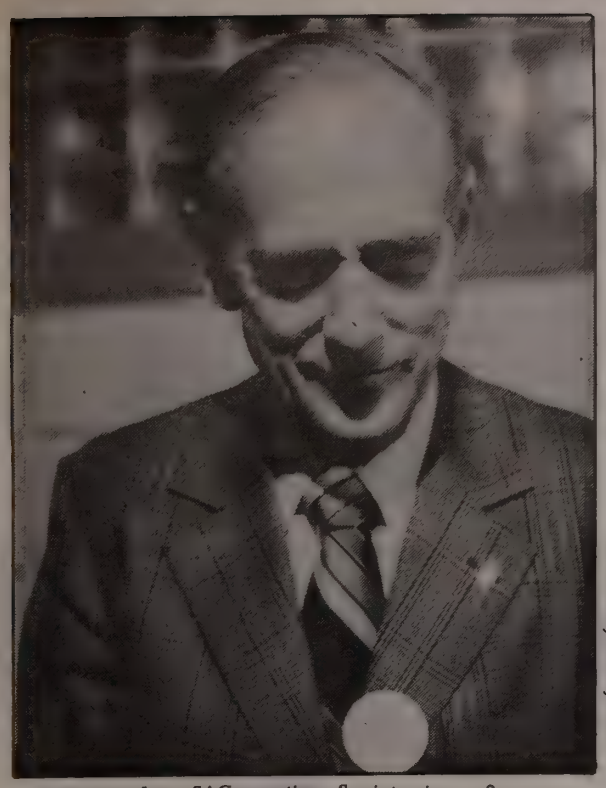


Photo by Hilary Cook

George Connel at a SAC reception. See interview p. 3.

Staff take strike vote

U of T workers want retraining for technological change

By STEPHEN A. HINE

The possibility of a strike by janitors, groundsmen, residence cafeteria workers and lab assistants came one step closer to reality last week as negotiations between the union representing the workers and the University of Toronto broke down.

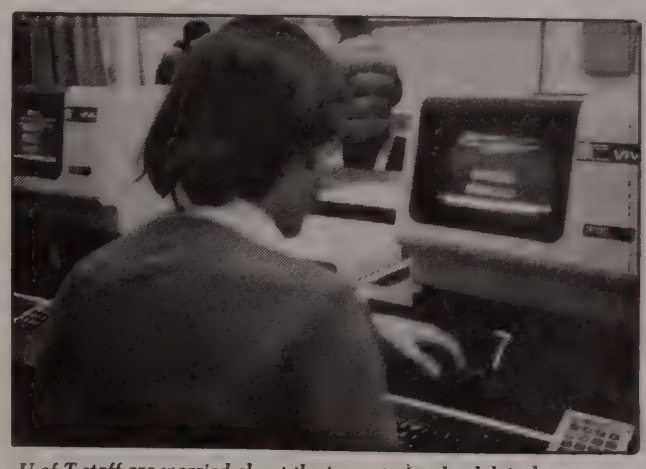
Meetings between representatives of the Service Employees International Union, Local 204 and U of T were adjourned Wednesday after an impasse in the long-running negotiations could not be broken.

The union has been without a contract since June 30th. Chris Compton, head of the union's negotiating committe, claimed that management had not revised their previous offer. That offer was rejected by the members two weeks ago despite a recommendation for acceptance from the Commi ttee.

The 700 member union has never gone on strike before; however, following an Ontario Minister of Labour conciliator's report which indicated that negotiations were going nowhere, the union has been authorized to call a strike vote As *The Varsity* went to press the workers were meeting to decide their next course of action, which could involve a strike.

Compton said the unions main objections to management's position stemmed from an insufficient wage increase offer, inadequate sick leave provisions and difference over job security in the face of technological change. He said that "the members were bitter at managements' unchanging position and the long length of talks."

Management's final offer of a 43 cent an hour raise on top of the present basic $8.70 rate was not enough, said Compton. U of T's top negotiator John Parker maintained that the University could afford no more, given the Ontario Government's 5% wage guidelines, which he said were applicable to all University employees. Compton disputed this saying that not only were the guidelines not mandatory in this instance but that union wage-rates had fallen behind those of non-union staff. He said that before the imposition of the restraint programme his union received only an 11 per cent wage increase while staff workers were awarded 18% and that recently York University staff had received similar increase.



U of T staff are worried about the impact of technololgical change on their jobs.

On the issue of sick leave Compton said his union was seeking only the same provisions which had been granted to library workers.

In addition, the union is seeking the insertion of a clause in the contract stating that "no one will be displaced by technological change," a concession which the library workers have already won. The introduction of new technology is of concern to many of the members, including lab technicians, Compton said. Another concern which had met with an unfavourable response from management was that of the potential detrimental effects of video-display terminals (VDTs) on pregnant women. While once again the library workers had won the right for expectant mothers to refuse to work with VDTs, in the case of the service workers Management has claimed there is no definitive proof that VDTs cause any harmful side-effects.

With these and other issues outstanding and without any change in Management's position, Compton said that the negotiating committee felt justified in calling a general meeting of the members to discuss the possibility of a strike. However, he admitted that management reserves the right to call for "a supervised vote" in which the employer can call in a government appointed examiner to conduct another strike vote at an appointed place and time. This would have the effect of slowing down the process of calling a strike. U of T's negotiator Parker refused to deny that he would request such a supervised vote. Compton also claimed that management had threatened to refuse to make the contract retroactive if it was rejected, which would result in major financial losses to the workers.

Parker expressed optimism that there would not be a strike, noting that in the past such an outcome has been avoided. Claiming he is on "the horns of a dilmma" because he is "constrained by the government's inflation restraint guidelines" he intimated that he hoped that the employees would appreciate that nothing more could be offered.

Compton feared the members would reject the contract since no major changes have occurred since talks initially broke down. He claimed "a lot of bitterness would result" that would damage long-term worker-management relations.

No set date was given for the start of a strike should the contract be rejected.

York staff strike gains support of outside unions

By DAVID HILEMAN

A strike by service staff at York University has left the campus "as deserted and empty as on a Saturday afternoon," according to Rod Bennett, President of the York University Staff Association (YUSA).

The strike, which began last Thursday, has shut down many university services, including the admissions, financial aid and registrar's offices and all but the reserve section of one of York's five libraries. Classes have been cancelled by faculty who support the staff association. The TTC and Post Office workers are honouring the picket lines.

The administration insists it is "business as usual" according to Associate Director of Communications, Penny Joliffe. Although she acknowledges that the strike will be disruptive, the York administration intends to maintain as high a level of service as possible, she said. Joliffe refused to speculate on the number of classes cancelled although she characterized support for YUSA as "minimal."

The principal reasons that the YUSA members decided to strike, according to Bennett, are administration intransigence and the failure to reach agreement on any substantive issues. "The administration has the reputation of being a tough negotiator — adopting a hard-line approach," said Bennett.

The principal issues in the present dispute, said Bennett, are "the need to protect jobs and to provide retraining so that union members can compete fairly for jobs involving new technology."

According to Bennett, the union is concerned because the university is in the middle of a computerization drive, and many of the new jobs that have arisen as a result are going to non-union outsiders.

Further contract issues relate to health, safety and better ratification provisions. The union is also seeking a ten percent wage increase.

The administration and union have been negotiating since June 25th. The union has been without a contract since August 31st.

Both sides in the dispute have indicated a willingness to return to the bargaining table but the provincial mediator has indicated that he is not free until October 17th. YUSA insists this is "totally unacceptable."

The staff association has received support from various constituencies within the university. The York University Faculty Association (YUFA) and the Canadian Union of Educational Workers (CUEW) representing teaching assistants have both moved their offices off campus for the duration of the strike. YUFA has recently ratified a contract with the university and CUEW is at present involved in a

Continued on P.2

TAs to vote on strike vote

TA's at the University of Toronto will decide later this week to take a strike vote in response to what they see as "hard-line" tactics on the part of the university administration.

At a conciliation meeting last Thursday the administration refused to discuss several of the union's proposals. These included job security and the size of the bargaining unit, among others.

The Canadian Union of Educational Workers, local 2, which represents the TA's, has been without a contract since August 31, 1984.

Liberals say universities should get $50 million

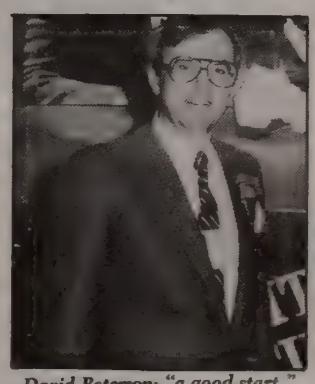
By PHILIP FISHER

Ontario Liberal party leader, David Peterson announced Wednesday at Carlton University that $50 million dollars should be provided immediately for the Ontario university system.

The funds should be made available for use during the remaining 6 months of the school year and be allocated for equipment and maintenance funding, Peterson said.

Carol Beckerman, educational researcher for the Ontario Liberal Party, said that such funding would not necessitate an incease in Ontario taxes. The costs could easily be covered by using money the Ontario Conservative government now "uses for government advertising and consulting."

She said Peterson's speech was intended as a prelude to developing university funding as a major issue in the next election. Peterson had said in his speech that "frankly, the conservative government doesn't know what the hell it's doing" in its handling of secondary school education.



David Peterson; "a good start."

In response, Sean Meagher, co-chairman of the SAC underfunding committee, said that it is a "good start". However, he observed that the $50 million dollars is merely a one year infusion it is "insufficient".

As such, the Ontario university system would merely revert "back to the way it was, within a year to a year and a half."

According to SAC President Bob Jones, the Ontario university system needs about "350 million dollars in an emergency catch-up fund to bring Ontario universities up to where they were in their hey-day."

In addition, he stressed that in order to maintain that quality it is extremely important for the Ontario university system to receive "stable funding at a nationally determined level." Currently, he said, Ontario university funding runs about 30% below the national average.

Will Sayers, director of communications for the Council of Ontario Universities admitted that Peterson's promise of $50 million dollars would "help a great deal", but that alone it would not be enough to "cure the present ills of Ontario universities." However, he stated that "it's impossible to set an exact dollar figure that is necessary to cure the ills of the universities because you must first decide what level of quality it is you're trying to achieve."

TAs.

Bargaining

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no commitment to regular pay cheques

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no grad student preference in hiring

CUEW and U of T are now in conciliation

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- MEMBERSHIP MEETING,
CANADIAN UNION OF
EDUCATIONAL WORKERS
Oct. 18, 4 p.m.,
MED SCI AUDITORIUM

Continued From P.1

contract dispute with the university and will be in a legal position to strike on October 17th.

According to YUFA chairperson Robert Drummond, "YUSA is certainly an organization that we support." Drummond indicated that YUFA was not in a position to counsel its members as to whether they should honour the picket line but he said that moving the office off campus was intended to signal their support for YUSA. Drummond estimated that between 50 and 100 faculty have cancelled classes in support of the striking workers.

The administration issued a bulletin to staff before the strike, saying that, "Individuals not of the striking union who fail to perform normal duties, including scheduled classes, will not be paid and may be subject to disciplinary action." Penny Joliffe indicated that the administration did not wish to comment on the nature of such disciplinary action at present. Drummond said YUFA would fully back any faculty member should disciplinary action be brought against them.

The administration has offered students protection from penalties should they choose to support the strike. In an October 3rd resolution, the York University Senate indicated that no academic or administrative penalty will be incurred by students who miss classes as a result of honouring the picket line.

HartHouse

MON. OCT. 15

JUSTINA M. BARNICKE GALLERY opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye - fibre relief wall hangings. East Gallery: Susan Scott - works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday-Saturday 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.

ART FILM SERIES— FILMS BY AND ABOUT WOMEN-Two screenings; noon and 7 p.m. in the Meeting Room. "NOT A LOVE STORY: A FILM ABOUT PORNOGRAPHY" produced by Bonnie Klein and Linda Lee Tracy. Free Admission.

TAKE A TOUR OF HART HOUSE led by fellow students. Discover the hidden pleasures of the House. Meet in the Map Room-just right of the Hall Porter's Desk at noon.

MON. OCT. 15-FRI. OCT. 19

GALLERY CLUB DINING ROOM presents "CANADIAN HARVEST" All week a special menu is featured--Simcoe County Squash Bisque, Canadian Red Coat (served with N.B. Fiddleheads and P.E.I. potatoe waffles) and afters like Okanagan Valley Apple Supreme are only a few selections. Reserve at 978-2445. Dinner service is licensed under L.L.B.O. from 5:30-7:30 p.m. (Second floor, use east staircase.)

TUES. OCT. 16

MUSIC AT HART HOUSE — NOONTIME CLASSICAL. Stars Boyd and Butler, tenors, East Common Room at 12:10 p.m.

CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES Noon - one o'clock; Betty Greenacre presents "Nature in Ontario." Meet in the Clubroom

WED. OCT. 17

"JAZZ PLUS" offers an evening of lively entertainment-hear the GOTHAM CITY QUINTET all night long. Arbor Room Pub from 8 p.m.

THURS. OCT. 18

INFORMAL DEBATES -debate in a relaxed setting under the guidance of coaches. All welcome to speak. Resolution "Fence Sitting Leads to Impotence." 3rd Floor Bickersteth Room, 8 p.m.

MUSIC AT HART HOUSE - NEW MUSIC 1984 presents "EX TENEBRIS" four Toronto composers perform unfamiliar contemporary music for piano, voice, flute and cello. Admission free. 8 p.m. Music Room.

HART HOUSE DEBATE part of the HOMECOMING festivities. RESOLVED THAT "WOMAN HAS MORE THAN COME INTO HER OWN." 8 p.m. Debates Room.

SAT. OCT. 20

HOMECOMING PUB —JAZZ NIGHT with JIM GALLOWAY GROUP in the Arbor Room. 8 p.m.

SUN. OCT. 21

ECUMENICAL CHURCH SERVICE with Chancellor George Ignatieff and former Chancellor A.D.B. Moore. Music Room 10:30 a.m.

MON. OCT. 22

ART FILM SERIES "FILMS BY AND ABOUT WOMEN" Two screenings–noon and 7:00 p.m. "WAYS OF SEEING, PART II." Meeting Room.

MON. OCT. 22

GRADUATE COMMITTEE sponsors the INVESTMENT GROUP- Hear all about American Stocks. Present student card at the North Dining Room at 7:00 p.m.

TUES. OCT. 23

CAMERA CLUB — SLIDE PRESENTATION AND DISCUSSION SERIES offers "Colour Printing from Negatives" presented by James F. Beveridge. Noon hour, in the Clubroom, basement level.

TUES. OCT. 23

MUSIC AT HART HOUSE — NOONTIME CLASSICAL — presents Ms. Catherine Twaddle, soprano. 12:10 p.m., East Common Room.

WED. OCT. 24

INFORMAL DEBATES — debate in a relaxed atmosphere, take advantage of coaches expertise and speak from the floor. Resolution: "There are Too Many Universities in Ontario." 8 p.m. 2nd floor, North Dining Room.

THURS. OCT. 25

TOUR THE HART HOUSE PERMANENT ART COLLECTION — a rare opportunity to see the finest private collection of Canadian art, meet at noon in the Map Room. Tour will be repeated again on Thurs. Nov. 22.

THURS. OCT. 25

HAVE YOU MISSED ONE OF THE MANY HART HOUSE TOURS — here is the perfect opportunity — meet in the Map Room at 4:00 p.m. and one of the House Committee students will be happy to show you around Hart House.

THURS. OCT. 25

GREAT HALL DINNER SPECIAL — BUFFET for only $4.95 — lots of choice. 4:30-6:30 p.m.

ATTENTION WINE TASTERS — PREBOOK A SEAT FOR THE GALLERY CLUB'S WINE SEMINAR SERIES, THURSDAY EVENINGS November 8, November 15, December 6. 8:00 p.m. Discover "whites," sparkling wines and vintage ports. Series tickets $50. Tickets are limited so purchase early at the Programme Office weekdays, 10-5.

GOVERNING COUNCIL BY-ELECTION

NOMINATIONS OPEN

GRADUATE STUDENT CONSTITUENCY II

Nominations opened Monday, October 15, 1984 for the election to Governing Council of a representative of graduate student constituency II. The successful candidate will hold office until June 30, 1985.

Nominations will close at noon, Friday, October 26, 1984. This by-election is conducted by the Governing Council under the authority of the University of Toronto Act, 1971 as amended.

"Graduate Student" means all students registered in the School of Graduate Studies. Constituency II includes all students in Division III (Physical Sciences) and Division IV (life Sciences) of the School of Graduate Studies and the Graduate Department of Education.

BY ELECTION SCHEDULE

Nominations open	Monday, October 15, 9:00 a.m.
Nominations close	Friday, October 26, 12:00 noon
Announcement of irregular nominations	Tuesday, October 30, 12:00 noon
Filing of corrected papers	Wednesday, October 31, 3:00 p.m.
Announcement of candidates	Thursday, November 1, 12:00 noon
Filing of intention to appeal	Thursday, November 1, 5:00 p.m.
Appeals completed	Monday, November 5, 5:00 p.m.
Announcement of additional candidates	Tuesday, November 6, 12:00 p.m.
Mailing of ballots	Thursday, November 22
Close of election	Tuesday, December 11, 12:00 noon
Announcement of results	Wednesday, December 12, 12:00 noon
Filing of intention to appeal	Wednesday, December 12, 5:00 p.m.
Appeals completed	Monday, December 17, 5:00 p.m.
Winner declared elected	Tuesday, December 18, 1985
Deadline for receipt of election expenses	Monday, January 7, 1985
Deadline for recount request	Monday, January 7, 1985

Copies of the Election Guidelines and nomination forms are available at the Governing Council Secretariat, Room 106, Simcoe Hall. Enquiries may be directed to Susan Girard at 978-6576.

Connel stresses management

President wants to strengthen broad vision of university

By JOHN BLAKE KNECHTEL

George Connel, a former U of T undergraduate and Vice-President, left his job as President of Western University this fall to take over at U of T. The President, decked out in a spiffy blue suit and U of T tie, spoke with The Varsity *last week about some of the current issues in the university system in Ontario.*

Your son and daughter both went to U of T recently. What did they think of it?

Oh, both of them had an absolutely marvellous experience. My daughter was studying English, and my son Political Science.

Did you talk to them much about U of T, about its size and quality, about the size of the classes and all of the things students are complaining about?

There was a good deal of family discussion about experiences, but I think by far the greater part of it was positive. They may have been fortunate in finding their way into smaller classes, and they may in fact have been prepared to make the best of larger classes.

From talking to them, how do you think U of T has changed from the way it was when you were an undergraduate here and the way it is now, the way your kids experienced it?

Well, I was a student at Trinity and lived in residence for four years, and so did both my children. I think what was most remarkable was the similarity of the experience. There are a lot of traditions and a lot of features of the environment which have changed remarkably little. I started at Trinity in 1947, and my daughter came almost 30 years later, so one would expect a lot of change, but I don't think there was a great deal.

That's very interesting. What kinds of things are you being told? Last week you met with student leaders, as they're called, at a reception. You walked around and talked to them. Did they raise any issues, voice any concerns?

I really think that was a 'get acquainted' occasion. (SAC President) Bob Jones set it up in a way that was very pleasant for me, but my conversations with individual students were pretty brief, and I don't think anyone saw it as an occasion for getting into issues.

Do you have any impressions of what is of most concern to students now, at U of T?

I can't say that I have any strong first hand impressions as yet. I've been reading *The Varsity* and other campus newspapers quite assiduously. I'm certainly prepared to put a lot of credit in them as sources of information (interviewer laughs). I don't think I would want in the long run to depend entirely on the press. I think one has to gain impressions from contact with student leaders and from visits. I'll be spending tomorrow afternoon for example out at Scarborough and I'll have the opportunity for casual encounters with quite a few students. So I think that will help to reinforce my impressions.

Did you have the chance at the reception to talk with Bob Jones at length, or was he simply a social convenor?

> *"We are subject to all manner of influences and expectations and incentives."*

Well, he came to see me over the summer. We spent a couple of hours together and that was a very useful conversation. We covered a number of topics, Bob had some concerns about my position on a number of policy issues that I think he wanted to talk about. I had the impression that after we talked he was reassured to some degree. I'd be very surprised if we had identical views on any issue, but I think our differences aren't nearly so great as he might have imagined at one time.

When your appointment was announced there was a lot of cafuffle among people at SAC and* The Varsity, *calls to Western, files being sent around, speculation about who you were and what you might bring to the university. And we didn't get very far, we didn't figure much out. What do you think you are going to bring to the university? What is important to you?

Well, I think probably first and foremost is the experience of a lifetime in an academic setting in a wide variety of different roles — the awareness of the tremendous variety of people you find in a university, and what their hopes and expectations are. That is linked in my own mind to some fairly deep convictions as to the nature of universities and their purposes. I think it won't be disputed by very many people that the university is primarily a place of higher learning, a place where people can do research and study and have access to a variety of intellectual resources. I think that must be the primary purpose of our life here. I think the problem of leadership in the university lies not so much in recognizing that principle, that commitment, but in making certain that it really is the dominant consideration in shaping the policies of the everyday life of the community. I think it is very easy to get sidetracked. Certainly we are subject to all manner of influences and expectations and incentives to commit our resources in a variety of different ways.

What different ways? What are the influences that sidetrack?

Well, for example the views of governments about national and provincial priorities. The views of industrial leaders about the role of the university in research and innovation and the development of highly skilled manpower, the expectation of the public for certain kinds of service. All of which might be perfectly legitimate, might fit perfectly well with the university's own ethos, but I don't think you can become discriminating just because a government has an objective and has the money to further that objective. It may not be one that is fundamentally compatible with the university.

What kind of strategies do you use to keep the university as a whole on the track you've described?

Well, I think that's answered best by reference to management. I recognize that management is not yet a widely accepted word in university circles, but I have to acknowledge that in some respects I am a manager in the sense that I am responsible for the maturing and the well-being of this very large institution .

Which had a lot to do with why you got the job.

I guess so. Part of my understanding of management, or the way I approach it, is that I really believe in planning. And the part of planning I think is most important is being able to articulate clearly what the nature of your mission is, and how you're going to do it. I think that has to be done by the university as a whole. It is my responsibility to make sure that the objectives of the parts are harmonious and are consistent with the overall direction of the organization.

Is U of T a democratic organization? Is that the word you would use to describe it?

Oh very much so. Yes, I think so. Not in the sense that all individuals have identical roles and identical responsibilities for direction and government. Certainly not. But we've got a well-established tradition whereby all those affected by decisions and policies have in some sense a voice in the formulation of those policies. If that isn't given formal recognition in our government, then it seems to me it happens in many informal mechanisms of consultation.

One active, or activist, element at U of T, although they would likely agree with your idea of the mission of the university, see one of the root causes of many of its problems as underfunding. They would like to see a university government go to bat for them at Queen's Park, to say 'dammit, we can't afford these cuts,' and which would fight hard for better funding. What is your reaction to this? What will you do about underfunding?

Well, I wish that I could claim a better track record than I have in this respect, but as President of Western I was in the front lines of that battle for several years, and I can't claim that my efforts created any kind of prosperity for universities. I certainly intend to commit myself to carry on that struggle. I think that universities ought to have a higher priority in the minds of government. I think the universities will have to work harder in their interfacing with the public and the press. I think we have to be realistic that the financial well-being of the universities is not likely to be assured by anything that we can do. It will always be subject to the vagaries of our country's economic status, and the pressures of a variety of other demands upon the government. I think it is important to develop policies which will allow universities to thrive and do their job effectively even when the funding arrangements are less favourable.

At the Ontario Economic Council conference on universities yesterday many of the panelists said accessibility to universities must be cut back in order to preserve quality. Monika Turner of the Ontario Federation of Students argued that this would mean a return to the elitist university system of the 1950s, although it's not as if we've left it. Do you think we have to trade off accessibility for quality? Is it that clear?

Well, I've written a little bit about accessibility. I've been reluctant to associate myself with the principle of accessibility in an unqualified way because the way we've been carrying on the debate in Ontario is pretty meaningless. I frankly don't think we have any way of measuring the aspirations of students or determining the proportion of those who aspire to

Continued on P.9

Graduate English Association

GENERAL MEETING

to discuss proposed amendments to the GEA Constitution

Wednesday October 17
4 p.m.
English Department Lounge
7 King's College Circle

ARTS AND SCIENCE
COUNCIL & COMMITTEES
STUDENTS
BY-ELECTION

Students from ST. MICHAEL'S COLLEGE may vote for:

GENERAL COMMITEE
Nominees
Dan Burkey (SMC)
David L. Denomme (SMC)
Matthew Ebbs (SMC)
Tripat Naini Grewal (SMC)

(2 to be elected)

Students from WOODSWORTH COLLEGE may vote for:

Laurie J. Hrushowy (WDW)
Deborah M. Matic (WDW)
Margo Murphy (WDW)
David J. Pitman (WDW)

(3 to be elected)

Students from **any** College may vote for:
*CURRICULUM COMMITTEE ON COLLEGE COURSES & PROGRAMMES
** Full-time Students

Barry Appleton (UNI)
Marvin Gelkopf (UNI)
Ira Sankiewicz (UNI)
Neal Sommer (UNI)
Christopher Wirth (TRN)
Pauline Zvejnieks (VIC)

(1 to be elected)

*CURRICULUM COMMITTEE ON HUMANITIES
** Full-time Students

Allison Beattie (TRN)
John Monahan (TRN)

(1 to be elected)

*CURRICULUM COMMITTEE ON PHYSICAL SCIENCES
** Full-time Students

Randall S. Becker (UNI)
Leslie C. Wright (UNI)

* Students may vote for only ONE Curriculum Committee.
** Only full-time students may vote for this position.

Students from **any** College may vote for:

COMMITTEE ON STUDY ELSEWHERE

Sander Cohen (TRN)
Soraya Farha (TRN)
Rebecca Kingston (TRN)
Linda Lord (TRN)
Ian MacKay (TRN)
Jeffrey Nankivell (TRN)
Brian Quirt (TRN)
Thomas Rahn (INI)
Eugene Siklos (TRN)
Jull M. Wilkinson (VIC)
Stephen Worotynec (TRN)

(3 to be elected)

VOTING

Ballots will be available and voting will take place in the foyer of Sidney Smith Hall and at Erindale College from 9 a.m. to 7 p.m. Wednesday, October 17 and Thursday, October 18 and from 9 a.m. to 4 p.m. on Friday, October 19.

THE VARSITY

U of T's Official Student Voice Since 1880

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Twice weekly

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"That's another thing that pisses me off about that Michelangelo statue of me in Florence. He's got me standing there uncircumcised! Who the f-- did he think I was?"

—David, setting classical sculpture on its, um, *ear* (see page 11)

The Varsity is the University of Toronto's official undergraduate newspaper. The Varsity is published by Varsity Publications, incorporated in May 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. *The Varsity* is printed by Weller Publishing Co. Ltd.

The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

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The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Why a Dome?

We don't *need* a domed stadium.

Oh, it might be *nice* to have a domed stadium. Who wouldn't like to be able to munch a dry dog whilst observing the antics of Toronto's own baseball heros? A dome would mean the end of rained out and sub-zero games. It would signal the dawning of the age of climate controlled sports fandom in this fair city.

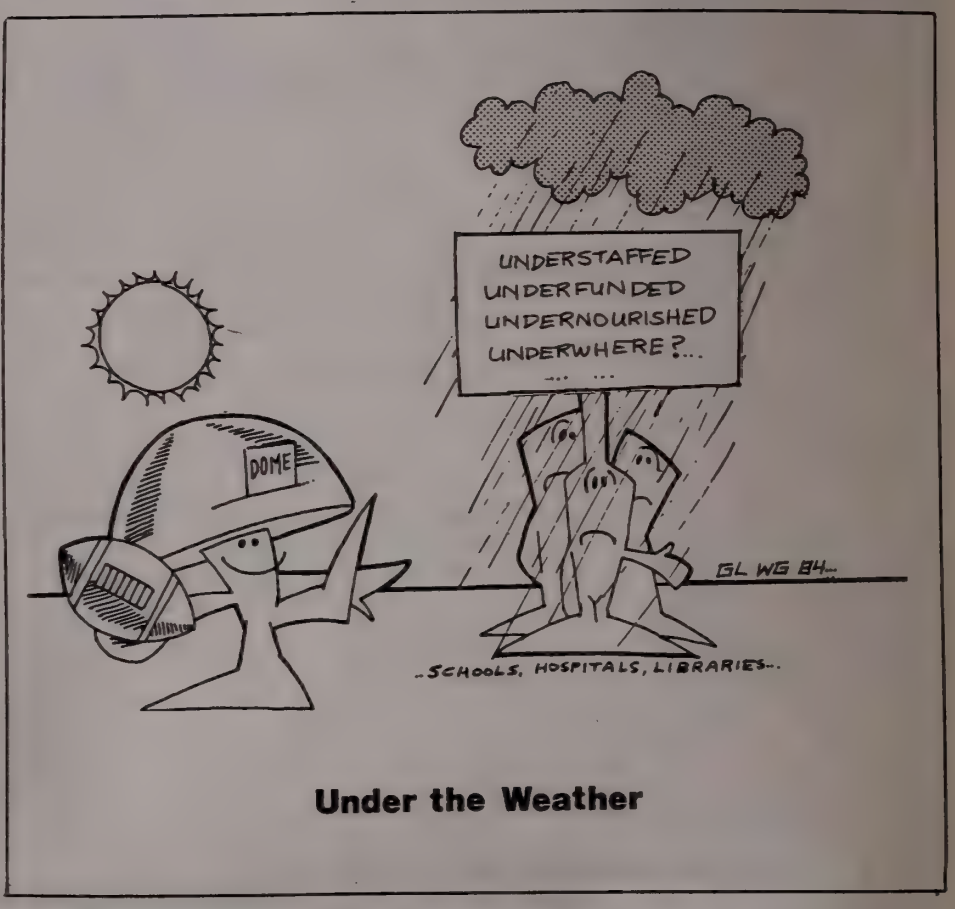
Sure, it would be *nice*. But in this era of fiscal constraint, of underfunded social, educational and arts programs, is the spending of 70 million dollars of government money (from the federal, provincial and municipal level) a *responsible* move?

No, it isn't. The funds could surely be better allocated, whether to much-needed daycare facilities, to shelters for the homeless, or, of course, to secondary or post-secondary education. To necessary (as opposed to simply desirable) programs—ones which have suffered greatly in the past due to a lack of public funding.

Why should the dome necessitate the spending of public funds in the first place? Sports, after all, have been known to turn tidy profits in the past. The private sector will probably get a good return on its 50 million dollar contribution, and it would no doubt get an even greater return should it foot the bill entirely.

The government is spending money on the project because officials think the idea of a domed stadium is appealing enough to warrant an exravagant expense and a perversion of priorities. Ontario Treasurer Larry Grossman indicated last Tuesday that an "open air" stadium has not been ruled out; after all, he's a self-proclaimed "fan of outdoor baseball." Perhaps he forgets that Toronto already houses an open-air stadium—quite a respectable facility, and an adequate one for these economic times. Is it any coincidence that William Davis (after whom the stadium may be named) and Paul Godfrey—two of the biggest supporters of the dome—are also big sports fans? Could it be that their support of the idea might have been motivated considerably by their desire to enjoy their favorite recreational passtime in air-conditioned comfort?

Sadly, economic realities have had little influence in the decision to build a dome. When funds are needed for a cause popular among wealthy politicians, those funds are *always* available.



Under the Weather

SUB-EDITORIAL ELECTIONS *THURSDAY*

In the *Varsity* Ad Office, from 9AM to 5PM. The following are eligible to vote:

Alison Pipa
Anne Louise Mahoney
Peter Baird
Greg Curtis
Bernard Wong
John Sypnowich
Marg Webb
Angus Smith
Richard Levin
Neil Guthrie
Rohinton Medhora
Colin Taylor
Robyn-Marie Butt
Barbara Mendel
Janet Millar
Cynthia MacDonald
Kate Lyon
Sharon McAuley
Jean Park
Greg Taylor
David Saffer
Alison Maclean
John Lorinc
Michael Promislow
Rebecca Cunningham
Philip Street
Kristina Jones
John Blake Knechtel
Miro Cernetig
Barry McCartan
Orin H. Butterworth
Lansing Buildall
Mark Matchen
David Charles Johnston
Barri Dena Cohen
Geoffrey Fairbank
George Longley
Jackie Metz
Dave Hileman
Margaret Hoogeven
Mark Kingwell
Joel Dubin
Karen Shook
Lois Mermelstein
Julia McNally
Bruce Dinsmore
Kimberly Huie
Richard Verrier
Lise Betteridge
Maria Casas
Karen Shook
Glen Tanaka

If you're *not* on the list (and think you should be), see your editor.

Photograpy Seminar Oct 17, 4:00 PM for *Varsity* photographers. Newcomers are welcome.

The nomination period for *Varsity* Board of Directors representatives for Erindale and Professional Faculties has been extended to **Thursday, Oct 18 1984** at 12:00 noon.

Welcome to the land of *skeef* where all is brown and wobbly and tastes like day-old rice pudding. A Saturday night *thang* tonight, with all of us fun kids in here instead of out there. Still, earlier than usual, with Review finished *hours* ago. Thanks Bruce (you're a funkie guy), Geoff (the only person around here who can tell us he ate pheasant for dinner—and can still keep a straight face), Karen (in search of liquid snacks), George (the cookie worked wonders), John (OJ works wonders), Sven (natty n' matty), DavidMitAlly (like Ham n' Cheese?), Joel (Mr. Nips, to his friends), and me. Tomorrow is *not* Monday. Interesting concept. If it were only true...

LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Abortion Queries

The much-publicized debate at Hart House the night of Wednesday, October 3rd, has left me feeling that many significant issues were overlooked.

Firstly, I would to assert that I am pro-choice — but in a decidedly different way than those who spoke under that title. The choice, in my opinion, is made long before conception occurs. Women and men today have no legitimate reason for being uninformed about birth-control or about the basic fact that sexual intercourse *could* produce a child. The choice is clear.

Second, the final two words of the resolution ("Resolved that this house supports abortion *on demand*") trouble me somewhat. "On demand" indicates that abortion should be granted on any grounds. In China today, women feel that carrying a female child is sufficient reason to have an abortion. In North America, certain deficiencies (for example, Down's Syndrome) warrant the abortion of the child. Rachel Foulkes of the Ayes even went so far as to say that "inconvenience" is an adequate justification. One cannot help but wonder what our criteria will be in the future, when more sophisticated methods of amniocentesis will be able to reveal such things as potential intelligence.

Third, a main point of controversy in the abortion debate is about the exact point when "life" begins. One must acknowledge the significance of the question, but perhaps there is an issue even more important: that potential life, regardless of whether or not it is "living" at the time, is being destroyed. The single cell, to which Dr. Morgentaler referred rather unsacredly, holds within it all the information necessary to create, in time, a full human being. You, too, were once just a single cell.

Finally, I think the whole issue is really a challenge to our value systems. The real question revolves around how sacred we perceive life — or the potential for life — to be.

Alison Motluk

Verbal Bouquet

I would like to express my appreciation for the positive, informative article about the Skule Cycle. We have acquired some space recently, and a great deal of interest has been generated as a result of its publication.

Although *The Varsity* bashing has been elevated to a sport, I would like to present a verbal bouquet for a job well done!

Skullfully and Vigourously,
(and with any luck, quickly)
Gus Rinella
Chairman
Centennial Committee
Engineering Society
University of Toronto

Out of Context

I am writing concerning your front page article, "Female Staff Discriminated Against, says UTSA Study."

Leaving aside the poor quality of writing in this article, I would like to express my disappointment at the way my statements on the issue were taken out of context and rewritten perhaps the way Mr. Verrier would like me to view the issue.

The article that I wrote for the UTSA Newsletter began as an editorial using information obtained from the Personnel Department by Susan Ray for her monthly column, "UTSA Forum." When Ms. Ray left the paper after two years, she passed this information along to me. Rather than keeping it until a new columnist could be found, I decided to use it for an editorial (which subsequently became too long, hence it was moved up to the front page).

When Mr. Verrier persisted in asking me about what kinds of discrimination against women existed at U of T, I said that I could envision an example of a man and a woman with similar qualifications applying for a higher level position. If the person conducting the interview (whether male or female) had certain attitudes toward or stereotypes pertaining to characteristics traditionally attributed to "male" or "female", then the job would more than lsikely go to the man.

I do not believe that overt discrimination of women staff is rampant at the U of T. However, the statistics do point out that women are overly represented at the lower

LETTERS
con't

levels here. Given the fact that there are twice as many women staff as men (2,385: 1,165) it seems hard to believe that there are not more women in higher level positions. Perhaps most women here are not interested in careers; perhaps most women do not have as much education as most men here; perhaps women are socialized to be happy with lower aspirations.

Now that we know the situation exists, I think we have to find out *why*. If discrimination is found to be the answer then we have to eradicate it; if the answer is something else, we have to act accordingly. I, for one, would certainly like more information before jumping to any conclusions.

Yours truly,
Dominique Burs
Managing Editor
UTSA Newsletter

Toike Defense

The number of irrational, unjustified and outright libellous accusations that have appeared in this column are much more upsetting than the recent edition of the *Toike Oike* around which all the furor is centered.

The *Terristoike* was not published to attack any racial, ethnic or religious group. It is NOT racist. The topic of terrorism was chosen primarily because it is a subject that everyone has heard about by virtue of the attention given to it by the global media. It was chosen because the *Toike* staff wanted a theme to provide some continuity to the paper.

The recent *Toike* was not designed as a slur against Muslims, Arabs or any other groups. Representatives of these groups have been ranting and raving about the *Toike* in the pages of *The Varsity* without bothering to try to clear up any ill feelings by first contacting the Engineering Society. It is the plain and simple truth that some of the largest and most well-known terrorist groups are comprised of Muslims and Arabs. Is calling Libyan leader Khadaffi a terrorist a racist remark just because he is a Muslim?

There is a difference between stating the facts and making unfounded accusations. The *Terristoike* used only the names of widely-recognized terrorist organizations and their members. No one was unjustly accused of terrorism. No one racial group was purposely singled out as a perpetrator of terrorism.

Disapproving the theme of this or any other *Toike* is acceptable and a fundamental right; accusing the paper's staff of racism is absolutely not. Enough is enough!

Mary Svazic
Chairman
Communications Committee
Engineering Society
University of Toronto

Seeman's Response

The most absurd
Insult I've heard
Is to be labelled a racist
For ridiculing the basest
of racial intolerants,
terrorists who kill those
they oppose.

Bob Seeman
Toike Editur

Setting Things Straight

I would like to correct an article appearing in the September 10th edition of *The Varsity*, concerning the settlement reached between the York University Faculty Association (YUFA) and the York Board of Governors. ("York Averts Strike" by Adam Corelli).

First, you reported incorrectly the compensation increases contained in the proposed settlement, and you failed to report on the non-compensation aspects of the settlement.

On compensation matters, the settlement provides for an increase in compensation rates by the end of the contract year (April 30, 1985) of just short of 8%. This figure includes a very small increase for benefits improvements. Most of the increase will go into base adjustments (3%) career progress (2.55%); merit (1%);and a professional expense account of $350 (app. .8%) that can be shifted into a base adjustment to salary rate by the end of the contract year.

You reported quite correctly that the settlement proposal provides for a phasing in of these adjustments over the course of the contract year. This phasing in will result in the average YUFA bargaining unit member receiving a 6.5% actual increase *within* the contract year, May 1, 1984 to April 30, 1985. The very complicated packaging of the money settlement reflects the Administration's concerns about reporting the costs of the settlement to the Inflation Review Board. YUFA took the position throughout the negotiations that the reporting guidelines of *Bill 111* were the Administration's concern. Of concern to the Faculty Association was its refusal to agree to a settlement constrained by the Provincial Treasurer's 5% wage guideline.

Equally important, the Administration tried, but failed, to take advantage of the political reality of the 5% guideline to force YUFA to accept non-compensation proposals that would have removed from our collective agreement significant protections over the way academic work is carried out. To use the jargon of labour relations, the Administration attempted to engage us in "concession bargaining," or "contract stripping."

None of these changes were contained in the settlement proposal. As well, YUFA made some gains in establishing early retirement programmes, sabbaticals for individuals within six years of retirement age, and a few other provisions related to pensions and pension improvements. We also secured an agreement to establish a joint committee to develop affirmative action programmes, as well as several mutually advantageous language changes and clarifications.

Your report also stated incorrectly that YUFA had never before been on strike. In 1981, YUFA engaged in a limited withdrawal of services. YUFA members refused to turn in final grades and withdrew from all university committee work other than that which involved the final examination of students and the processing of our own members' tenure, promotion, and research grant applications. Under the *Ontario Labour Relations Act*, these activities constitute a legal strike, as much as the full withdrawal of services call issued to YUFA members on September 7th of this year.

Finally, your report cited Mr. Farr, the Administration's chief negotiator, in explaining that the one year term of the contract reflected the will of both the Administration and the Union because of uncertainties created by the Bovey Commission. In fact, the parties never discussed their reasons for agreeing to a one-year contract. YUFA might have agreed to a sixteen month contract, but would have resisted a two or three year contract for quite different reasons than the Administration's. We view the negotiating process as a means of exercising the vigilance of the academic staff in the face of our Administration's constant attempts to change working conditions through loopholes in contract language. The collective agreement is more than a vehicle for providing financial security to our members. It is also a vehicle for preserving the nature of academic work, how it is to be conducted, and who is to exercise control over it. We would be reluctant to let the negotiating process be "put to sleep" for as long as two or three years.

I wish to thank *The Varsity* for the attention given by it to the negotiating situation at York. The Faculty Association came through a long and stressful process, and we are grateful to many members of the University of Toronto community who communicated their support and encouragement. We recognize that our settlement produced only modest gains, if measured by dollar increases alone, or by the number of non-compensation proposals we tabled at the beginning relative to those achieved at the end. We hope our settlement establishes a pattern for other faculty associations to exceed, since several have not reached an end to their negotiations for 1984-85.

Most importantly, because of the determination of our membership not to be intimidated by the political adventurism of government officials and members of our (and, we suspect, other universities') Administration, we secured, in the end, a settlement proposal through the process of free collective bargaining. For this, YUFA members were ready to carry out picket line duty on Monday, September 10. No matter how reported, the negotiated compensation increases unequivocally broke through the 5% guideline being used by our Administration to support an unsuccessful, but aggressive, attack on the role and value of fulltime faculty and librarians.

Yours sincerely,
Janice Newson
Past-Chairperson
York University
Faculty Association

Sit-In Support

I would like to respond to the letter entitled 'Demonstration Discourse' that was printed in *The Varsity* on Thursday, September 27. The letter which questioned the effectiveness of occuping the dean's office implied that student action should be restricted to exerting pressure on their individual departments. It suggests that the responsibility for lobbying the Dean be left with the department chairs. This is put forth as an alternative to mass action directed at the dean on the part of students themselves.

In fact past experience would seem to indicate that if there is anything to be cynical about it is further lobbying. Students have been negotiating for years in vain. Sociology students, for example, were concerned about the shortage of TA's and the number of courses being dropped in the 1983-84 school year. Many futile meetings were held with the chairman of the department (who blamed the situation primarily on the lack of funds) and the dean (who blamed it on the mismanagement of funds at the departmental level). Despite all promises the situation continues to get worse. This year (84-85) there were fourteen courses cut which is five more than was expected.

Lobbying has also failed to effect changes that challenge the fundamental principle of balloting. However, such options are not mutually exclusive.

Cynicism aside, it is widely recognised that actions at the local level are important. But while this dialogue is essential, there are some issues which affect more than one department and which require immediate and dramatic attention. Both approaches, therefore, are necessary when addressing issues as broad as underfunding, quality and access. In light of the current crisis we cannot afford to be too narrow in focus. Pressure must be applied at every level and in ways that will bear concrete results.

The occupation was a symbolic and dramatic action aimed at obtaining concrete results as well as public awareness. There were some concrete results obtained from the action. The dean agreed (in the 23rd hour of the occupation) to extend the enrolment deadline for fourth year Political Science students. In addition to this he: admitted that course restrictions and cuts due to underfunding are hurting the quality of our education; he agreed to work with students to pressure Queen's Park; and he agreed that students should have increased participation on decision making bodies. Public awareness is also important in light of the fact that the problem originates at the provincial level. Pressure must be kept up on the provincial level, especially since there will likely be an election in this academic year.

There has been some progress toward this goal of gaining public attention. For example support came from students, faculty, staff and TA's all across the campus. Organizations endorsing the campaign included: the Graduate Students Union, the University of Toronto Faculty Association, ASSU, the University College Literary and Athletic Society and the executive of the Canadian Union of Educational Workers, local 2 and the SAC Underfunding Committee. In addition hundreds of students signed petitions in support of the committee's actions. Awareness of the issue has certainly increased as a result of the occupation. In conclusion the occupation was only the beginning. The ground work has been laid for further, more effective actions.

Sincerely,
Ellen Hansen,
Executive Member,
ASSU

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There is a vacant graduate student seat on the Committee for Honorary Degrees for the 1984-85 session. Nominations should include an up-to-date c.v. and should be submitted by 5:00 p.m., Friday, October 26th, 1984 to:

Striking Committee
Academic Affairs Committee
c/o Irene Macpherson
Governing Council Secretariat
Room 106, Simcoe Hall

Enquiries may be directed to

Ms. Macpherson at 978-8794.

VELUT ARBOR ÆVO

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Confidential advice and assistance with problems unsolved through regular university channels is available to all students, faculty and administrative staff of the three U. of T. campuses.

Office of the University Ombudsman, 16 Hart House Circle, University of Toronto, Toronto, Ontario M5S 1A1. 978-4874

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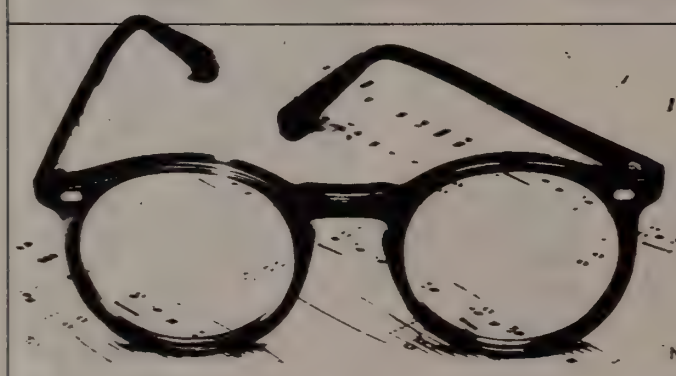
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Editor works for disarmament network

Peace paper aims to link the country

By CHRIS GLOVER

Last Sunday I traipsed across the campus to 13 Glen Morris Ave. to interview John Spencer, the publisher and one of the editors of "The Peace Calendar."

What is the role of *The Peace Calendar* in the pecae movement?

The *Calendar* serves many functions. The Canadian peace movement is a loosely-knit collection of almost 2000 peace groups. Each group has a different vision of the world, with different objectives, focuses and approaches. The Peace Calendar is an excellent way for Toronto peace activists to keep in touch with what their counterparts in New Brunswick, or Winnipeg, are doing.

The Calendar also provides a forum for people to exchange opinions on issues related to disarmament. You know, "What about Canada's voting record against the freeze at the UN?"; "What about the independent Soviet peace movement?"

I suppose the main purpose of the paper is to encourage more and more people to get involved in the peace movement. It's a great first contact for people who are frightened by the preparations for nuclear war, but don't know who to contact, what books are available, or whatever.

What is happening now in the Toronto peace movement?

Toronto is preparing for the Peace Petition Caravan to come through town. The PPCC Campaign was started in May, with the peace movement collecting hundreds of thousands of petitions from across the country. The Caravan has now left from B.C. and Newfoundland, picking up petitions along the way, and will deliver them to Ottawa on October 21st.

The year's major disarmament demonstration happens in a few weeks, on October 20th, as part of the UN's Disarmament Week.

The Toronto Disarmament Network, a coalition of 70 Toronto peace groups, is arranging a Walk for Peace on the 20th. They're also setting up a Peace Education Centre in Toronto.

Are there any big names associated with the Calendar?

George Ignatieff and Art Eggleton are Honourary Patrons, along with people like Margaret Laurence and Clarke MacDonald. But it depends on what kind of involvement you're talking about. We've done interviews with three MPs: Doug Roche of the Conservatives, Pauline Jewett of the NDP, and Paul McRae from the Liberals.

What was the effect of Cruise testing on the peace movement?

It provided us with a focal point. In '80-81, the peace movement was growing around the world. In '82 when the Cruise testing was announced, it gave the Canadian peace movement an issue to get people involved. It was something happening in our own country, unlike the deployment of intermediate-range missiles which was taking place in Europe.

Why didn't the government respond to the large public outcry and stop the testing?

Diplomatic reasons. My impression is that Trudeau wanted to give in to the U.S. on that issue so he could get U.S. support for his peace initiative. When he did try the initiative, Reagan politely showed him the door.



John "Wax" Spencer

"If we all had to agree, the movement would fall apart."

When Trudeau was still Prime Minister, a committee which supported his peace initiative, but saw the Cruise testing as a contradiction, asked him about it. He responded that the Cruise is an airborne missile, unlike the ICBMs. Which, within the madness of the whole idea of nuclear warfare, is an advantage in a sense. You can send an airplane toward the Soviet Union, and you have a couple of hours to recall it. Pershing missiles take about eight minutes to reach their targets. It would probably take longer than that for the Soviets to back check and confirm that it is a missile. It takes a long time to check because there are false alarms all the time. In the last year, the U.S. has reported 143 false missile launchings.

So is it possible for the U.S. to use Cruise missiles to attack all Russian bases and simply wipe them out?

No, I don't think the U.S. is very close to developing the all-out technological precision in timing and stealth necessary to launch an unanswerable first strike. I don't even know if that is their objective. Then again, I see no proof to the contrary. The direction of their technological development could be construed either way. The ICBMs would certainly not be out of place in a first-strike arsenal.

There has been a lot of talk recently about nuclear winter, could you explain exactly what this is?

Most depictions of nuclear war, like "The Day After", show the effects of the war on the area where the bomb hits. But this is only one result of such a war. In describing nuclear winter, Carl Sagan, one of the scientists who developed the theory, says that human beings could not have planned their destruction more efficiently. First you concentrate enormous amounts of combustible materials such as people and buildings and asphalt in cities, then you target nuclear weapons on them. So what happens after the initial light, blast, heat, firestorms and radiation is that enormous amounts of soot are released into the atmosphere. This will form a dark cloud in the upper atmosphere that will last from four months to a year. The cloud will allow the earth's heat to escape, and the temperature would drop below freezing within a day. Also, the ozone layer would be destroyed and radiation from the sun would no longer be blocked. It seems very unlikely that anyone would survive even a limited nuclear war.

If the U.S. were to disarm its nuclear arsenal, what could it do to prevent further Soviet expansion?

That's a difficult question because it raises all the fundamental issues: "What is the basis for Soviet expansionism?; Does deterrence work in the nuclear age?" etc. I hate to sound like government, but more research is needed. We spend a lot of money on strategic analysis, but very little on studying methods of conflict resolution.

In the peace movement there are loads of people who have ideas, but not the sophisticated, researched, tested kind of alternatives. We all have our visions of alternatives — a strengthened UN, with increased focus on international law and peacekeeping, etc. Some of us simply have a vague notion of peaceful co-existence, which to others seems ridiculously naive. I must admit the peace movement doesn't share one view of alternatives.

Is the shortage of well-researched alternatives one of the failings of the peace movement?

I don't really see that as part of our role, at least not yet. I think the peace movement is a way of alerting people to the problem. If we all had to agree on which solution was the right one, the movement would fall apart. I think there are solutions, but I would hate to see the movement collectively decide which one to push for. The major function of the movement is to put pressure on governments to fund peace research institutes so tha alternatives can be made viable, so we can finally stop threatening ourselves with self-destruction.

Photo by Hilary Cook

Israeli Vice-Consul says Israel convenient target

Western media has Mid-East 'bias'

By STEPHEN A. HINE

In a speech he admitted was "deliberately controversial" Israeli Vice-Consul Ethrain Ben Mattityhau told a meeting a week ago the Western media was unbalanced in its coverage of Middle East politics.

It has become convenient, he told the Trinity College International Relations Society, to single out Israel as a villain, even while "it is the Israeli army which provides safe escort for them in Southern Lebanon and the West Bank". He pointed out that while millions may be massacred in Kampuchea and go unreported any act of violence in which "Israeli police activity becomes necessary, even though few deaths result there is a general outcry." Therefore, he concluded, "there is a double standard in media reporting which is detrimental to Israel."

Mr. Ben Mattityhua maintained that "the Western media is not the enemy of Israel, never" but it "treats Israel like a superpower" on whom all the area's problems can be blamed. Citing the 1982 invasion of Lebanon as an example, he claimed Israelis were shocked to be cast in the role of "devils and demons by the Western press." NBC television, he said, even sent pictures of Lebanese civil war damage and blamed the devastation on Israel. His country was "treated as the Goliath while the Arabs were seen as David" when for years the opposite has been the case.

The Vice-Consul vigourously denied that Israel was an expansionary power: "it's not Imperialism but survival." he fully admitted "the existence of a Palestinian problem — a refugee problem, a human problem, even a political problem." The real problem, he said, is where to start to create solutions. The question is not "if there must be a Palestinian state, but where it must be placed." At present the PLO Convention calls for the elimination of Israel, he said, therefore "all they want is on my account." Israel in this situation cannot give up "Judea and Samaria" as he labelled the West Bank. Mr. Ben Mattityhua asked how "30,000 Israeli settlers be a threat to 300,000 Arabs?".

He pointed out that "Israel had set up five Arab Universities for Palestinians only, even though these are a source of trouble for Israel, as well as hospitals and schools. Furthermore, he said, neither Egypt nor Jordan had ever offered the Palestinians a homeland.

When asked if the new Government coalition would change policy towards West Bank settlements, he maintained "Israel's right to settle in Judea and Samaria." Both sides of the coalition rule out "the possibility of a Palestinian state on the West Bank" while socio-economic affairs, not Jewish settlements, are the main priority of the new government.

The Vice-Consul defended Israel's human rights record, saying "it had no capital punishment" and that "even terrorists are put in jail and not executed." He contrasted this with Syria's ruthless suppression of the Islamic Brotherhood's rebellion in Ha'ma two years ago. Israeli troops, he said, used "maximum restraint in controlling riots and violence in the West Bank."

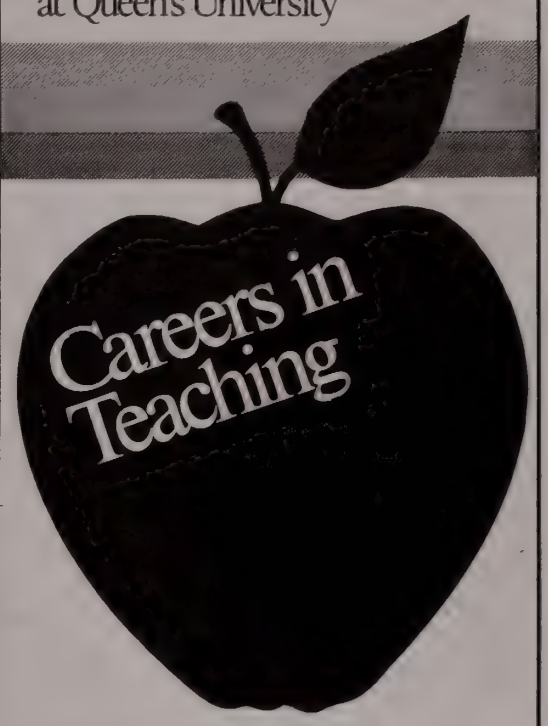
Israel, he said, would respond "to any hint of peace." The Camp David accord had created peace with Egypt which, while not a full peace because Egypt belongs to the Arab world and has "aspirations there" is still "a true peace." However he foresaw no immediate chance of peace with the other powers in the region. The recent restoration of diplomatic ties between Jordan and Egypt "were significant and important" but he said Jordan would proceed cautiously fearing "the real possibility of war between Syria and Jordan."

The basic problem, Mr Bem Mattityhua claimed, was the different attitudes between the Arab states and Israel. He said that "The problem is only 20% political and 80% psychological, religious and cultural."

The "Arabs do not want Israel to be there" he continued, "they only wish to eliminate Israel."

Continued on P.9

Bachelor of Education
at Queen's University



Information Meeting
Location Pharmacy Bldg. 311
Date OCT. 17 Time 9-11 am

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Continued From P.3

higher education who succeed in getting there, or really defining in any satisfactory way what we consider to be appropriate qualifications for entry into higher educatrion. I can identify myself with the principle that I think everyone should have the opportunity to develop their full intellectual potential. But that principle has to be given meaning in institutional form. I really have been pressing for government policies which would make it clear what they believe the capacity of the Ontario universities ought to be. I really think universities do have finite capacities. It's pretty evident in some parts of the university that when you exceed your capacity you get a deterioration of the quality of experience, a shortage of resources over time become very noticeable. I think the notion of capacity is one which has some real meaning. And I think if we had a provincial commitment to maintaining a certain capacity and to make sure that in the institutions that the government was supporting the quality of the experience was sustained. Then it would become meaningful to say 'How are we doing in satisfying the demands and expectations of our people?'

Would that capacity be slightly more or slightly less than what enrollment figures are now? Where do you think we are at in terms of the real capacity of the system?

Well, I think the most meaningful assessment of that question is the study recently done by the Council of Ontario Universities. They actually tried to identify each and every student in the province who was an applicant to university but failed to gain admission, but the majority of those who had in fact elected to do something else, and I think in fact they were left with a very small number.

It was about eleven hundred.

Eleven hundred. . .appeared not to have found a place. It was quite possible, in fact I know that there were places that the students didn't get matched with the institutions that had capacity, so I think I'd be reluctant to conclude that even those eleven hundred had been barred from university by limitation sin capacity. But I think the worst outcome, worse than a student not gaining admission, is to allow that student into a university and then allow them to have a second rate experience. If the student cannot really be accomodated, cannot have a really challenging and effective education, it really is better for that student to wait and come back a year or two later, even take some programs on a part time basis, rather than opt for a program of a second rate experience.

Clearly there are a whole range of potential students who for all sorts of complicated economic and sociological reasons don't decide to go to university and I think the focus of the debate is very much now on the economic factors. What do you think of the student aid program as it exists now in Ontario? Do you have any faith in its ability to help students? 'you know that David Stager, the economist commissioned by the Bovey Commission to do a report on accessibility, firmly believes that we have to go towards, and I guess this is the talk of the town here, an income contingent repayment scheme, where the rate at which you have to pay back your student loan depends on your income. Stager says grants are expensive and inefficient, loans don't get payed back, and that tuition costs, if lowered, wouldn't affect whether people go to university or not. What do you think of his analysis and his solution?

I think that was the most interesting part of his paper, the contingent repayment idea was worked out quite thoroughly. I was quite impressed by it. I think the OSAP plan in Ontario has been working pretty well in the past few years. I have actually done a careful study of the levels of grants. The last time I looked at them I thought they were not excessively generous, but I believe it compares well with plans in other provinces.

The level of grants has fallen while loans have risen over the past few years.

I am not in favour of a traditional loan system where the student is required to assume a very substantial burden of debt before qualifying for any grant. I think that there should be substantial bursary support for those who need it. And I think I would have the same view about the contingent repayment plan too. Even under it students are going to assume a very large burden of debt, and the restraints are still there. The shaping of a student's decision to come to university is a very complicated matter, and ability to pay is only a small part of that. I think the broader issues of how attitudes and motivation are shaped needs a lot of attention as a broad social policy instrument — it really is a crucial question. We tend to assume in our discussion — I don't mean you and I but the general discussion — that a student either is or is not interested in higher education. I think that's overly simple because I think it's possible to effect those atttudes and I think we should spend more time asking what it is that shapes those attitudes and trying to do something about them in a systematic way.

You sound lie you're looking forward to the next six years.

I sure am. Its very interesting.

TIME & PLACE

This column is a day by day listing of all student events and appears every Monday. We welcome any and all contributions. Announcements are free of charge and should be submitted by the Wednesday before. All contributions must be typed, double spaced.

MON — OCT 15

12:00 pm NOT A LOVE STORY - a film about pornography will be shown at noon and at 7 pm in the Meeting Room of Hart House.

3:15 pm BE A TEACHER — The Admissions Officer of the Faculty of Education will hold an information session at St. Michael's College, 406 Carr Hall.

8:00 pm JULIANNE BAIRD, soprano, presents a lecture/demonstration on baroque vocal techniques. Royal Conservatory Hall. General $8.00, Students $5.00.

TUES — OCT 16

5:00 pm TALKS ON BUDDHISM — This week's topic is The Buddha Shakyamuni. Zen Buddhist Temple, 46 Gwynne Ave.

7:15 pm THE ST. MICHAEL'S SINGERS meet every Tuesday in Upper Brennan Hall. New members are always welcome. No auditions or music reading abilities are necessary.

WED — OCT 17

9:00 am - 5:00 pm FORESTRY CAREER DAY — Presented by the Career Counselling and Placement Centre in the Medical Science Auditorium.

5:00 pm - 7:00 pm VARSITY CHRISTIAN FELLOWSHIP The World Awareness group is meeting at the International Student Centre, 33 St. George, and embarking on an adventure — in search of the best and cheapest Chinese food. Call Todd (231-4885) or Maureen (978-3886) for reservations. See you.

7:30 pm KODAK SLIDE SHOW — Sponsored by the Victoria University Photography Club. This evening's theme will be 'Developing and Processing in the Darkroom.' In NFH room 008.

8:00 pm HART HOUSE JAZZ PLUS presents the Gotham City Quintet in the Arbour Room pub.

8:00 GAYS AND LESBIANS AT U of T will be having a coffeehouse and discussion evening at the International Student's Centre-Cash bar.

THURS — OCT 18

10:00 am OUAA/OWAA OUTDOOR TRACK AND FIELD CHAMPIONSHIPS at the Metro Centre.

4:00 pm SCM BIBLE STUDY. WHO IS THIS JESUS? A study of the Gospel of Mark. Meeting every week, to better understand the text and the person of Jesus. With Rev. E. Frerichs, United Church Chaplain. Sponsored by the Student Christian Movement. All welcome!

5:00 pm SAC FREE FILM presents *Blue Thunder* at Erindale, S-building 2072.

5:15 pm PAMELA SCOTHORN, flute and RICHARD BRADLEY, guitar present works byd Prokofiev and Castelnuova-Tedesco in the Concert Hall. Admission $2.00, Seniors/Students $1.00.

7:30 pm ORTHODOX VESPERS is celebrated each Thursday evening, Hart House Chapel. This service is sponsored by the Eastern Orthodox Clergy Council of Greater Toronto and Hamilton. All are cordially welcome. For more information call Fr. David Belden, orthodox Chaplain, 537-8300.

7:30 pm U of T CELTIC ARTS SOCIETY general meeting in Brennan Hall Lounge, St. Michael's College. Followed with a visit to Dooley's pub.

7:30 pm DEFEND THE GAINS OF THE OCTOBER REVOLUTION — The Trotskyist Leage Class Series. Sidney Smith Hall, room 2116.

8:00 pm HART HOUSE HOMECOMING DEBATE — 'Woman Has More Than Come Into Her Own.' Hart House Debates Room.

FRI — OCT 19

2:00 - 4:00 pm PROFESSOR RICHARD LEE from the Dept. of Anthropology will lecture on 'The Early State and the Colonial State: Comparative and Evolutionary Perspectives.' Sidney Smith hall, room 3050.

3:00 pm THE SKULE CYCLE NEEDS YOU. Anyone interested in helping in the design of the world's fastest bike, come out to the Wallberg Building, room 143.

4:00 p.m. SUDS, the Engineering pub, takes place every Friday in the Sandford Fleming Cafeteria. The only pub on campus to sell premium beer at regular prices.

7:00 p.m. SAC FREE FILMS presents BLUE THUNDER at Scarborough S-319.

7:00 p.m. U of T Varsity Christian Fellowship Celebration: Panel Discussion with U of T professors: God's Word on Man's Campus. Is being a Christian incompatible with being an academic? Hart House East Common Room. All welcome.

7:00 p.m. LIFE TESTIMONIES — UTCCF will give a brief presentation of the life histories of three great Christians at the International Students Centre, 33 St. George St. All students welcome!

8:00 p.m. THE BLIND DUKE, Erindale's pub, presents CATS CAN FLY.

8:00 p.m. DELTA EPSILON is having a secret party, so don't tell your friends. Free drinks for ladies before 9:30. 182 St. George St.

8:15 p.m. DAVID SUZUKI, Scientist, lecturer, and TV host, will present a lecture entitled 'From 1984 Toward the Year 2000' at The Meeting Place, Scarborough Campus, 1265 Military Trail. Admission Free.

9:00 p.m. HOMECOMING PUB presented by SAC and The Blue and White Society at the Sid Smith Extension.

9:00 p.m. ST. MICHAEL'S PUB in the Coop. Come with a St. Mike's buddy and bring ID, Happy Hour 9-10:00.

9:00 p.m. REZNIKOFF'S PUB, The one and only. In the UC Refectory.

SAT — OCT. 20

9:30 a.m. - 4:00 p.m. SPECIALISTS IN LAW, ACCOUNTING, MARKETING Formal presentations in the morning, rotating workshops in the afternoon — opportunity to have all your questions answered. York Main Library, 1745 Eglinton Avenue West.

9:30 a.m. - 4:30 p.m. SOLAR GREENHOUSES. This seminar will provide you with all the information you'll require to help you design and build an attractive and functional greenhouse addition to your home. A visit to a local passive solar greenhouse and conversation with its owner-builder will complete the day.

The Solar Greenhouses seminar and tour is $25. Register by calling Ecology House at 967-0577.

11:30 a.m. THE TORONTO DISARMAMENT NETWORK will be sponsoring a major peace rally. The "Walk for Peace" begins on University Avenue between Dundas and Queen and will proceed to Christie Pits for a 2 p.m. rally with entertainment and speakers.

12:00 p.m. OUAA RUGBY — Blues vs Queen's at Scarborough.

2:00 p.m. U OF T HOMECOMING — The Blues take on McMaster at Varsity Stadium. Kickoff at 2:00 COME OUT AND SUPPORT OUR BLUES (Game broadcast on CJUT Radio)

3:00 p.m. PROF. L.E. JONES will present a lecture entitled 'Design for Dispelling Deluge Dangers'. A talk on hydraulic design. Med. Sci. Auditorium.

5:00 p.m. CJRT FM RADIO will present a series of performances by outstanding students from the Royal Conservatory of Music. This week — Michael Rusinek, Clarinet plays works by Stravinsky, Rabaud, and Weber.

7:00 p.m. SAC FREE FILMS presents Blue Thunder in the Med. Sci. Auditorium.

7:30 p.m. MESSIANIC BIBLE UNION presents a Fellowship Gathering, featuring musical presentations. International Student Centre, Morning Room. Free — bring refreshments.

8:00 p.m. THE BAHA'I CLUB SPONSORS weekly discussions on the Baha'i view on various issues. Help them be objective and realistic. This week: Economics. International Student's Centre.

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BOOKS

Gin And The Generalissimo

MARK KINGWELL

GRAHAM GREENE SURELY fancies himself the Great Literary Enigma of the twentieth century. As a novelist, he has sought labouriously to distill his storytelling technique to the point where the simplest adjectives are anathema and extended descriptiom a sin against art. As a journalist he has flaunted his vague left-wing leanings and lampooned, parodied and harangued to his heart's content. As both types of writer he has elbowed his way into virtually every corner of the earth to experience political unrest in the last fifty-five years, along the way managing to observe both the fawning courtiers and the bitter enemies of modern despots and dictators - the list of them reading like the roll-call of a wax museum



rogue's gallery.

If the ceaseless self-dramatization of Greene is annoying - which it is, even for dedicated fanciers - then this must be balanced by an admiration for the man's sheer, outrageous cheek and his wicked sense of the mischievious. More to the point, his portraits both of persons and of countries are uniformly fascinating, if not always politically accurate or ideologically profound. Greene remains, thus, a major force in English letters partly by virtue of his ubiquitousness and prolific output, and partly because he has assumed well the self-styled role of the English surveyor of foreign political landscape. That he lives in self-imposed exile in Antibes is indicative more of his disillusionment with Mother England than of hers with him.

Getting to Know The General is Greene's first published work in two years. following the well-recieved *Monsignor Quixote*. One says "following" but of course it really does not: **Getting to Know The General** is a volume of Greene journalism, that brand of barely objective, casual journalism that (at the risk of a very bad pun) is by professional standards pretty yellow. But objectivity, or even a reasonable facsimile thereof, is not Greene's purpose: **Getting to Know The General** is, according to the subtitle, "the story of an involvement". Ostensibly the person with whom Greene becomes involved is General Omar Torrijos, leader of Panama during the seventies and signer of the 1976 Canal Treaty with Carter's U.S. administration.

In true, implausible fashion Greene is woken up one night by a phone call from Panama City. His ticket is waiting at KLM. "The General" wants him in Panama – strictly, it seems, on the strength of his reputation. Apparently Greene's felicitous construction of the good-man-of-international-politics image has worked: he is shortly winging his way to Panama pleasantly tipsy on Bols gin. This scenario is to repeat itslf over the course of Greene's four visits to Panama (1976-1980). Each time, he leaves vowing never to return; each time he is woken by a jangling phone call from Panama City (is the man never awake?); each time his ticket, and plenty of in, await him at KLM. No problem.

In any case, the book itself is very little more than a series of vignettes recounting adventures in and around Panama. These mostly consist of (as Greene does not tire of telling us) bad meals, missed phone calls, logistical foul-ups, and the endless search for more liquor. It is no wonder that Greene's intestines are (as he says) in pieces, booze-bouncing his way around Central America like Nick and Nora Charles going tra-la through a whiskey-soaked Thin Man movie.

The surprising thing is that, through the book's course, we really don't have much of a sense of Greene "getting to know the General" at all. We have, rather, a marvellous portrait of the General's bodyguard Chuchu - Marxist, mathematician, poet, romantic. We have an impressionistic and obviously biased picture of Central American politics, as Greene has always been more perspicacious with political individuals and the nature of their commitment, than with ideological nuances. We even have a fairly diverting home movie of Greene being a sly boy with the political bruisers of Latin America: gloating at a Paraguayan general's refusal to shake his hand; talking mathematics with Castro (involving, almost inevitably, the odds of Greene's celebrated Russian roulette adventures as an adolescent); and standing on a platform in Washington as an official Panamanian member ot the Canal Treaty delegation.

That last detail might be indicative of a larger issue, as is the book's subtitle: Greene's willingness to get involved, to take sides, to say, "Si, je suis engage" in this particular political forum. It is an admission his characters - from those in *The Power and the Glory* to *The Quiet American* to *The Comedians* - have not always been able to make. It is gratifying to see Greene come to grips with the morality of the situation, to see him in some measure live up to the nostrums found implicity and explicitly in his corpus.

But what of it, in the long run? If **Getting to Know The General** is a charming portrait of Chuchu as the Sancho Panza to the General's distant Quixote, and is *perhaps* a look at Greene doing his Voltaire for Torrijos' (again distant) Frederick, the reader is still left with a nagging question. That question, put most appropriately by an errant American journalist in Panama, is "What's the old goat doing here?". Indeed, what? Greene's insights on Torrijos are shallow enough to leave one wondering how well Greene "got to know the General" at all. His reluctance to return, and the General's insistence, lead us to suspect that the benefits of these visits are mostly on the General's side - credibility gained through exposure exposure by the good man Greene.

This assessment is unnecessarily cynical, of course, but only because this slim volume has failed where it could so easily have succeeded. As a travel book - a form of which Greene is purportedly a master - it is unforgivably boring. As a political statement it is muted, though not completely ineffective. As a personal reflection it is equally cranky as insightful. And, as a picture of Torrijos, this controversial force in Central American politics, it only serves to whet the appetite.

Still, for the reader of Greene's non-fiction this is common ground: one cannot expect to be fully satisfied or edified, only fascinated. On its most successful level, **Getting to Know The General** is a neatly-drawn reflection of the writer on himself. Given the well-known personality of an irascible ex-Briton, the result is predictable: long on polemic, short on perspective.

In short, it is an opportunity to meet the cocktail party Graham Greene when (as he did when confronted with that American journalist) he introduces himself by saying: "Hello. I'm the old goat."



Ferron's Irr

BARB WRIGHT &
MELODY PETTOCK

READING JACQUES FERRON'S **Selected Tales** is like reading Fellini, except that Ferron is Canadian and so are the tales. Despite moments when his Quebecois origins colour the tales with the explosive and quirky sensibility of the French, Ferron's narrative dexterity carries his readers beyond this cultural distinction to the multicultural dynamism which is, let us not forget, Canadian.

Canada is a country without its own culture, but at the same time, Canada is a country rich with immigrant culture. Ferron brings the descendant immigrants together in fascinating combinations and interactions, transforming the oral tradition of tale telling into a lively and modern written art. The heathen meets the devout Catholic, the Buddhist meet the ramrod English Protestant, the disenfranchised Quebecois *habitant* marries the Metis woman. The Kentucky soldier marries the girl from Louvain and everyone moves to Montreal. Famili
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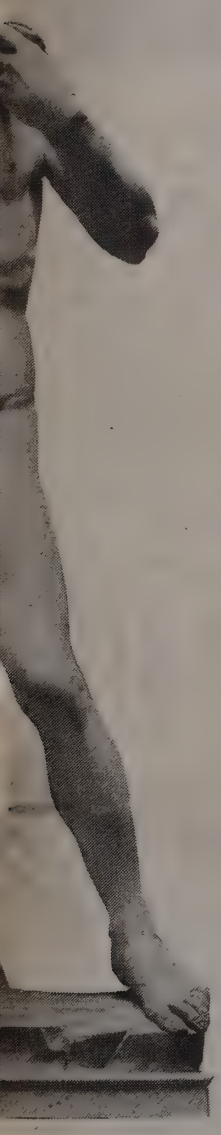
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Colin Taylor

Classical.....Kate Lyon

King David: Can We Talk?



DAVID CHARLES JOHNSTON

JEWISH AMERICAN WRITERS have been one of the driving forces on the literary scene for the past several decades. Leading authors such as Saul Bellow, Philip Roth and Bernard Malamud, although initially vital and original writers, have, in recent years, been turning out increasingly stale and self-absorbed works. This may be due to the self-analytical pitfalls inherent in a long career as a writer or, less directly, to the influence of the deity and bane of the twentieth century, Sigmund Freud. Whatever the cause, it was becoming clear that the job related neuroses experienced by these writers was wearing thin as raw material for their novels.

Just as readers could, quite reasonably, be expected to have lost hope of ever reading a truly original, or truly entertaining, novel from these established Jewish American authors, a new trend seems to be taking shape. Beginning with Bernard Malamud's apocalyptic vision of Eden, God's Grace, a few writers have returned to their biblical heritage predating (while incorporating the thinking of) Freud. In his new novel, **God Knows,** Joseph Heller has continued the recreation of Jewish legend by taking the Old Testament story of King David and retelling it with his characteristic flair for style and humour.

God Knows is narrated by an aged David, bedridden and forced to deal with his flagging libido and to choose either Solomon or Adonijah as his successor. Aggravating David in respects to both these problems is Bathsheba, who uses her still enticing sexuality as a ploy in her son Solomon's bid for the throne. In order to escape from his present woes David reminisces on his past career while commenting on future misrepresentations of his reign. He is particularly miffed by the biblical account of his life:

I've led a full life haven't I? You can look it up. Samuel I and II. Kings. Chronicles also, but that's a prissy whitewash in which the juiciest parts of my life are discarded as unimportant or unworthy. Therefore I hate Chronicles. In Chronicles I am a Pious bore, as dull as dishwater and as preachy and insipid as that self-righteous Joan of Arc, and God knows I was never anything like that. God knows I fucked and fought plenty and had a rousing good time doing both.

God knows, **God Knows** has lots of fighting and fornicating, all told with witty and energetic humour. "There is nothing new under the sun, certainly no new plots" states David at the outset. Who needs new plots when someone like Joseph Heller can come along and revitalize the old ones in such a masterful fashion that one wishes he would rewrite the whole damned Bible.

God knows the Bible has been in need of a good rewrite ever since the pompous and archaic translation commissioned by King James hit the stands back in 1677. Heller has a good time poking fun at the grandiose diction of his source material:

"Blessed be the Lord God of Israel," I went on with warmth, "which sent thee this day to meet me. And blessed be thy advice, for in every deed, as the Lord God liveth, if thou hadst not come to meet me, surely there had not been al by the morning light any that pisseth against the wall." ...

...Joab was studying me sharply. I gave a start of uneasiness.

"What's wrong?" I inquired fidgeting.

"Why were you lisping?" he demanded angrily.

"Lisping?" I was baffled. "Who was lisping?"

"You were."

"When?"

"Before."

"Lisping?" I repeated in disbelief. "What are you talking about? I wasn't lisping. I never lisp."

"You said pisseth, didn't you?"

"Pisseth?"

"That's right. You thaid all who pisseth against the wall."

"I thaid pisseth?" I was furious now and answered him with a heat that equaled his own. "I thaid no thuch thing."

"Yeth, you did. Athk anyone."

"Let'th get these provisions moving, Joab, before they thpoil in the sun. I command thee. Pisseth? Indeed!"

Not only is Heller irreverent in his use of language, his David has a decidedly different view of his fellow Old Testament cronies: his first wife, Michal, "was not just the daughter of a king but a bona-fide Jewish American princess! I had married a JAP! I am the first one in the Old Testament to be stuck with one"; Bathsheba is constantly experimenting with new makeup and hair colouring in her attempt to make herself look more WASPish; Moses has an uncontrollable stutter which makes it necessary for Aaron to speak for him; Solomon, who David generally refers to as 'Schlomo', is a thick skulled plagerizer of David's best proverbs whose main ambition is to one day cut a baby in half. One of the few characters to remain true to his biblical counterpart is Saul, who is the same crazy old basterd and "just about the crankiest individual I've ever met."

David has many complaints against artistic presentations and ripoffs throughout history starting with Solomon and going on to accuse Shakespeare, who got all of his good lines from the psalms. Michelangelo is repeatedly berated for his depiction of David in his David:

...a huge, monumental figure immortalized on a great pedestal white marble, and that's another thing that pisses me off about that Michelangelo statue of me in Florence. He's got me standing there uncircumcised! Who the fuck did he think I was?

Continued on page 15

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grief and mourning, but more often than not in the collection, it is met with feraless, even grateful acceptance. In "How the Old Man Died" Ferron carries this dying character across the threshold painlessly. Distracted from an urgent to void, the old fart exclaims before the bedpan can be delivered by the priest, "Too late. I'll go on the other side!" It is this sort of trivialization and irreverence with which Ferron's characters confront loss, religion and politics. The most brilliant example lies in the middle of the book with the only two directly connected tales. "Ulysses" and "The Sirens", like a Playboy centrefold, freeze the entire English tradition in a most diminished position. Ulysses' formast falls limp before the derisive laughter of an Irish war veteran who makes no bones about his desire to encounter "Whores!" Having abandoned Penelope and her craze for embroidering "Home Sweet Home" over the true frigidity of their marital bed back in Ithaca Corners, Ontario, Ulysses insists vainly on seeking to resist, one last time, the sirens in Montreal. As is the case in many of the tales, the temptation to read political allegory is thwarted by a trivial image, in this case of Ulysses bending down in disgust and humiliation to pick up what used to be his sail full of epic wind, now a dirty hanky on the sidewalk.

The explosions of traditional mythos and cultural stereotypes are continuous in this lively collection, generating new perspectives of the perplexities of modern Quebec, but also of modern Canadian society. A culture in transition from rural to urban centred living is portrayed with a lampooning humour that spearheads the doubt and ambiguity which are true for all Canadians, if and when they are willing to admit it. "Cadieu and "The Dead Cow in the Canyon" champion the literal quests of their anti-heroes for identity. Forced by circumstance to abandon the land and lifestyles of their forebears, these men attempt to penetrate the Far West and are left in the end with no past, no hope of progeny, and no future.

Always, there is an understanding that Canada is a land in which a diversity of national and religious types can find a place. The vastness of the land and the differences of the regions work to house this, in a sense, through the matching of old and new symbols. Despite conflicts and inforseen contingencies the people in these stories try to find a home by leaving their own, searching for a comfortable place to die. There is, as I have said, no question about the Quebecois origins of Ferron's imagination, but with the bizarre deliberateness of the fire warden of the sub-Sahara, the book bursts forth like a rhino in the night, stomping out the spreading brushfire of the belief that we, as Canadians, have no identity.

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The Orb Is Back . . .

ROHINTON MEDHORA

THE OPENING MINUTES of **Roy Orbison**'s stint all this week at the Royal York's Imperial Room do not bode well for the rest of the show. There is always the venue itself to beef about, but that is beside the point — the newer generation is too busy bop-

MUSIC

ping to derivative bands who owe much to Orbison without acknowledging that fact, and the older fans seem rich enough to afford all this luxury (hell, my friend didn't even have to go to a cigarette machine, the waiter brought us a packet on a plate). Also, the bouncer at Larry's never refers to me as Mr. Medhora, a gentleman from the press. But the spacey opening intro and the following instrumental jam are hopelessly at odds with Orbison's music, or the people here to watch him.

On the bright side, there was no dry-ice-inspired smoke. Instead, Orbison walked on stage, led into "Only the Lonely", and everything was hunky dory from then on.

For a man who has spent over three decades in the limelight, touring with such bands as the Beatles, Rolling Stones, Beach Boys, and Yardbirds, Orbison is extremely well preserved. His guitar playing is flawless — in sharp contrast to the work of the rest of his band — and his voice is still perfect. Unlike all his contemporaries, Orbison has not self-destructed. True, he hasn't done anything significant in over two decades, but no matter. The one hour set is entirely comprised of his classic material — "Blue Bayou", "It's Over", "Down the Line", and, of course, "Pretty Woman". He didn't do "Love Hurts", but after Nazareth's massacre of that song a few years ago, can you blame him?



...in Black

Orbison's band trotted out every musical cliché imaginable, from the uninspired guitar work of Buggy Barrett, to the two pretty young things who tried to sing and dance, often at the same time, with little success. Orbison and his material withstood the assault well. At one point he, too, succumbed to one of the oldest lines in the book when he said "I've received many requests tonight, but I'll sing anyway." Ah, the perils of playing the Imperial Room.

Towards the end of the show, on his tribute to Elvis Presley, Orbison sang "Hound dog man, why did it have to end?" Most likely because Presley did not choose to get onto the lounge circuit like Orbison did. But at least with Orbison's route a small group of fans — albeit monied, and too successful to let it all hang out — still get to see a living legend. And that beats placing flowers on the grave of a dead one.

record reviews

ROHINTON MEDHORA

The Cult
Dreamtime
PolyGram/Beggars Banquet

This is the end result of numerous changes in bands variously known as Southern Death Cult and Death Cult. Original SDC singer Ian Astbury has hooked up with members from bands with equally frightening names (Theatre of Hate, Ritual) to form the **Cult**. This, their debut LP, comes on the heels of a number of independent chart successes and cover stories in the New Music Express.

With a name like this, it would be very surprising if the band made anything but funeral parlour rock à la Killing Joke or Breeding Ground. That they do, and quite well, in fact. The music itself is simple — guitar, bass, and drums — yet haunting and evocative of dark moods and passions. Astbury sings of spirits, Babylon, and burning in hell — all standard cult themes, no doubt, but the lack of a lyric sheet is a minus. "Go West" and "Dreamtime" are unusually upbeat and American in sound — a good thing if the group plans to diversify in the future.

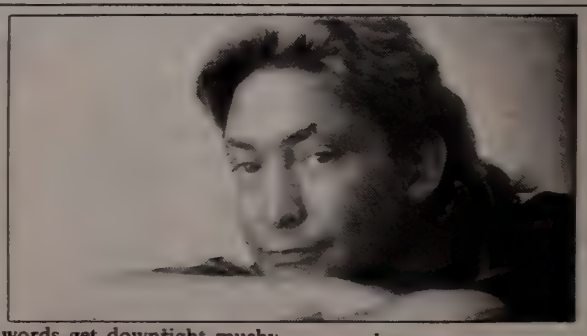
Astbury is apparently fascinated by all aspects of North American Indian culture. He has been known to wear elaborate costumes on stage, but now admits he overdid all that. I am not sure how all this fits into the scheme of things for the band, except in perhaps adding another dimension to an interesting band. How.



Chris Rea
Wired to the Moon
RCA-Magnet

Although you wouldn't know it from his smooth sounding solo albums, this British singer-songwriter was once in a band (Beautiful Losers, aka Magdalene) that featured Deep Purple vocalist David Coverdale. Chris Rea as himself is still best known for his first solo album, *What Happened to Benny Santini,* which featured the hit "Fool (if you think it's over)". Subsequent albums have confirmed his reputation as a somewhat syrupy songwriter with a good sense of music.

Wired to the Moon continues this trend, with a number of passable melodies and the obligatory decent single — in this case, "Touche d'Amour." The point of reference here isn't the soppy sentimentality of Barry Manilow or Tom Jones, but rather the more refined musicianship of Steve Winwood or Joe Cocker. Sometimes the



words get downright mushy as in

She made me smile,
and she made me love,
Oh she made me laugh,
and she made me dance.

But the well arranged tunes keep things respectable. Listen for this one in your favourite elevator in a year or two.



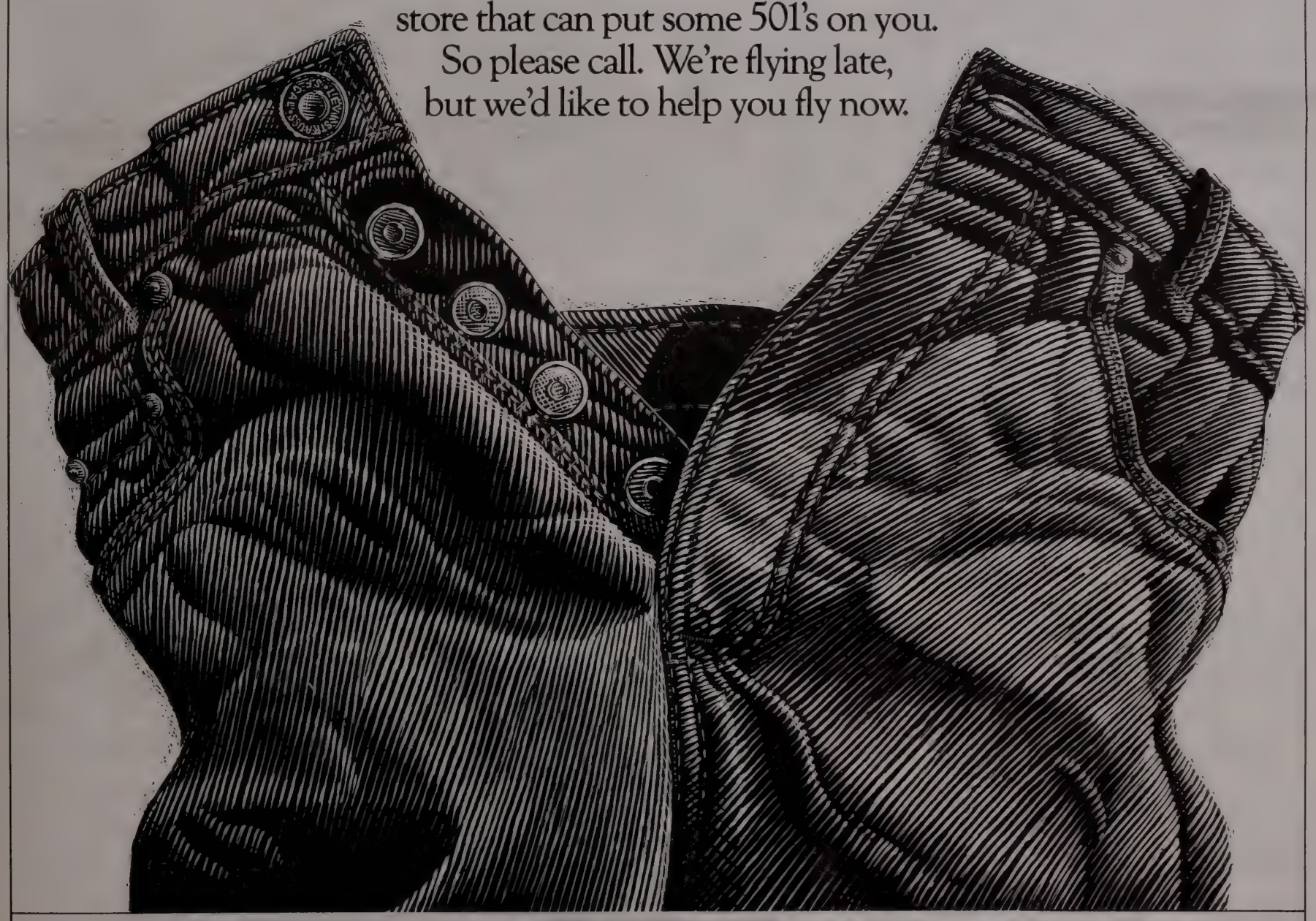
CONTEST

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Lange Goes Iowa

CYNTHIA MACDONALD



FILM

WHAT FRUSTRATES most about **Country**, Richard Pearce's intermittently remarkable film about the plight of the contemporary American farmer, is the fact that it is a feature film. That it is shot in colours very similar to those employed by Max Factor and Ralph Lauren when they want to get that 'Rustic' look; that it is encumbered with a bank-commercial soundtrack; that it stars one of the most attractive, admired and wealthy couples in the United States today.

Had **Country** been a documentary, the rage and tears it seeks to pull from its audience would have been more honestly come by. On the other hand, Pearce and the formidable Jessica Lange, to whom it all really belongs, have presented us with such a brave and true tale that even its many technical clouds have silver linings.

Its Iowa-goes-Hollywood unreality, for example, can be forgiven on the grounds that it has something valid and unique to say - and only a mass movie will get a mass audience. Plus, Pearce cut his teeth on documentaries, and his training in this area rears its helpful head every once in a while. Finally, Lange - though slightly young and fresh for her matriarch's role - brings an unrelenting grit to the whole business which keeps it from sliding into formula heroism.

Jewell (Lange) and Gil (Sam Shepard) Ivy are at the helm of an industrious Iowa farm family consisting of three children and a stubborn grandpa (a well-cast Wilforn Brimley). One of **Country**'s strengths is that it does not paint a joyous familial picture for us at the beginning; so that it is not until the rug is pulled from underneath them (a Federal Agency, the Farmers' Home Association, gives them 30 days to pay off the $96,000 in loans) that the family begins to tentatively explore what it is that bonds them. Even financial disaster cannot turn the Ivys into the Waltons; Gil's resultant alcoholism and Grandpa's bitter intransigence only lead, at the end of the film to a silent acknowledgment of the group's mutual dependence.

Preventing **Country** from being a fascinating study in kinship, however, are the less than stellar performances of Levi Knebel (as teenage son Carlisle) and of Sam Shepard. Yet Knebel is an actual farm product, and as such must be credited in small part for looking so at home in a barn. Shepard, as usual, is big, tall, proud, and appropriate for the movie's first half, but when required to display his failings as a father and farmer, he succeeds only in displaying his shortcomings as an actor. This film, after all, is Jessica Lange's *Reds* - she conceived it, produced it, and gave it all the life it could want; unfortunately, Shepard is stuck in Diane Keaton's place, grappling with a role which simply does not suit him.

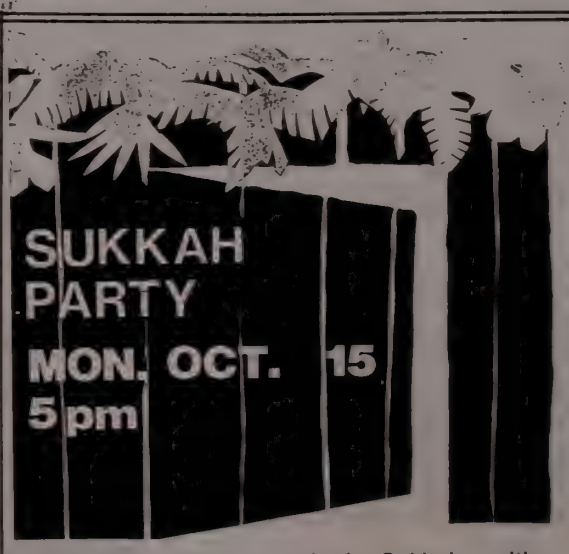
But back to Lange, who shoulders the family's (and the movie's) burdens with measured quiet and grace, managing to play a fortress of a woman without resorting to, say, the Mighty-Mouse tirades of a Sally Field. Somehow, that queer drawl Lange has toted along with her to every picture she has ever made still comes off sounding like bad acting at first, but proves itself a valuable accessory somewhere in the middle of the action. Of more importance than anything external, her performance here is an extraordinarily intuitive one. She touches on many aspects of Jewell's profound character that are so complex and unrecognizable that no words can adequately describe them.

Since **Country** has been widely touted as a semi-political tract, it is no wonder that the enemy appears so singularly malicious. The doers of wrong are a well-coiffed government representative, a jittery banker and a cutthroat auctioneer. It all sounds too vicious to be true, but if this film is anything to go by (and, judging from the lack of controversy surrounding its opening, it is) the American farmer is in a good deal of trouble indeed.

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My Dinner With Dick



NEIL GUTHRIE

IT HAD TO HAPPEN AT some point - a movie that deals with Nixon and the Watergate scandal in a way that is more sympathetic to the old crook than one might expect. This is not to say, however, that Robert Altman's new picture, **Secret Honour**, is a

FILM

whitewash job; rather, it is a 'fictional meditation' on the events, taking off from the old cliches that Nixon's only crime was getting caught and that one politician is as corrupt as any other.

The premise of this sort of position is that the president was the ultimate loser and victim, monumentally snubbed by Fate, Ike and the Establishment, and that he sold his political soul to his backers, the vicious and corrupt Committee of One Hundred, in order to gain legitimacy and self-respect at increasingly higher levels of government. The pawn of the Committee, Nixon was forced into all his unpopular decisions - especially the prolongation of the Vietnam War - so that he could put their vast and vague money-making schemes into effect. Watergate, then, was Nixon's desperate (and, in one sense successful) attempt to release himself from his entrapment. By orchestrating his own public shame, he chose a curious kind of secret honour. Or in other words, it wasn't his fault.

As an explanation of the events of the early 1970's, **Secret Honour** is pretty interesting, even if no one will swallow it. But the whole point of the movie is not so much the interpretation of facts as the presentation of them. As RMN, Philip Baker Hall puts a masterful performance down on celluloid. The sole character, he paces in the prison of his study in San Clemente and gives a jumbled, rambling monologue on the history of his life that is boozy, funny, bitter, repulsive, loony and at times even pathetic. Fortunately, Altman has made neither the false step of casting a superficial impersonator nor the mistake of going for heavy, look-alike makeup. He does the right thing and lets Hall, who created the Nixon role on stage, develop a character through some excellent acting.

As fascinating as the ideas and acting may be, however, the film ultimately bogs down because of its relentless focus on one character, one point of view, one room. More than an hour of attention is too much to expect from an audience when they get nothing but a closed, introspective picture of a man on the fringe of sanity who talks to himself, records himself and even films himself. Altman's cameras aren't stationary, but the whole movie has a static quality that reveals its theatrical origins. Adaptations are difficult things - it's said that only mediocre novels make good TV mini-series - and **Secret Honour** may suggest a cinematic dictum to the effect that one-man plays don't make easy transitions to the screen.

The result in this case is something even more obviously stagey than *My Dinner With Andre* or *The Dresser*, and this is where the interest of the movie collapses. **Secret Honour** is worth seeing as an intriguing piece of fanciful historical conjecture and for the dark view of the world it suggests - that we're all 'unindicted conspirators' implicated in the crime of being human, in a universal guilt that includes Washington, Lincoln, Nixon and plain folks like ourselves. But as motion-picture entertainment, all **Secret Honour** succeeds in doing is making an audience shift in their seats.

JOSEPH'S DAVID

Continued from page 11

God Knows is an extremely funny version of the story of David, but by no means a parody or satire. While it is, on the whole, fast paced and light hearted, it does not neglect to examine and present the darker, tragic side of David's career and character. David has a robust lust for living, but is essentially a very sad man having to deal with the betrayals of his wives, comrades at arms, and sons. But, more importantly, he is a lonely man cut off from both his people and his God by the kingship that has been dropped in his lap. As an old man his courtiers try to soothe David's loneliness and keep him out of their hair by giving him the voluptuous Abishag, for whom he has little use in his impotence. David leaves the readers' hearts bleeding for him with his cry of despair: "I want my God back; and they send me a girl."

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El Norte:
No Land Of Milk & Honey

KENNETH ROSS

GUATEMALA IS THE initial setting for the Gregory Nava-Anna Thomas story of a Central American Indian brother and sister's journey to the promised land of the United States, the **El Norte** of the title.

FILM

Rosa Xuncox (played by Zaide Silvia Gutierrez) and her brother Enrique (played by David Villalpondo) make their way from a shattered life in San Pedro to Tijuana — a "lost city" where no one owns anything. Posing as Mexicans to avoid being returned to Guatemala and certain death, they attempt to cross the border into the U.S. with the help of a "Coyote", a guide who deals in human traffic. They eventually succeed in reaching San Diego via a rat-infested storm sewer, ending up in a colony of illegal immigrants in Los Angeles, where, after many small victories, they suffer the eminent tragedy of their existence.

El Norte is not, as its storyline would suggest, a dark and solely depressing film. More than a stereotypical "good guys" vs. "bad guys" film, Nava's work is a sorrowful reflection on man's inhumanity to man. The dark cutting images and lighter humourous moments go together to create a realistic presentation of the paradoxical nature of life.

The film's primary theme prevents **El Norte** from being dominated by darkness; the fragile, yet indomitable heart and soul of man will survive. Enrique and Rosa are the innocents in a harsh world, forced to escape to a promised land of "flush toilets" where one can make money, only to find that one has to spend a lot of money to live. Enrique and Rosa realize that freedom is an illusion in the promised land. Even the petty and shallow Los Angeles characters are not free, as their own selfish ignorance victimizes them as much as it does Enrique and Rosa.

That the oppression of freedom subjugates both poor and rich is obvious: in **El Norte** the rich are only interested in the poor for the labour they produce; hardly startling and quite self-evident.

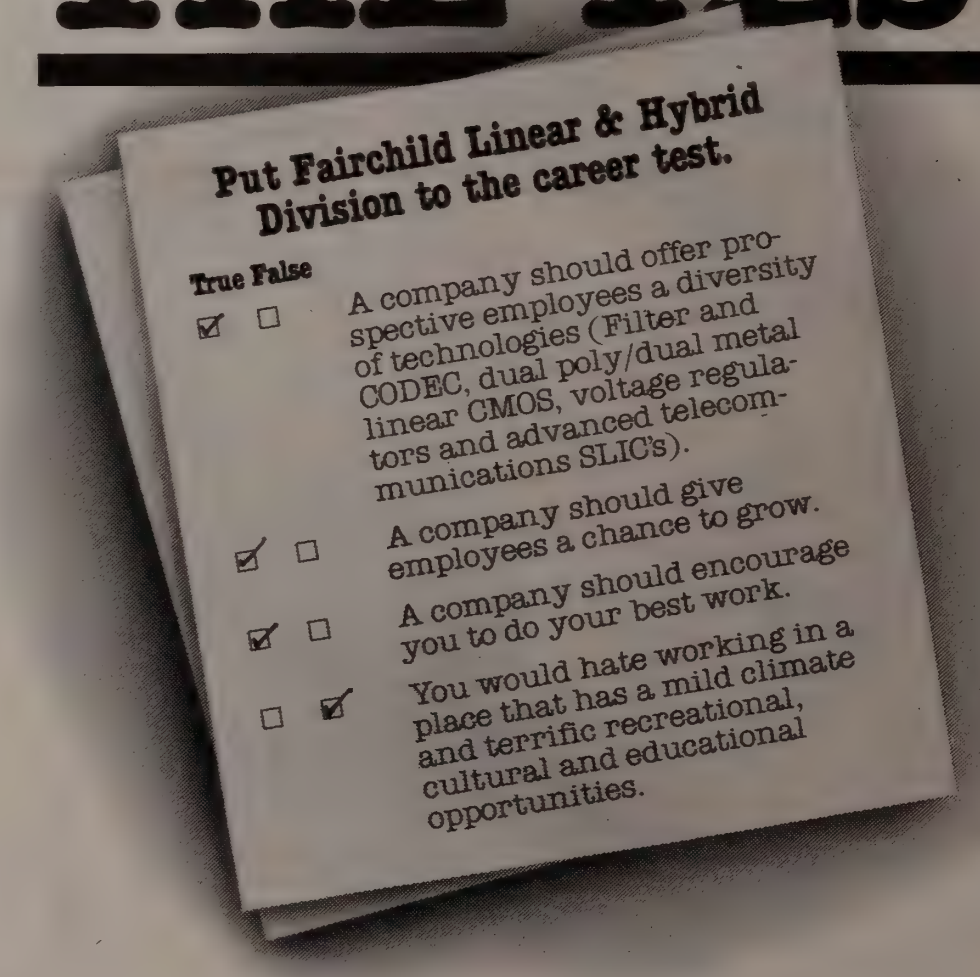
El Norte has a unique flavour is achieved by director Gregory Nava's extensive use of images: the always present full moon, the decapitated head put on display by the Guatemalan Army, the ancient wooden crosses of San Pedro's cemetery, the jarring of Enrique's flashlight in the never-ending storm sewer while above them the border police's search lights seek them out.

The simplicity of the images makes them blunt and obvious, but effective. Nava's structuring and the editing of Betsy Blankett, best utilize the images by placing them in a format of a series of scenes, each sharply different, concise and complete.

The film's brooding atmospheric music (haunting wind-like sounds with a powerful mood-setting influence) is constant throughout and provides the varied settings with an underlying continuity. Classical pieces, used effectively at points of drama, and original music from diverse sources such as "The Folkloristas", at lighter moments, combine to provide **El Norte** with a unique and varied sound throughout.

Nava and Thomas' ambitious work is a longer than usual film, but the time is well spent as the story depicted with urgency and honesty lingers on, long after the film is finished.

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VOLUME 1, ISSUE 5 SPECIAL EDITION OCTOBER 1, 1984

GEORGE BURNS
OH, GOD!
YOU DEVIL



CAL
WINDY CITY
THE KILLING FIELDS
AMERICAN DREAMER
THE LITTLE DRUMMER GIRL

WINDY CITY

Finally Growing Up

Windy City is Danny Morgan's story. As an urban Chicago teenager he belonged to a clique called the *Rogues*. They studied together, played football together and dreamed and planned the future together.

But now the gang's in their thirties. The strength and support that the *Rogues* gave each other dwindles and becomes a faded memory. They've grown up and individually they must deal with their own successes and failures.

Danny is an aspiring writer who relies on the love of beautiful Emily. Yet he draws a line at the possibility of marriage. Family life appears far too constraining for Danny to undertake.

Danny just can't get his life together. What happened to all those wonderful dreams the *Rogues* had? Determined to make at least one dream come true, Danny embarks on a scheme to bring his dying friend Sol's fantasy to life, and the *Rogues* rally once again.

Windy City was filmed on location, inspired by writer-director Armyan Bernstein's childhood experiences. It's the story of a group of friends facing life's struggles and uncertainties.

Co-star of the acclaimed film *Missing*, John Shea stars in **Windy City** as Danny. A professional stage actor in New York, Shea has garnered favorable reviews in many Broadway productions. The fall of '84 will see Shea taking on the role of the late Robert Kennedy in the made-for-TV miniseries *Kennedy*.

Kate Capshaw stars as Emily, a beautiful girl who must choose between the two men who love her. Making her debut in *A Little Sex* and then moving on to *Missing Children—A Mother's Story*, Capshaw went on to star in the movie production *Dreamscape*. Fans will recognize her from the Spielberg mega-success *Indiana Jones and the Temple of Doom*.

Members of the *Rogues* include Josh Mostel as Sol. He's Zero Mostel's son and he's been in *Harry and Tonto, Jesus Christ Superstar* and *Delta House*. Jim Borrelli (Mickey) featured in *Cruising* and *Serpico* also appeared in the original Broadway run of *Grease*.

Bobby, played by Jeffrey DeMunn has been seen in *I'm Dancing As Fast As I Can* and *Ragtime* and was recently nominated for a prestigious Tony Award for his acting in the stage production of *K2*.





Top: the Rogues rally to make one dream come true for their dying friend Sol. bottom: John Shea stars as Danny, in love with the beautiful Emily, Kate Capshaw.

Making his motion picture debut in **Windy City** is Eric Pierpoint (Pete) who has stage experience dating back to *Joseph and the Amazing Technicolor Dreamcoat* and *The Hasty Heart*.

Star of the hit series *Benson*, Lewis J. Stadlen (Marty) has appeared in many films such as *Serpico* and *The Verdict*.

Broadway actor James Sutorius plays *Rogue* member Eddy and has acted in *The Changing Room* and the off-Broadway smash *Sexual Perversity in Chicago*.

Windy City is the touching story of Danny: his friends, his lady and his hopes and dreams.

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By SHARON SINGER

AMERICAN DREAMER

JoBeth Williams Stars With Tom Conti



"Rebecca" (JoBeth Williams) with Alan (Tom Conti) on a story book adventure.

Cathy Palmer, played by JoBeth Williams, is caught up in action wilder than even her fertile imagination could conjure up, in the new comedy-adventure, **American Dreamer.**

Winning a trip to Paris is a dream come true for Cathy—its romance, mystery and excitement—"the chance of a lifetime". And despite the objections of her obstinate, workaholic husband Kevin (James Staley), Cathy jets off to Paris alone.

Fascinated with Notre Dame, The Arc de Triomphe and the Eiffel Tower, Cathy, who is rather naive, has her purse stolen, is knocked down by a car and ends up in a hospital with amnesia. Cathy awakens believing she is Rebecca Ryan, the world-famous heroine of her favorite novels. She's a dynamic and seductive femme fatale and sleuth *extraordinaire*. "Rebecca" proceeds to denude every haute couture fashion salon in Paris and then arrives at "her" headquarters in the renowned Hotel de Crillon.

There she meets Alan McMann, played by Tom Conti. He's the son of the novelist who created the infamous but fictional Rebecca Ryan. And when "Rebecca" arrives in the flesh, Alan plays along, convinced he is the victim of an elaborate practical joke.

But Alan is swept off his feet by "Rebecca" and the lines between fantasy, reality and imagination blur. The intrepid pair expose the Spanish Ambassador as a spy, watch the murder of a priest and "shadow" the suspicious French politician Victor Marchand played by Giancarlo Giannini.

Marchand leads them on a chase through the catacombs, on a riotous train trip right out of *Murder on the Orient Express* and finally to his ancestral chateau where his own dreams are finally unmasked.

In a very different role from her part in *The Big Chill*, JoBeth Williams takes on an enormous challenge in the dual character of Cathy Palmer/Rebecca Ryan. She had to create two characters for one film and make the change believable. JoBeth "loved every minute of it," she says with a smile. "When I was offered the script I thought it was one of the best roles for a woman that I had ever read. It is really a dream role and Paris is the background! What more could you ask for?"

Williams skyrocketed to stardom with only a few film and television appearances including *Poltergeist, Stir Crazy, The Dogs of War, Endangered Species* and TV's *The Day After.* Even fewer film credits put her co-star in the limelight. Well-known in theatre circles, Tom Conti won an Academy Award nomination for *Reuben, Reuben* and affirms his brilliant comedic skills in **American Dreamer.** Combining a warmth and sensitivity with his comedy, Conti is convincing as the man who begins to fall in love with his fantasy—he cannot put a stop to the madcap adventure because he doesn't want his fantasy to end.

Giancarlo Giannini is best known to Canadian audiences through director Lina Wertmuller's acclaimed *Seven Beauties* and *Swept Away.* He loved the script of **American Dreamer** because it was "a mixture of fantasy and reality that intrigued me." Giannini's comedy lies in his non-reaction to the most dire of circumstances. "Rebecca's" attempts to warn him of danger result in whiplash and two broken legs. But covered in casts, he carries on his furtive pursuits!

American Dreamer's real star however is Paris and the camera caresses its ancient monuments and latest fashions. Only in this magical city could Cathy Palmer live out her dreams, explore the daring and burst forth as the "toast of Paris". Famous landmarks are explored anew—the Place Dauphine on the Ile de la Cite, Sacre-Coeur, the world-famous Tour d'Argent restaurant, a glittering nightclub featuring the showgirls of the Alcazar Club, a bateau-mouche, and the Conciergerie. The riveting finale was filmed at the 11th century Chateau de la Bussiere in the Loire Valley.

Certain to be a comedy hit of the year, **American Dreamer** is not a film that evaporates as you leave the theatre. It stays and warms your heart with Paris, romance, danger and the triumph of love.

OPENS ACROSS CANADA NOV. 9

WARNER BROS.

OH, GOD! YOU DEVIL

That's funny, they both look like George Burns.



He meets his match in one hot comedy.

"OH, GOD! YOU DEVIL"

Starring TED WASS RON SILVER ROXANNE HART EUGENE ROCHE

Music by DAVID SHIRE Executive Producer IRVING FEIN Written by ANDREW BERGMAN

Produced by ROBERT M. SHERMAN Directed by PAUL BOGART

OH, GOD! YOU DEVIL

WARNER BROS.



Lovable, irascible, 88 years young, great-grandfather George Burns is back... *twice!* In his latest comedy **Oh, God! You Devil,** not only does he portray a very down to earth, dignified God, he also plays his main opposition - the suave, cigar-smoking Devil!

A startling new process known as Introvision enables Burns to be God and the Devil in the same picture frame. This remarkable camera actually allows Burns "the Devil" to realistically walk around and behind Burns as God.

George Burns began what he considers to be his third career in 1975. He played an Academy Award winning performance opposite Walter Matthau in *The Sunshine Boys*. It was in 1977 that he began his career as God.

He appeared in **Oh, God!** opposite John Denver. Clad in golf hats, windbreakers and running shoes he admitted making a few errors in creating the world: giraffes - "I made the necks too long"; avocados - "I made the pits too big".

He has since starred in **Oh, God! Book II**, made a cameo appearance in *Sgt. Pepper's Lonely Hearts Club Band*, starred with Brooke Shields in *Just You and Me, Kid* and performed with Art Carney and the late Lee Strasberg in *Going in Style*, the senior citizen's approach to the art of robbing a bank.

Burns was born Nathan Birnbaum in 1896 in New York's Lower East Side. He had 11 brothers and sisters and by the age of seven he was fatherless.

Using a variety of stage names, Burns worked vaudeville as a singer, dancer, comic, skating act and with a seal and trained dogs. "From the ages of 7 to 27", Burns explains, "I was lousy and believe me after all this time, I know lousy. And I was lousy. But I was lucky to have vaudeville. As bad as I was, there were theatres that were even worse, where I could play and work on my acts". That work obviously paid off!

At the age of 27, on a blind date, he met and fell hopelessly in love with Gracie Allen. Together they developed a vaudeville comedy act and became major stars with the *B.F. Keithe* vaudeville circuit. In 1930 they made their film debut and their *Lamb Chop* routine was an instant hit.

In 1932 Burns and Allen released their first feature film *The Big Broadcast* and began their weekly CBS radio show that remained in the top 10 for 18 years. By 1950 they were involved in a bi-weekly TV series the *George Burns and Gracie Allen Show*. In 1958 George began a solo career in *The George Burns Show*.

Gracie died suddenly in 1964. Burns turned to more personal appearances in Las Vegas, Carnegie Hall, dinner clubs and college campuses. He packed the houses wherever he went.

As successful as he is, Burns does not take sole credit for his incredible career. "I've always found that you can have a great show and great writers and great actors but if one guy doesn't do his job and pull up the curtain, nobody goes on! Everybody's job is important - each person is part and parcel of a show".

Burns' career has been long and successful. He has a unique formula for his good fortune. "Drink 3 Martinis a day, get very little sleep, eat fried foods, make love at least 4 times a week and smoke cigars". But really - "I love show business and I'm lucky to have spent my whole life in it. I think that's really the secret to long life".

George Burns as God (above) takes on George Burns the Devil over the soul of rock star Bobby Shelton.

In **Oh, God! You Devil**, Burns as God and Devil do battle over the soul of an up-and-coming rock star, songwriter, Bobby Shelton. He's played by Tedd Wass, best known as Danny Dallas in TV's *Soap*. Shelton makes a sweet, multi-million dollar deal with a very persuasive, if somewhat "devilish" agent, only to discover that the old cliché is too true — "It's hell at the top". Bobby Shelton is torn between Burns and Burns - the adorable creator and the roguish devil. But in the end, the winner is - us - the audience. **Oh, God! You Devil** is Burns at his best, a comedy for everyone.

By GERALD PRATLEY

DIANE KEATON

Annie Hall Is Growing Up

So successful was *Annie Hall*, Woody Allen's 1977 film that moviegoers have for many years thought of Diane Keaton as being Annie Hall. But over the past few years, "Annie" has been gently fading . . . replaced by the strong portrayals Keaton has given of remarkable women in Warren Beatty's *Reds* and Alan Parker's *Shoot the Moon.*

And between Annie and Louise Bryant, a great deal has happened in the life of Diane Keaton. The men in her life have changed, the New York City homes have changed and she has tried to live different lives. She still sees her psychoanalyst and has received praise for her superb book of photographs entitled *Reservations.* She has also been in Toronto for several months making a film with Mel Gibson called *Mrs. Soffel.* The one important aspect to her character which has not changed however, is her small-town girl manner and outlook. She has never lost the quiet simplicity of a young girl trying to come to terms with the sophistication of big-city life, always with that trace of insecurity.

In many ways she has become more reserved with the outside world. At one time she would appear on any talk show and chatter away without worrying about what she sounded like. Now she is so convinced that she does it badly, that she will not be interviewed unless the program or magazine is one of such importance she can hardly refuse. It took months for example, for a writer from the *Sunday Times* to get an appointment.

When Keaton came on the movie scene she immediately established herself as a comedienne of "sweetly lunatic sincerity" (the *New York Times*). Moviegoers with long memories wondered if she might be related to the great comedian, Buster Keaton. But such is not the case. Diane Keaton grew up as Diane Hall in Santa Ana, California, the oldest of four children. Keaton is her mother's maiden name. Her father is the head of a civil engineering firm and her mother a photographer.

After high school, Keaton spent three terms at a junior college at which, she says, she was "not a good student." On the advice of one of her teachers she went to New York at the age of 19 to study acting at the Neighborhood Playhouse. When she finished there, she spent several months at Woodstock performing in summer theatre playhouses. Finally, without funds, she returned home to Santa Ana where her parents, noting her determination to continue acting, offered to support her in New York until she found work. Four months later, she joined the cast of the rock musical *Hair.* Alone among the players she refused to take her clothes off for the nude scene. "It wasn't because I was a prude, or anything like that. I was just too scared."



Keaton as Charlie aspires to be an actress but finds herself caught between Israeli intelligence and the P.L.O.

The sweet calm in the midst of madness which critics noted about her performances served her in good stead in two TV dramas *The FBI* and *Night Gallery*, (which she considers her "worst acting"). She stood out as the housewife in a track suit in a well-known TV deodorant commercial and still recalls her amazement when she was paid $25,000 for it. "But I don't want to do any more commercials, no matter how much the money is."

More fame came her way with her association with Woody Allen in the stage and screen versions of *Play It Again, Sam.* This led to *Lovers and Other Strangers.* Seeing her in this film, producer Al Ruddy asked her to take a screen test for the part of Kay in *The Godfather*, for which she was paid $6,000! The film made a fortune, but Keaton maintains she was delighted to get the money. "After all," she said at the time, "who am I?"

The world now knows who she is. The summer play houses provided her with the experience she needed for *Sleeper; The Godfather, Pt Two; Love and Death, Harry and Walter Go to New York; I Will, I Will . . . For Now; Looking for Mr. Goodbar; Manhattan; Interiors; Reds* and *Shoot the Moon.*

Whatever her private problems, doubts and fears, Diane Keaton is not a self-indulgent actress. Truthfulness in her roles is always her primary consideration. "You cannot", she said, "be clear about your character if that character is poorly drawn or if it is not possible for an actor to fully understand what purpose there is to playing her. Too many players in films and TV seem to be responding on cue. I'm looking for roles that have life."

This she has discovered in her latest film **The Little Drummer Girl**, from the novel by John Le Carre directed by George Roy Hill. In this topical, controversial story, Keaton plays an English-woman called Charlie (based on the author's sister, Charlotte) who aspires to be an actress. She finds herself used as bait by Israeli intelligence agents bent on revenge against a Palestinian terrorist organization. Her missions take her from London to Athens, from Salzburg to Beirut in a role which taxed her resources to the limit.

In a film with political implications such as this and *Reds*, Keaton searches for what is true in a person and develops the character out of the situations in which she finds herself. Of **The Little Drummer Girl** she says, "I have never done anything like this before, and I enjoyed every moment of it."

THE KILLING FIELDS

WARNER BROS.

I began the search for my friend Dith Pran in April of 1975. Unable to protect him when the Khmer Rouge troops ordered Cambodians to evacuate their cities, I had watched him disappear into the interior of Cambodia, which would become a death camp for millions. Dith Pran had saved my life the day of occupation, and the shadow of my failure to keep him safe — to do what he had done for me — was to follow me for four-and-a-half years...

"The Death and Life of Dith Pran," **The New York Times Magazine, January 20, 1980 by Sydney H. Schanberg.**



Sydney Schanberg went to Cambodia in 1972 as *The New York Times* foreign correspondent. He was to cover the war between the Khmer Rouge and the American backed Lon Nol government — a war which had begun two years earlier, and was growing more intense and increasingly brutal.

Dith Pran was indispensable as an assistant, interpreter and troubleshooter. As the rigors of war grew so did their friendship and by 1973 Dith Pran was receiving a retainer from *The Times* and worked only for Schanberg.

On April 12, 1975 the U.S. Embassy evacuated Cambodia. Schanberg, through a friendly Embassy official, had arranged to evacuate Pran's wife and four children. They arrived just ten minutes before the last military truck left the city. But Pran and Schanberg stayed behind, determined to follow the story of Cambodia to the end. Just five days later, April 17, 1975, the capital city of Phnom Penh fell to the communist Khmer Rouge, and their lives changed forever.

Dith Pran saved Sydney Schanberg's life that day, as well as the lives of several other foreign correspondents by pleading with a Khmer Rouge officer that they were all neutral French journalists. After lengthy entreaties they were released. There is no doubt he saved their lives. But when the Khmer Rouge ordered Cambodians out of the cities and into the countryside Schanberg and the others could do nothing for their friend.

Foreign correspondents were ordered out of Cambodia. Before Pran disappeared into the countryside, Schanberg gave him $2,600 to use as bribe money.

Evacuated by the French Embassy, Schanberg crossed the border into Thailand on May 3, 1975. But the image of Pran left behind in a war-torn country would haunt him with recurring nightmares. What followed for Cambodia and its people is a horrifying story of unspeakable terror and anguish. Out of a population of seven million in 1975, more than three million Cambodians died of starvation or disease or were massacred by the Khmer Rouge. The once rich vegetation on the Cambodian countryside now bore a new name, **"The Killing Fields"**.

The Killing Fields is based on Sydney Schanberg's 1980 article for the *New York Times Magazine*, titled *The Death and Life of Dith Pran*. The article won a Pulitzer Prize for "international reporting at great risk" as well as a number of other awards including the New York Newspapers Guild's Page One Award, the George Polk Memorial Award, and an Overseas Press Club Award.

Schanberg's anguish over his friends' fate would not leave him, nor his guilt over surviving. What had happened to Dith Pran? Could he survive the 'death camp' that had become Cambodia?

Sam Waterston stars as journalist Sydney Schanberg. The two met before filming began and found they both shared a strong desire for success. "No journalist wants to do second-rate work," Waterston explained, "and it's the same with me. If I were seeking obscurity, I wouldn't have done this or any other movie. I knew that to portray Schanberg successfully, I had to understand his motives."

The most riveting role of the film is Dith Pran's, played by Dr. Haing S. Ngor. A Cambodian refugee as well, his own experiences were horrific.

Ngor was operating on a patient when the Khmer Rouge burst in. "The Khmer Rouge soldiers asked me if I was a doctor," Haing explains. "I told them 'no, the doctor left by the back door, two minutes earlier,' and they rushed out. The situation was not too good."

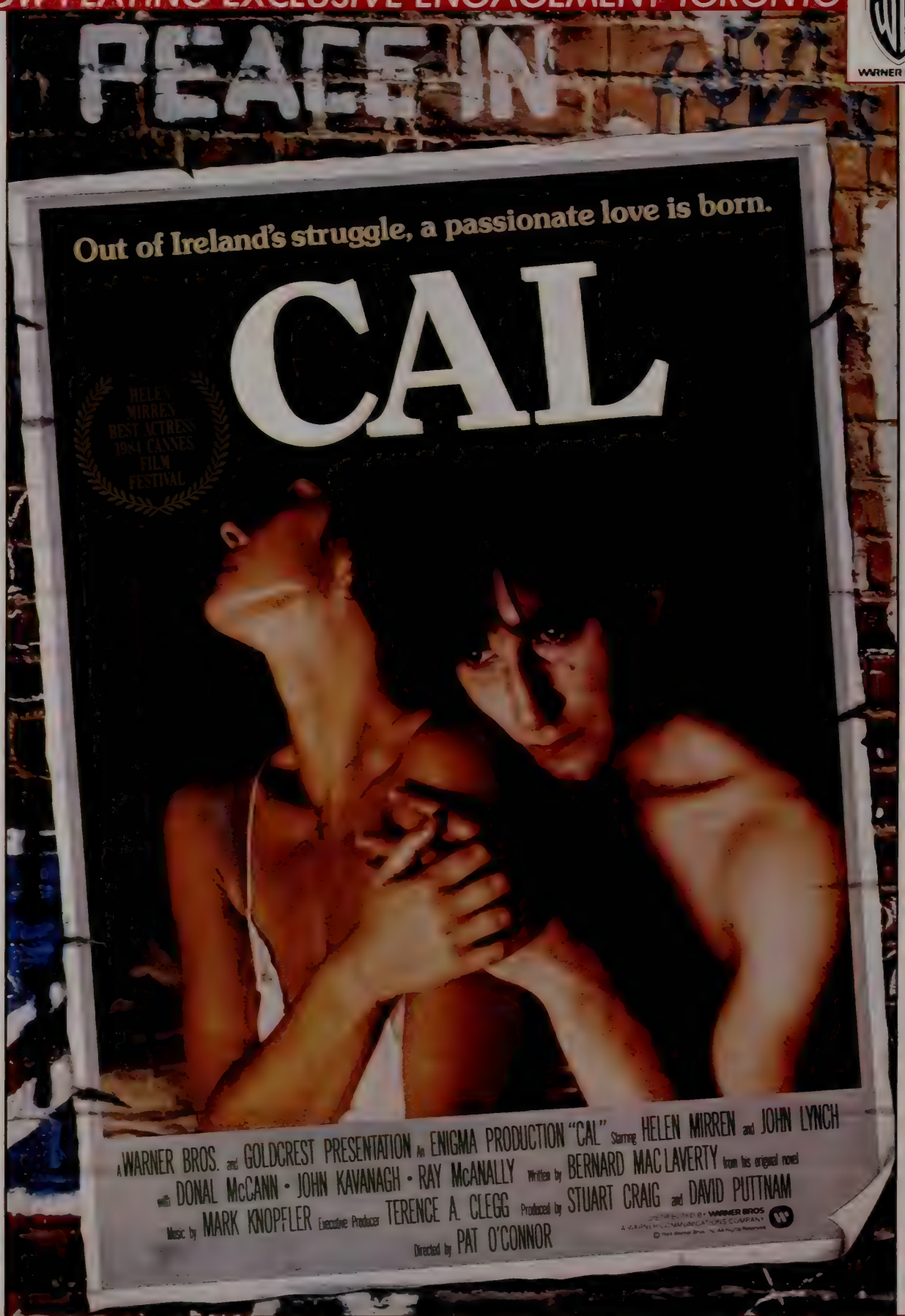
The Khmer Rouge began executing all educated people, and all those with ties to the previous government. Ngor pretended to be a commoner and survived to find his family, desperately hoping to keep them alive. Three times he almost died from torture but never admitted to being a doctor. "If they knew for sure I was a doctor they would have killed me, because they wanted to kill educated people. So I always insisted I was a taxi driver."

The worst moment for him came when his fiancee died in 1978. "She saved me when I was sick," he remembers, "but I was unable to save her." When director Roland Joffe asked him to cry as if his wife had died, "I didn't have to pretend."

Finally in May 1979 after Vietnam overran Cambodia, Ngor and his niece escaped into Thailand. They were the only two in his family to survive the executions, disease and starvation.

Ngor didn't think he was handsome enough or young enough for the part but he wanted to do the movie, "because I thought it would be one hundred percent good for my country. The world has already forgotten the plight of Kampuchea, but I think **The Killing Fields** will make them take notice again."

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BLUES NOTES

Rugger trounces Trent

Mark Belanger, David Speers, John Jennings, and Mark Rotman all scored tries for the Varsity Blues Rugger team in defeating Trent 23-9 on Saturday. Charles Jones added 2 converts and a penalty. The Blues played an excellent first half and should have scored 20 points but came away with a 3-3 tie. According to Coach John Charlton, the Blues "didn't finish off the plays." In the second half, the Blues played "free flowing side to side rugger." The win puts Toronto into good position heading into the play-offs. Charlton says "no one can mount the offense that we can; we will be inconsistent because we are young but we can channel it to be productive" — like the 20 point second half outburst against Trent.

Volleyball off to successful starts

The VArsity Men's and Women's Volleyball teams travelled to Brock on the weekend to compete in the early invitational tourney that features both club and university teams. The men were awesome, sweeping every game en route to the tourney victory. The women got into the finals for the first time ever in this tourney but lost out on close matches, 15-4, 12-15, and 5-15, to Scarborough Solars. According to Coach Andy Andruchiw, the tourney was a test for the young rookies. The Women's team shuffled their line-up in order to set up a starting line-up for the next weekend's Big 4 tourney in McGill. Andruchiw said Kristine Drakage was by far "the best player in the tourney." The Junior National player is the type that has made U of T's women's volleyball team a program to reckon with. Regular season play gets underway in mid-November.

Play-off picture muddies

With the Varsity Football Blues Saturday loss to Waterloo, the Ontario Universities' Football League play-off picture is considerably muddied. Going into the game, the Blues needed any 2 wins against their remaining 3 opponents to nudge Guelph out of the play-off picture to secure the fourth and final play-off spot. The loss against Waterloo means that the Blues will have an uphill battle against their remaining opponents, season perfect McMaster and Windsor. Andy Filipiuk, Blues receiver, said that Waterloo caught Toronto "looking ahead to nextg week and the play-offs. This (the loss) makes the play-offs very difficult. We have to win the next two." McMaster and York have a strangle hold on the top two places, with Western holding down third. Guelph and U of T will be battling it out for fourth.

Novice rowers are bright spot

The U of T rowing teams travelled to Brock on the weekend and once again the novice women's rowing team was the heart of the day. They finished in second place in the finals. The Varsity women's team had a strong day despite finishing 5th. The top 5 finishers were all tight coming in and the U of T team was nosed out at the line. Queen's won the race and Western pulled in second. The men finished 5th in their race but were defeated decisively. The team has a meet next weekend in Western and then go on to the Ontario finals in St. Catharine's the following weekend. In rowing, since all meets are invitationals, there is only 1 race that counts, and that is the Finals. The U of T teams still have a chance to work up to a strong finish.

Warriors shock Blues

By MARG WEBB

Coming off last Thursday's loss to the York Yoemen, Coach Doug Mitchell couldn't have asked for a better match-up this past weekend to re-establish the Blues' drive for a play-off spot. The Blues travelled to Waterloo Saturday with the intention of beating up on the hapless Warriors who have only scored 10 points in their dismal 0-4 season. But instead, the Blues were forced to serve as victim in Waterloo's first triumph of the season.

Waterloo did nothing more than capitalize on what have been the Blues' weaknesses all year long. The Warriors marched downfield for 3 touchdowns on sustained drivers that the Blues defense couldn't stop. Warrior QB Tony Iantorno took advantage of a lack of a Blues' pass rush to throw short safe passes to sensational running back Perry Stoneman. On the other hand, the Blues offense didn't help their defense out any as they turned the ball over numerous times and failed to put together sustained drives.

The Blues opened the scoring in the first quarter on a 75 yard touchdown pass to wide receiver Andy Filipiuk. Rookie QB Tim Healey engineered the play but Healey was visibly nervous in his first start of the season. On 16 pass attempts, the QB completed 5 for 108 yards and the single touchdown. Mitchell changed his usual starting order by saving John Finlayson to come in in relief of Healey. Healey said "it felt good to get the start but I just made too many mistakes. We lost, there's nothing I can say except that I didn't feel I did the job."



photo by Glenn Tanaka

U of T linebacker Duncan Ellis runs down Perry Stoneman

Lance Chomyc kicked the convert for Healey's TD pass to put the Blues ahead by 7. Waterloo followed it with a single but then Perry Stoneman started to work for the Warriors. The running back, playing his best ball of the season, was a single man wrecking crew of the Toronto defense. Waterloo started an up-field march at the Toronto 40 that survived to the Toronto 2 yard line. Stoneman ran it over the line for his first of 3 touchdowns.

Chomyc drove a 40 yard field goal in for Toronto and then Andy McVey ran a 2 yard sprint to push the Toronto lead to 16-7. Waterloo came back with a field goal to push their first half point total to 10, equalling their total season offensive output.

John Finlayson came in in relief of QB Tim Healey at half time and the move proved instantly disasttrous. Finlayson threw an interception pass that resulted in Waterloo's go-ahead touchdown. Stoneman skirted an off tackle run around the flat footed Toronto defense for a 27 yard TD that made it 18-16 Waterloo.

Toronto managed comebacks to put Lance Chomyc into field goal positions on two occasions but officials called both attempts wide. The additional 6 points instead of the single points picked up would have secured the game for Toronto. From the bleacher area the attempts looked in. Chomyc said, "The standards were short, they (the officials) couldn't see but the second one was in by yards and the first one was in too."

Waterloo scored its 3rd touchdown after the ball changed over at Toronto's 19 yard line. Finlayson had passed to Andy Filipiuk in an attempt to get a first down. Filipiuk fell inches short giving Waterloo perfect field position to break away. Stoneman brought the ball to the 5 yard line on a series of running plays and then swept around the right end to give Waterloo, with the convert, the 25-18 lead.

Toronto kick returner Steve Howlett put up a courageous comeback effort. He picked up a deep Waterloo kick-off with 4 minutes remaining and nearly busted through the Waterloo defense on the 25 yard carry. When the ball turned over, he added valuable yards to another kick-off return by running high over the Warrior defense to position the ball

Continued on P.19

Toronto track wins finals

By RICHARD TREFLER

The University of Toronto Men's and Women's Varsity Track teams won the OU/OW Championships this past Saturday at York.

The track and field meet was run at the outdoor Metropolitan Toronto Track and Field Centre. It was a very cool and grey day but the Blues put forth a very strong performance. High Jump Coach Carl Georgevski said, "I am very pleased with the performance of the teams."

The Men's field teams had a particularly strong day. They swept the Discus Throw; Ray Lazdins finished first with a toss of 53.32m, Peter Massfeller and Franko Radin took second and third. Lazdin, who also took second in the Shot Put, had predicted a sweep by the strong U of T team. Lazdin also commented that "this late in the season results aren't as high" as might be expected at a Championships. He threw the disc 61.02 four weeks ago.



Toronto dominated the jumping events at the meet

Peter Massfeller won with a throw of 67.70. Although many of the Blues throwers were never really challenged at the meet, Massfeller liked the meet because it provided an opportunity to work on personal performances. The absence of competition made for "better self concentration."

In what was really the only close throwing competition, Blues' Jeff Pretli took the Shot Put title with a winning put of 13.73 m.

The drama of the day was saved for the Men's High Jump. Larry Helwig, who found himself in last place at 2.03m, managed a strong comeback to win the event at 2.12m. Helwig's motivation was brought on by "a flash of the whole season behind me" and he came through with his best performance of the year. Phil Farral finished third in the High Jump and Brad Dunn was fifth.

The Women took first and second in the High Jump, with Christiana Charles winning at 1.65m followed by team mate Pam Prophet.

Kerry Monroe and Paul Just were also instrumental in the Men's winning performance. Monroe finished first in the Triple Jump at 14.72m and took third in the Long Jump. Just took the Long Jump crown with a jump of 6.73m. He was also involved in the sweep of the Pole Vault, finishing second. Ross Gervin won with a vault of 4.75 and Mike Higgens took thid plac.

The OU/OW's wrapped up the season for the Blues who now return to the more mundane task of improving technique and strength training. The Blues will be training for the next track season that gets underway in the spring.

Field Hockey Blues tie York

BY PHYLLIS ELLIS

"I hate ties. It's just like kissing your brother," was the reaction of captain Lisa Lynn after the BLues tied arch rival York Yoewomen 2-2 last Wednesday.

Blues started slowly, perhaps overwhelmed by the fresh country air of York's Mile-wide stadium. York jumped out to a nearly 1-0 lead on a goal by Olympic team member Karen Hewlett. The goal came off a penalty corner shot which seemed to be just the tonic to wake up the sleeping Blues. The game was tied in a dramatic solo effort by Carolyn Merritt. She made a great run by dribbling through the York defence and driving a shot into the bottom corner.

York went ahead 2-1 when Blues star rookie Jean McNeil was clipped with a high stick in the Blues defensive circle. The Yoewomen took advantage of her absence and Sharon Creelman scored on yet another penalty corner situation.

The teams exchanged rushes for the next five nimutes until Merritt tied the game for good.

The game was important to the Blues who took 3 of 4 points in this year's match up. This virtually guarantees the Blues a first place finish in their division.

This past weekend capped regular season play as the Blues traveled to Guelph University where the team was expected to secure their strangle-hold on first place.

The Ontario championships are slated for October 26th in Toronto.

Varsity writer runs in marathon

BY STUART TAYLOR

Stuart Taylor is a graduate student at the University of Toronto and a Varsity sports writer. He ran in the Toronto Miller Marathon September 30th and finished the 26 mile distance in just under 3 hours. He lived to tell his story.



Photo By Donna MacLachlan

Stuart Taylor

As I checked my 30 km split time, I realized that I was beginning to fall behind my projected time. A burning sensation was beginning to overcome my legs yet I was determined to keep moving. I feared the thought of hitting what is known to runner as "the wall", that point when all of the body's readily accessible energy reserves have been depleted. I must force myself to run around the wall rather than through it.

By the time I rounded the corner onto the home stretch along Danforth, the winner would be breaking the tape. For the rest of us there can be no tape, only the seemingly endless distance that stretched on to the finish.

4,500 people were simultaneously attempting to cover the 26 mile Toronto Miller Marathon September 30th, but only a handful of elite runners captured the imagination of the attentive Toronto media. Kevin Forster entered the funnel of cheering spectators first. He needed a scant 2 hours, 12 minutes and 32 seconds to cover the course. The surprise of the day was University of Toronto's Roger Calkwell who claimed 3rd and the honour of being the first Canadian across the line. Anne Hird was the first woman across the line with a time of 2:41:45.

For his efforts, Forster picked up a cool $6,000, Calkwell, a Blues cross country team member and engineering student, won $2,500 and a trip to the Fukuoka Marathon in Japan, and Hird went home with $4,500

But at the start of the marathon only a very small few of the thousands of runners competing entertained thoughts of such public glory. The others ran to achieve a very private, personal glory — bettering a previous time, competing against friends of similar calibre, just completing the awesome distance.

When I woke on the day of the race, it was to a cool darkness of an early fall morning and to the heavy feeling following a restless night's sleep. I thought over the previous evening when the runners gathered to gorge on pasta at the traditional carbo loading party. Runners swapped tales, discussed injuries and compared strategies for the upcoming race. The atmosphere alternated between excitement and tension as runners went over with each other the distance they must cover and thought over the very intense conflict between mind and body that each would have to face out on the course.

The marathon provides and opportunity to satiate that innate competitive drive by competing on the simplist of terms; there is no constraint other than the limitation of one's body. The competition rarely takes the form of a head to head confrontation. The marathon pits you against yourself.

Months of training prepares the body for the extreme demands. I decided to attempt the marathon with the primary objective of bettering my past times. Many weeks before, I ran in excess of 60 miles per week to adapt my body to the long distance and to increase my pain threshold. You only realize the fruits of those endless training miles on race day. On the final week to race time, I dropped off intense training to get the needed rest and relaxation.

The 42.2km distance puts heavy demands on the body. The race is a process of progressively depleting the body of its readily available energy supplies. To minimize this I artifically elevated my energy reserves during the final few days by what is known as "carbo loading" in running circles. I sometimes wonder if this glutting on pasta and beer provides the justification for running the marathon.

The scene at the start of the race, outside the Harbour Castle Hotel, contrasted sharply with my earlier impressions of the event. The Toronto Marathon has changed radically since its inception in 1978 when only a few hundred attempted the course. Now 5,000 crowded the start line. The atmosphere was heavy with tension.

As the final minutes slipped by to the 8 a.m. start, the mass of runners took up their respective places on Front Street behind the start line. The final moments passed by in suspended animation; people stretched nervously and jogged slowly on the spot, working out anticipated strains. Though life at the start line seemed to stop to wait for it, the starting gun exploded out of nowhere.

The mass of runners slowly inched their way along Front Street. The pack was confining but the first kilometre sorted us out. Only then did I begin to feel some freedom and the Varsity Stadium finish flashed into my mind.

The sun broke through the early morning cloud cover as I ran along the lakeshore but with it came the warmth that would take its toll in the final miles. Positions around me changed constantly and the same was no doubt occurring in the lead positions. I was well located in the front third but I was oblivious to what was happening either ahead or behind me. I only knew that by this time an elite group of runners would have broken away to lead and set the pace for the remainder. In a sense the race was already over.

An instant camaraderie formed between myself and the runners about me as we used each other for pacing and encouragement. The first 5 kms fell away quickly but I was dead on my predicted schedule.

Spectators spotted the route but it wasn't until the course reached Bloor St. from the Kingsway that crowds lined the streets. Their cheering quickened my pace. Running along Bloor, I felt strong and relaxed. Shoppers and owners stopped business and came out onto the street to cheer.

A large funnel of frantically screaming spectators lined up at the corner of St. George. They shouted encouragement to each individual runner and kept it up long after the passing of the first place finishers. I had yet to finish the final figure 8 loop that wound up St. George and across Danforth and could only glance over at Varsity Stadium.

At this point I began to feel the demands placed on my body by the continuous running. I felt myself getting weaker fast and my stomach rebelled against the constant pounding. Fellow runners must be beginning to experience the same symptoms. My position changed little as we would our way through the Don Valley park system.

Continuing meant a constant mental effort to combat the strong desire to quit. I could feel my pace slackening but runners surrounding me were equally suffering; my position remained constant.

Finally I met the 40 km marker and I know now that I could get around "the wall". The thought of only 2 kms remaining resurged my energy and my stride picked up. In another 10 minutes it would all be over.

Coming into the final stretch, the fans formed a narrow funnel to the finish. Their enthusiasm renewed my sense of purpose and made the final stretch appear comparatively easy. The funnel of spectators gave way to the entrance of Varsity Stadium. The finish line, which less than 3 hours ago had appeared easily within grasp, was now, after so much pain, finally in view.

I had to force my legs to come to a stop after hours of movement. People sprawled on the grass everywhere attempting to breath life back into their exhausted bodies. The circle of exhausted runners remained constant as a continual stream of finishers replaced those who had found relief.

At noon, a full 4 hours after the start, the awards were handed out to the top finishers but runners continued to stream across the finish. Pain was stamped across their faces and many required immediate medical attention. The push to the finish line was a last agonizing battle won against the limitations of the body; the pride of the accomplishment outshone the awards ceremony.

To all but a small minority the winning time had never been within their grasp. Their ultimate goal was in completing the distance. In a race with 4,500 other competitors, it came down very much to a race against the self. One runner aptly summed up the dichotomy of competing in a race that you know you have no chance of winning when he said "without runners like myself, there would only be one entrant in the race."

Homecoming

BY MARG WEBB

There's going to be a lot of talk about the forward pass at this week-end's homecoming festivities Some of the biggest stars in the history of the Varsity Blues Football will be coming home but the real star of the show will no doubt be Ralph Mills.

Mills is the only surviving member of the Varsity '24 team, one of the honoured years at this homecoming. He played college football in an era when it was called rugby and his year was the last that universities played for the Gray Cup. Mills was also a quarterback before the forward pass was invented.

In 1924, the Varsity football team travelled to the University of Detroit for an exhibition game. Before 10,000 American fans, the Blues ran up an 18-3 half time lead playing by Canadian rules. In the second half, the rules changed and so did the score. While the Blues puzzled over the American forward pass, Detroit went to the sky for 30 points and the game.

Over the homecoming years honoured this week-end, '34, '44, '54, '64 and '74, the Varsity Blues Football Team has caught onto the passing game producing such stars as Mark Magee, Bill Mintsoulis and Mike Eban. and perhaps the greatest Canadian college QB Dan Faraday; but the U of T fans will always hold a special place in their hearts for the runner. The '74 team, billed as the team that should have won the College Bowl, was led to 10 consecutive wins that season by Mark Bragagnolo, a half back who was the first to break the 1,000 yard barrier over 8 regular league games.

This week-end's festivities kick-off Saturday at 10 a.m. with the Homecoming Parade that will wind its way from Devonshire to the front of Hart House where the judging is to take place. One can get in an early beer at the pre-game pep rally party in the lower gym at Hart House at 11:30 and then take the Labatts Balloon to the game for the 2 o'clock start. Partying continues after the game at the SAC pub and at fraternities across the campus.

Considering this year's opposition for the Homecoming match-up, the season perfect McMaster Marauders fired by the potent aerial assault of QB Phil Scarfone, there's likely to be many a cheer raised to the days of Ralph Mills and the good ol' running game.

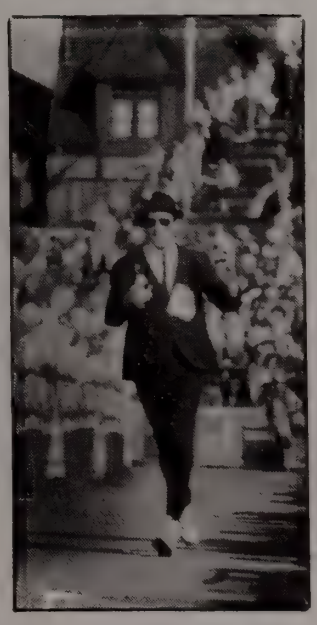


Photo By Donna MacLachlan

Blues Brother Gary Fanelli

Continued From P.18

on the Waterloo 38. Finlayson threw a 28 yard pass to Rob Crifo that just slipped out of the receiver's hands. The 5th year QB then put together a series of passes to Jon Frankel (12 yards) and Filipiuk (13 and 7 yards) and capped the drive with an 18 yard pass to Frankel for the TD.

The TD pulled Toronto to withen a point of Waterloo with 2 minutes remaining on the clock. The tie wouldn't do anything for the mathematics of Toronto's play-off hopes so Coach Mitchell called for the 2 point convert. Finlayson came back out on the field but the last minute attempt to put the game away ended a yard short as Steve Howlett snagged the ball on the Waterloo one-yard line.

To add insult to injury, Waterloo picked up Chomyc's return kick and ran the ball up field for a 40 yard gain. Then when the ball turned over and Toronto worked it up to the 54 yard line with 23 seconds left in game, Waterloo picked off Finlayson's desperation long bomb attempt and the game was history.

Filipiuk admitted Toronto came up flat and Waterloo probably caught them looking ahead to next week's homecoming game against league leading McMaster and the play-offs. But he insisted that you had to give Toronto credit; "we never quit."

As for Waterloo, they were justifiably ecstatic. Stoneman said of the first victory: "it feels great. We didn't know when or if it would happen. It was getting hard to practise and we were running out of games to win. We're looking to next week to spoil Western's homecoming now."

	Waterloo	Toronto
Passing attempts	19	48
Completions	11	24
Yards Gained	128	298
Rushing Yards	157	49

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THE VARSITY
VOL. 105 ISSUE NO. 14 THURSDAY OCTOBER 25 1984



The UC Playhouse serves up a tour de force with its latest play, Kevin Teichroeb's *Deadclothes*. *See page 9.*

Student groups ready to lobby Tory leadership convention



Possible candidates McMurtry, Timbrell, Grossman: They will have to discuss education issues.

By STEPHEN A. HINE

Student groups around U of T are gearing up to lobby candidates and delegates to January's Ontario Conservative leadership convention.

The Students' Administrative Council (SAC), the Association of Part-time Undergraduate Students (APUS) and the Ontario Federation of Students (OFS) all plan lobbying and publicity campaigns to solicit the candidates' views on University underfunding.

SAC External Commissioner Nye Thomas said a number of plans were being considered which would attempt to get assurances from candidates on "the maintenance of the Provincial policy of accessibility" to universities.

While SAC will not endorse a candidate, it will publicize the stances taken by each candidate on education issues so as to keep the student body better informed.

Although plans have yet to be finalized, Thomas said, a number of approaches are possible Last year's SAC underfunding study will be circulated to each candidate along with statistics detailing the current state of underfunding.

Questionnaires containing five questions relating to post-secondary education will be given to candidates. Thomas claims such a questionaire elicited 'a favorable response' from local candidates in the recent federal election, with 50% of would-be MP's responding. In addition, leaflets will be handed out and, perhaps, a press conference organized.

Contacts will also be made with the Ontario Young Progressive Conservatives in order to solicit a response on education issues.

Remarking that 20 per cent of the delegates at the forthcoming convention will be from the Tory youth wing, SAC Executive Assistant Peter Waite stressed that the Tory youths will have a great deal of influence on education priorities.

He felt that the YPC's were probably divided between the left and right and that the more "leftist" ones may support the SAC position, as some have done on the SAC executive.

Both SAC and APUS belong to the Government Relations Alliance at U of T GRAUT), a U of T education lobby group which also includes the Graduate Students' Union, the U of T Administration, and the Staff and Faculty Associations. APUS President Michael Schumacher said his organization would work through GRAUT to "com-

Continued on P.5

Students at Erindale cope with bus strike

By BARRY McCARTAN

Erindale College students are coping with the fourth day of a transit strike that has left 50000 Mississauga residents stranded.

The action by over 300 bus drivers, ticket takers and mechanics started late Sunday night, despite last minute efforts by Mississauga's City Council to avert it.

The city and the union held a mediation session Wednesday with a Ministry of Labour mediator. At press time there was no word on whether or not a settlement had been reached.

The strike has noticeably affected Erindale College, which is one of the most isolated institutions in Mississauga. Some classes were cancelled on Monday and line-ups for the inter-campus shuttle have increased dramatically.

Over half of Erindale's 5000 students and staff use Mississauga Transit to get to the college each day.

The dispute between the city and the Amalgamated Transit Union is over both the city's right to hire part-tim workers and the issue of union members doing split-shift work.

Brian Johnston, Mayor Hazel McCallion's Executive Assistant, says that the city has had the right to hire part-time workers since 1974. The city maintains strongly that this is "management's right."

The union wants compensation for split shifts where drivers work for two four-hour shifts separated by four unpaid off-hours. The ATU wants overtime pay for over ten hours of work.

Other salary issues do not seem to be in question. ATU spokesperson Terry Topps says that the city's offer of a 5.3% salary increase is "realistic."

Erindale Principal Paul Fox notes that "there are a lot more cars (in the) parking (lots)." Fox says that the college has added six more runs to the daily shuttle bus and has added new buses to the service running to the Islington subway station.

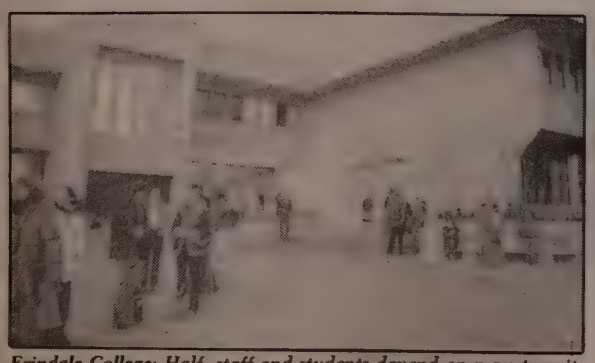
Fox also notes that classes are running normally.

Erindale's student union president Gail MacDonald says that her student union is using their existing car-pool system to help students get to the college.

Despite the efforts to help students become aware of the emergency plans, MacDonald notes that it is very difficult to communicate with so many students.

The union voted 93% in favour of a strike four weeks ago, although the city's latest offer has not been submitted to the membership.

The union has been in a legal strike position since last Wednesday.



Erindale College: Half staff and students depend on mass transit.

Striking professors demonstrate

Quality of college education and workload related, they say

By SUNNY BUSKERMOLEN and MARK BREEN

In a show of union solidarity, about 350 striking college teachers gathered outside the provincial education building yesterday.

Waving placards and chanting, "We want Bette," the teachers listened to a variety of union and political representatives.

"If we don't stand up now, the quality of education will slip-slide away until their (the students') certificates aren't worth the paper they are printed on," yelled Ted Montgomery, the union coordinator for Seneca College.

Teachers from the Metro Toronto colleges and those in the surrounding area milled about during the noon-hour demonstration. Many wore buttons with the slogan, "I'd rather be teaching."

"You've chosen the right issue (workload) and your tactics are admirable," said Richard Allen, NDP Education Critic.

"We disagree with (Council of Regents - COR - Chairman) Norm Williams," said Allen. "An 'unnecessary strike'? Hardly," he said, referring to a province-wide ad explaining the Council's position.

Calling the strike "unnecessary", the ad asks the union leaders to end the strike, "before more damage is done to the community colleges and to the careers of the students."

"In one of the most senseless ways to spend money imaginable, the COR has taken out province-wide ads to put their position before the public," said Ron Martin, a member of the union negotiating team.

Ontario ranks ninth of all provinces in per capita spending on education, roughly equivalent to the amount spent in the State of Mississippi, "which has never been known as a leader in education," said Martin, to cackles from the teachers.

"Stephenson knows as much about education as I do about medicine — and you wouldn't want me to operate on you," said Martin.

"We are going to continue with this struggle, until we have a just workload that is going to result in a quality education in Ontario," said Eileen Burrows, a teacher from Centennial College.

Many teachers feel that the CRO is not representative of the individual colleges.

Continued on P.5

Picket politics tense

By SUNNY BUSKERMOLEN and MARK BREEN

With the appointment of a new mediator October 23, negotiations in the Ontario college teacher strike are getting a fresh start.

Talks between the Council of Regents (COR) and the faculty union resumed this week.

Meanwhile, teachers are picketing the 22 community colleges across the province.

"As far as the pickets go, and from the frame of mind of the teachers, things are going well; teacher morale is good," said Bob Froebel, an aviation teacher at Seneca College.

A few ugly incidents have marred the picketing, though. At Georgian College last week, two teachers were injured when a truck attempted to cross the picket line.

One teacher sustained a fractured skull and the other a broken arm after they fell from the moving vehicle. Charges were laid against the driver.

Other charges have been laid as various individuals have attempted to run picket lines.

"Things are tense on the picket line ... but hopefully cooler heads will prevail," said Roy McCutcheon, Seneca College president.

"Our purpose now, and for the rest of the time, is that they don't get in, and that we make them mad and discouraged, and everything else that pickets are supposed to do," said Froebel, referring to picket line politicking.

"What they want to do is centrally run 22 community colleges. It can't be done," said Froebel, referring to the diverse problems at the various colleges.

According to Froebel, local negotiations are needed to adequately deal with individual college problems.

"I think this thing would be on the way to settlement if there was some recognition of workload as an issue," said Froebel.

Until negotiations resumed October 20, the Council had refused to consider workload as an issue, said Froebel.

Paul Hietala, a Seneca College teacher, was uncertain as to how long the strike would last.

"The strike has been necessary. Every year there's been long contract negotiations and a refusal to talk about workload," said Hietala.

"This has been coming for a dozen years," said Froebel, "but this time it has finally happened."

HartHouse

THURS. OCT. 25 — TOUR THE HART HOUSE PERMANENT ART COLLECTION—a rare opportunity to see the finest private collection of Canadian art. Meet at noon in the Map Room. Tour will be repeated again on Thurs. Nov. 22.

THURS. OCT. 25 — HAVE YOU MISSED ONE OF THE MANY HART HOUSE TOURS—HERE IS THE PERFECT OPPORTUNITY—Meet in the Map Room at 4:00 p.m. and one of the House Committee students will be happy to show you around Hart House.

THURS. OCT. 25 — GREAT HALL DINNER SPECIAL — BUFFET for only $4.95 — lots of choice. 4:30 - 6:30 p.m.

THURS. OCT. 25 — MUSEUM WITHOUT WALLS SERIES — VIDEO ART features Lisa Steele and a screening of "The Gloria Tapes" and "Some Call It Bad Luck." 8 p.m. Music Room.

THURS. OCT. 25 — NEW MUSIC AT HART HOUSE — "NEW MUSIC PROJECTS ENSEMBLE" European and Canadian composers perform and record for CBC broadcast. Note this concert will take place in the Great Hall at 8:30 p.m. Admission Free.

THURS. & FRI. OCT. 25 & 26 — "H A R T B E A T" PUB NIGHTS IN THE ARBOR ROOM. Live "D.J.'s" with hot music. Discover happy hour specials and bonus popcorn and draught on tap — wine available also. Meet new people and dance to the beat or bring along old friends. 8 p.m. to past midnight.

MON. OCT. 29 — ART FILM SERIES— FILMS BY AND ABOUT WOMEN— TWO SCREENINGS: Noon and 7 p.m. SOME AMERICAN FEMINISTS - a historical perspective that includes discussions with early leaders of women's rights movement. Meeting Room, second floor.

MON. OCT. 29 — LAST CHANCE FOR A TOUR OF HART HOUSE THIS TERM—Meet in the Map Room at 4:30 for the guided tour and a cup of coffee.

TUES. OCT. 30 — NOONTIME CLASSICAL CONCERT features Irina Grunsberg, cello. Spend a very pleasant lunch hour in the East Common Room, 12-1 p.m.

CAMERA CLUB—SLIDE PRESENTATION AND DISCUSSION SERIES—"SPRING IN MALLORCA" presented by Mrs. Daphne Svenningson. Noon to one in the Cameraclub Room.

TUES. OCT. 30 — ARCHERY CLUB—HALLOWEEN NOVELTY TOURNAMENT— 6 p.m. in the Range with a bonus–refreshments.

WED. OCT. 31 — RIFLE CLUB — DUCK SHOOT (Entry fee .25 cents - Handicap shoot with your choice of positions. 4 p.m. in the Range.

WED. OCT. 31 — JAZZ PLUS presented by Music Hart House - a special performance of the U of T's "A Band." 8 p.m. ARBOR ROOM PUB.

FRI. NOV. 2 — NEW MUSIC SERIES offers an excellent opportunity to hear "Composers In Conversation." Meet and discuss contemporary music with its creators. First in a series of three (Thurs. Nov. 29 and Sat. Mar. 16) offers American Frederic Rzewski and Canadian Jean Piche. 8 p.m. Music Room.

SUN. NOV. 4 — MUSIC AT HART HOUSE — SUNDAY AFTERNOON CONCERT features Ofra Harnoy, cello, Joaquin Valdepenas, clarinet and William Aide, piano. Works for this unusual grouping of instruments will be presented by a rare combination of first rate musician. Tickets available at Hall Porter's Desk two weeks prior to concert. Please note two tickets per student — bring your U of T student cared for I.D. Concert at 3 p.m. Great Hall. Programme: Concert Piece Op. 11, No. 2 by Mendelssohn, Trio Pathetique by Glinka, Trio in B Flat, Op. 11 by Beethoven and Trio in A Minor Op. 114 by Brahms.

MON. NOV. 5 — FILMS BY AND ABOUT WOMEN — Last showing in art film series: "THE LIFE AND DEATH OF FIRDA KAHLO" — Mexico's most famous woman painter. Noon and a 7 p.m. screening in the Meeting Room.

MON. NOV. 5 — GRADUATE COMMITTEE sponsors the INVESTMENT + GROUP discussing "Options". Meet in the North Dining Room at 7 p.m.

MON. NOV. 5 - FRI. NOV. 9 — GALLERY CLUB'S "SEAFOOD FESTIVAL" — a repeat of last season's popular event featuring a great selection of seafood items. Reservations: 978-2445.

TUES. NOV. 6 — ATTENTION FINNISH EXCHANGE APPLICANTS — completed application forms and essays must be returned to the Hart House Programme Office not later than 5 p.m.

TUES. NOV. 6 — CAMERA CLUB'S SLIDE PRESENTATION AND DISCUSSION SERIES — "SLIDE ESSAYS" with Mrs. Margaret MacGregor. Noon — one in the Camera Clubroom.

TUES. NOV.6 — RIFLE CLUB — TEAM TRYOUTS — take a shot, 4 p.m. in the Range. Also at 4 p.m. Friday, Nov. 9.

WED. NOV. 7 — "J A Z Z P L U S" — "THE KINGS OF SMING" entertain from 8 p.m. on in the Arbor Room Pub ("HARTBEAT"). All U of T students welcome to take a study break.

WED. NOV.7 — ATTENTION ALL ARCHERS —
THE ARCHERY CLUB HAS EXTENDED HOURS as the BENSON BUILDING RANGE IS OPEN TO HART HOUSE ARCHERY CLUB MEMBERS ON MONDAYS AND WEDNESDAY EVENING FROM 6:00 P.M. THE HART HOUSE RANGE CONTINUES ITS RANGE HOURS TUESDAYS AND THURSDAYS FROM 5:00 P.M.
MEMBERSHIP ($4) ENQUIRIES AT PROGRAMME OFFICE WEEKDAYS 10 A.M. - 5 P.M. OR CALL JENNIFER 978-2446.

ATTENTION WINE TASTERS – PREBOOK A SEAT FOR THE GALLERY CLUB'S WINE SEMINAR SERIES, THURSDAY EVENINGS – November 8, November 15, December 6. 8:00 p.m. Discover "whites," sparkling wines and vintage ports. Series Tickets $50. Tickets are limited so purchase early at the programme Office weekdays, 10-5.

RECORD ROOMS FOR YOUR USE -Hart House has two comfortable listening rooms with a large selection of classical, rock, jazz, folk and spoken word recording. Meet the curators outside the record rooms (A&B) for instruction and FREE membership cards at 10:00 - 11:00 a.m. on Tuesdays, 11 -noon, Thursday, and new hours 2-3 p.m. Sunday. If you can't meet Lubo or Richard at these times, leave your name and phone number at the Hall porter's desk to set an alternate appointment.

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FINNISH EXCHANGE

In continuation of a programme which began in 1951, an invitation has been extended for eight students of the University of Toronto to spend the summer in Finland from early June to mid-August, 1985. After two weeks orientation as guests of the host committee, members of the Exchange will be employed in study related fields. The invitation is open to all registered at the University of Toronto.

The Hart House Finnish Exchange Committee arranges transportation to Finland but applicants are required to pay the the cost of the fare. Earnings for summer work should cover all the living expenses in Finland.

Further information and application forms are available at teh Programme Office, Hart House. Applications must be returned not latter than 5 p.m. Tuesday, 6th November, 1984.

Police search student's room on routine false alarm

By JEB BLOUNT

A University College Administrator complained to the U of T Police last week after a student's residence room was searched during a false fire alarm.

The search came after Metro Firefighters and U of T Police responded to an alarm at UC's Whitney hall. UC employees, who let the officers into rooms to search for the source of the alarm, say an officer declared "I smell marijuana" and entered student Lorne Rothman's room.

Four constables searched through his (Rothman's) desk, shelves and personal effects for an I.D. card, commenting "Is this guy an asshole? Looks like an asshole," according to Whitney Hall Porter Greg Israelstam.

Rothman was not present during the search.

UC Dean of Men Jonathan Pearl wrote a letter to the U of T Police complaining about the action, but Deputy Allbright of the force said he did not think the law had been broken.

"Procedure may have been slightly extended," said Allbright, and added that he and Pearl had "come to an understanding with respect to procedures," since the incident.

Allbright said he did not think the incident would recur.

A candle that was found during the search was confiscated as "A definite extreme fire hazard," said U of T Police Constable Ward.

But although it was confiscated as evidence it was accidentally thrown away as junk, a mistake Ward calls a "source of embarrassment."

While Rothman feels smoke from his candle may have set off the alarm, he didn't think it was an "extreme" fire hazard.

"When the alarm went off I blew out the candle and left the building," said Rothman.

Whitney Hall has new and extremely sensitive smoke detectors which have frequently been set off by popcorn popping and cigarette smoke.

Several points have been raised concerning the right to privacy of resident students. Such property searches are illegal under the Charter of Rights and Freedoms, but U of T police are in part agents of the owner and have powers akin to those given landlords. But since Universities are partly exempt from the Landlord and Tenant's Act, and not fully covered by the laws regulating hotels and rooming houses, the position and rights of students are vague at best.

University College residence codes declare a student's room is his private domain.

Dean of Men Jonathan Pearl told *The Varsity* he is "disturbed and wants an explanation." He feels problems over right of entry to residence rooms will continue until the University Administration formulates a clear policy.

Eccentric Innis celebrates it

By PIERRE BLUM

Saturday night saw Innis College celebrate its Twentieth birthday in a manner that only Innis could.

The "ceremony", which featured the installation of John W. Browne as the new College Principal, was notably lacking in reverential pomp and circumstance and instead was full of laughter, cheer, and good feelings towards the rather eccentric college.

The evening began in the Innis Town Hall with remarks by Dr. George Ignatieff, Chancellor at U of T, who acted as MC for the festivities, and was followed by a slide show history of Innis College with remarks from past principals Harris, Russell, Saywell, and Duffy.

President George Connell then continued the "Innistallation" segment of the evening, along with a memorable speech by Dr. John Evans, a past President at U of T, whose infectious humour set the tone for the evening. It had always been rumoured that during his presidency, Innis was Evans' favourite College — now one can be certain.

In accepting his installation as the fifth principal at Innis, John Browne noted that each of his predecessors had acted as a part of the Innis anatomy: the soul, body, mind, and heart, respectively. "I wonder," queried Browne, "what part will be left for me?"

Also noteworthy was Browne's offer (challenge?) to President Connell that when his job of trying to "teach an elephant to tap dance" becomes rather frustrating, "come to Innis because we might just hear the music more clearly."

The crowd of 200 then moved into the Innis Pub, where free wine was to be had, along with conversation including plentiful reminiscences about the College's quirky past. As proof that Innis was still true to its past, Robert "Bud" Patrick was presented with a record album, aptly entitled "The Screamin' Sixties," that he was to have received in 1964 as a prize for naming the Innis newspaper, the *Innis Herald*, a pun on the name of Harold Innis. Better late than never.



Innis College on a positive biorhythm day.

As part of the Twentieth Anniversary Fundraising Drive to raise $20,000 for the College (hence 20/20), Saturday night saw an auction led by Past Principal Dennis Duffy, which raised approximately $1700. Items included a weekend for two at the Park Plaza Hotel, opera tickets, original drawings from the set of GHOSTBUSTERS, and even lunch with the director of the ROM.

Finally, the Innis Twentieth Anniversary Birthday Cake was cut, concluding an evening which reaffirmed Innis' unique place at U of T.

Commented Principal Browne: "There's a strong sense of community at Innis; it's just unbelievable. Innis proves that in a big, barren university like this, there can be a place where people still care for each other, and are interested in what's going on."

Sex-Ed Centre questioned

Victoria re-evaluates $1,000 funding

By ALISON MacLEAN

Victoria College may not be funding U of T's Sexual Education Centre after all.

Funding for the centre was approved last academic year by the Victoria University Student Administration Council (VUSAC) in a February meeting. Now some members are questioning the validity of that decision.

At that time, the issue was raised that VUSAC should use its funds for clubs and associations that directly affected Vic students. However, the motion was passed that in the following VUSAC budget, approximately $1000 should be allocated to the proposed centre.

Now it is time to pass the budget and, once again, objections have arisen over the expenses of a service whose connection with the college cannot be documented.

The issue of this year's budget was tabled until next Wednesday's Council Meeting. VUSAC President Anne Pyke said she had three reasons for tabling the motion: "I wanted someone from the Sexual Education Centre to be there, to explain, and justify its functions; I also wanted people to get a closer look at the

Continued on P.5

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"In retrospect it sounds too much like the standard right-wing bullshit."

—Liam Lacy, commenting on his last letter to *The Varsity*

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Pot Shot

Poor Richard Hatfield. The New Brunswick Premier caused quite a stir recently when he announced that the RCMP had found roughly one ounce of a certain substance in his suitcase during a routine baggage inspection in the course of the Queen's visit.

That certain substance was marijuana.

Whether Hatfield is actually responsible for the presence of the cannabis in his luggage is one matter. The way in which he has been treated by the RCMP is another.

Were Hatfield any *ordinary* Canadian — were he, for example, a university student, he would have been busted then and there, whether he claimed responsibility or not. It would *not* have taken at least a month to reach a decision on the question of pressing charges. A senior RCMP officer would *not* have travelled to Ottawa to discuss the affair with the Mountie Commissioner.

Are there two sets of laws in this country, one for ordinary citizens, and another for the powerful and influential?

It appears so.

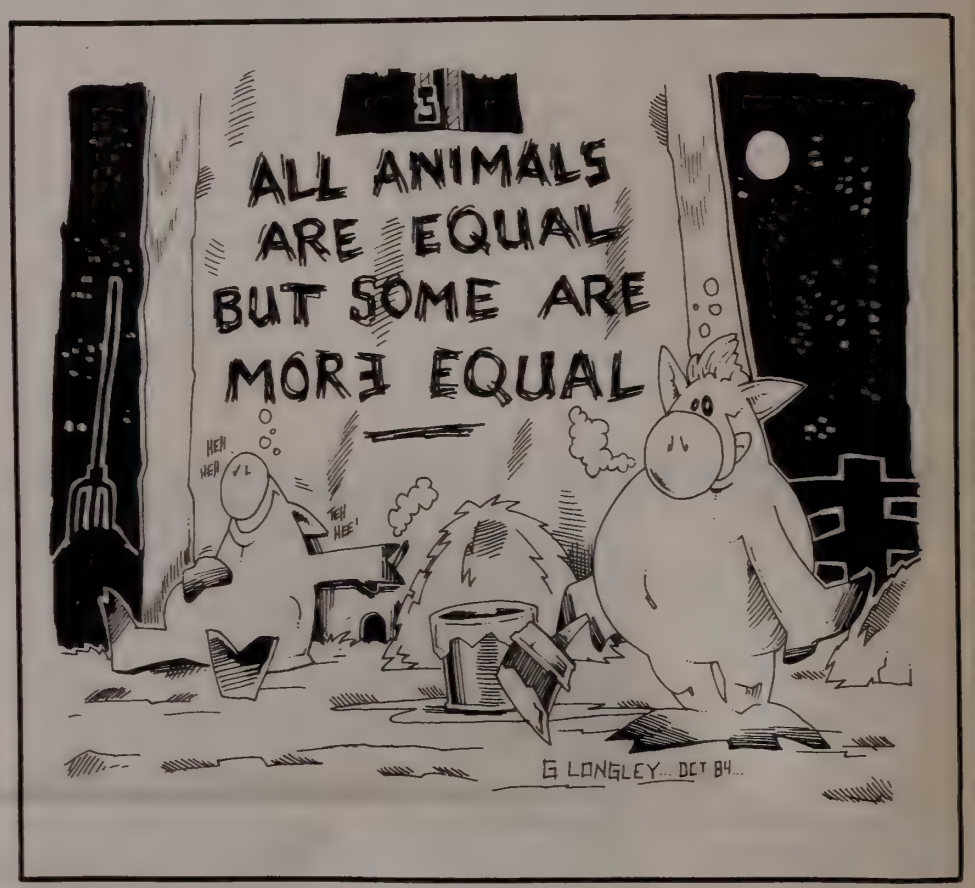
A little over a week ago, U of T Police searched the Whitney Hall room of student Lorne Rothman. Because, while searching for the cause of a fire alarm, an officer thought he smelled marijuana. All the Police found was a candle.

Why is it that the authorities "care" so much more about marijuana use among the young? Why is it that the supervisor of the officer who found the pot in Hatfield's luggage reportedly urged the officer simply to put the offending substance back in the suitcase? Could it be that the RCMP considered the incident "no big deal," an "unnecessary embarassment?"

In fact, most of the students around you will probably agree that marijuana is "no big deal." Many might even favour its decriminalization, and abhor the prospect of obtaining a criminal record for being caught with the stuff.

But most would also agree that individuals should be treated equally under the present laws. On the one hand Lorne Rothman's room is searched for *suspicion* of possession, while on the other hand a Provincial Premier is caught red handed, and isn't even charged.

It's selective justice at work, and it reflects a contemporary confusion over the perceived dangers and acceptability of marijuana in our society. Let us hope that the incident at hand will at least open the door to a rational discussion of amending the criminal code as it concerns the possession of cannabis.



LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Kill The Dome

I was very pleased to see your October 15 editorial: Why a Dome? I thank you, as I am sure everyone else who is sick and tired of having heard sports lobbyists, businessmen, and every politician from the current Prime Minister down to city Aldermen debate this issue to death for the past three years, would thank you. I am extremely upset with the blatant stupidity of politicians wasting time and money debating how and who should spend $70 million of taxpayers' money, *especially* when they all talk of this being an era of restraint. I think your editorial was especially relevant given the fact that Toronto Alderman Ron Kanter recently presented City Council with a petition calling for a municipal referendum on the issue of whether or not the public feels a domed stadium is a priority.

I cannot help feeling that if the people, not only of Toronto, but of Metro, were asked if they felt $70 million and more time (lobbying, committees, etc.) should be spent on a domed stadium, while we already have a stadium capable of housing one of baseball's best clubs and the CFL's Grey Cup champions, their response would be a resounding *NO*.

I hope the 132 people who signed the petition Kanter presented and those who feel that the "dome" has become a symbol of government hypocrisy and wasteful indecision, keep telling politicians that enough is enough.

Kenneth Ross
Victoria III

Leave Them Die?

Please let me clarify the letter of mine you published on Oct. 18. Your decision to title it "Let Them Die" may have given your readers a wrong impression of my message. I'll substitute "Let Them Die" for "Leave Them Be."

The important thing is that I do not want any grad students or professors to die. I realize that many grads and profs are just getting by. In fact many of them look to be in worse shape than the typical undergraduate. This is most unfortunate. It is a great discredit to our civilization that in spite of our wealth and achievements we still live with a survivor psychology. If we direct our energies to mastering the basic necessities of life we could get beyond our survivor psychology and enter a higher realm. If any of your readers still happen to have the old letter they can scratch out "Let Them Die" and pencil in the new words. If you like, you can title this letter "Leave Them Be."

At least one person has complained to me that the last letter was disjointed, too vague, and perhaps even logically incoherent. The letter was mostly coherent. If the vagueness in that letter and this letter bothers you, please bear with me. The reading is still easy, and for these letters the general drift is most important.

Another concern of mine is the "government money" paragraph. In retrospect it sounds too much like the standard right-wing bullshit. This stuff only muddles things. The issue for me is not escaping the tyranny of government. What bothers me is that the education I and other students get here is profoundly inadequate. Because the problems here are a reflection of our basic cultural weaknesses, it is impossible to envisage the U of T as a place where people actually come to learn. What human values are we trying to nurture in our society? What sort of human being do we want to be? How do our lives as students fit into this larger world? Those with the old letter: scratch out "government."

Your paper could help the alienated like myself by emphasizing alternatives and focusing on steps taken by students to improve the system. So much of your coverage emphasizes the factional nature of university life. Many of your stories are about intense little political power plays. I realize these have a hot news feel to them, but for myself and the other alienated they are only momentarily diverting and finally boring.

Still,
Liam Lacy, SMC

Graffiti Crimes

In recent weeks, there seems to have been a marked increase in the amount of graffiti appearing on the exterior of the various buildings around campus.

Surely, there are better ways in which the groups involved can inform us as to what their beliefs are! There is more than adequate space available in the various campus publications in which one's political or religious views can be expressed in a more eloquent manner.

If these groups hope to gain new supporters, does it not make sense that they try to win them over by rational argument rather than by blatantly defacing public buildings? Spraying well-worn slogans and cliches onto buildings does not endear their cause to the general campus population.

It is not that I do not support any of the views expressed in the above mentioned graffiti, in fact I sympathize and support a great many of them. However, I do feel that in supporting a point of view one must be able to defend it, as must be done in a public forum such as this paper. By painting their messages on campus buildings these groups are denying their opponents an opportunity to reply (unless they do in a like manner.) In a society where we are allowed the freedom of expressing our views, such childish behaviour is unwarranted.

Respectfully,
Dan Gerbec
ApSc 8T5

Visa Views

Although the main topic of my letter has not yet been broached by your illustrious publication I think it is of sufficient relevance in light of recent discussions on government funding and public access to warrant mention. I am a visa student paying "through the nose" as some might say, to attend U of T. The reputation of U of T is still quite strong where I come from; I believe it is no worse or better than other major Canadian universities. I am not bemoaning the fact that I have to pay more than Canadians — I'm here enjoying myself (relatively speaking) and making the most of it. I do not support the Concerned Visa Students Committee Legal Challenge Fund and I urge other students, visa or not, not to. Their behavior reminds me of people who barge through crowds, pushing and shoving yet yelling "excuse me" — what's the point? The best thing visa students can do and which so far very few have demonstrated is to become friends (not just classmates) with Canadians. After all, this is your country and we are here by privilege, not right. I feel most visa students should be embarrassed upon their

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The **Varsity By-Law Review Committee** is accepting submissions and suggestions from interested members of *Varsity* Publications on possible amendments to the current *Varsity* By-Laws. Submissions should be given to **Barry McCartan, Chair,** by 12:00 noon on Friday, October 26, 1984. Copies of the current *Varsity* By-Laws are available at the *Varsity* offices, 91St. George Street across from Robarts Library.

This is the time of the night when I get to be nice and joly and thank all the people who make The Varsity worthwhile. Of course, I'm speaking of Marlon Perkins, Batman, Iron Maiden,' ironman, Ma Bell and the staff of the Clarke Institute (without whom...). Also, I've got to congratulate John "This is a skeef?" Knechtel on his undeniable aesthetic sense. Ally, you're a sweetie. Karen, you're unbeatable. Geoff, you're a bit wacko, but interesting nonetheless. Sven...you're a write-off. Also muchas gracias esta noche to Bruce, Glen, Julia, Marg, Richard, DDDDDDDD, George, and to the ghost of Don Knotts

Continued From P.1

municate with the potential leaders for their views on post-secondary education," as part of a two-pronged strategy.

In addition APUS will be working independently to raise issues that are of specific importance to U of T's 13,000 undergraduate part-time students.

Schumacher said that besides launching a general lobbying campaign, APUS would want to ensure that the Tory vision of the university is not solely that of a "9 to 5" institution. He also hopes to see government open up new areas of study to part-timers including professional faculties such as Law.

APUS, he said, will not be working with the YPC's but will expand its present "on-going relations with the Government and Opposition."

Although admitting APUS has never carried out such a lobbying programme before, he hoped it would set a successful precedent.

Schumacher claimed that an announcement by Education Minister Bette Stephenson to run would "make no difference to APUS's approach.'Waite, however, said such a move would "cast a whole new light" on the convention sicne she would provide "a focus for an important constituency ... the whole university body."

OFS Executive Officer for External Liason Ellen Waxman, said that her organization had yet to finalize policy but that "education is an issue for the convention" to examine. The OFS lobbying campaign may well include a debate on student issues, she added. Would-be leaders will be questioned on their views which will then be publicized, although candidates have not yet been approached, she added. The object of the exercise will be "to inform students so they can vote accordingly" but without showing explicit bias towards any one candidate.

Both SAC and OFS are conducting meetings in the next week or two to work on final strategy.

Strike

Continued From P.1

"Dr. Bette Stephenson's replacement (soon I hope) should appoint one representative from each of the colleges to the COR," said Martin. "That way Bette can talk to some people first-hand, not to political appointees."

The strike, now in its second week, is not weakening the teachers' demands.

"Teacher morale is high at the moment; we have tremendous support for the strike issues," said Angela North, a Niagara College law and security teacher.

"I think they're going to push us to the wall this time," said North, referring to the possibility of back-to-work legislation. "Ultimately it's for the students' sake, and for the quality of education."

Some programs are being severely affected by the strike, particularly those with practical experience requirements, such as nursing and aviation.

"We're one of the few programs (nursing) in the college that is really restricted by an outside accrediting body dictates the number of hours needed to obtain a certificate," said Heather Halpenny, a Niagara College nursing teaching master.

"We don't have the money the government does," said Montgomery to the crowd, referring to the Council's advertisement, "but we have right and reason and that's why we're going to win this thing."

Continued From P.3

budget." (Not all of the Council members had copies at meeting.) "I felt too that it was important to take it to a small group before it went to a vote."

That small group will be the Executive Council of VUSAC which will be meeting on Monday to clarify their position on the importance of a Sexual Education Centre.

"No one is really opposing it (the Centre)," said VUSAC Vice-President Laura Farquarson; "there is investigation required to determine whether it would duplicate the Health Service function and where exactly our priorities lie."

The Centre provides peer counselling services for students throughout the U of T community. It does not provide clinical facilities such as already exist at the Health Service; rather, it is an information base.

"I'm hoping that they're questioning it, not opposing it," said Pyke. "It's the Executive who will count."

Continued From P.4

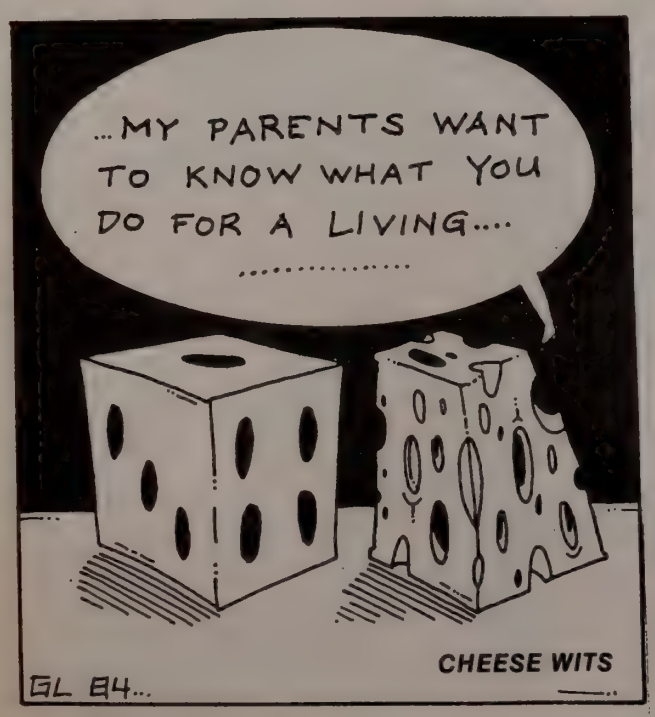
return home when trying to explain what they got out of Canada — certainly it will not be friendship or understanding. Canadians are some of the friendliest people I have ever met. On the other hand (fellow met. On the other hand (fellow) visa students are for the most part terribly antisocial — forming silly cliques, speaking only their own language, associating only with their own race for fear of contamination. For all these introverted (racially not emotionally — or am I being too kind) students whether from my country or not I feel somewhat ashamed at the poor showing made to Canadians.

Sincerely,
Doug Choi

Albania, The Letter

I am writing in response to the October 18 article "Stalinist Albania celebrated fortieth anniversary" under the byline of Malcolm Skanderberg. The "journalist" who wrote this article describes trhe wrote this article describes the display in Robarts Library on Albania as uncritical and calls Albania a "particularly unpleasant country." I have been to Albania, as have many other Canadians, and I am totally baffled by this description. The

Continued on P.8



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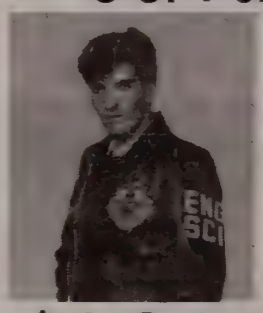
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SCIENCE

Our poisoned precipitation

By ANTHONY OCANA

U.S. Secretary of State, George Schultz, has recently affirmed the Reagan Administration's refusal of acid rain controls pending more research.

On the other hand, Canadians have recently committed themselves to acid rain clean-ups worth billions.

In an effort to remedy the situation, award-winning U.S. born journalist, Thomas Pawlick, has written *A Killing Rain, The Global Threat of Acid Precipitation*.

Having lived in rural Quebec and northern Ontario for the past ten years, Pawlick has seen the ravages of acid rain first hand, making him a credible authority on this complex topic.

A Killing Rain, Pawlick's contribution to public education on acid rain, is fact-filled and incisive. His matter-of-fact tone and uncluttered style make this book coherent, easy to follow, and thought-provoking.

Pawlick's strength is his ability to cut through the political, legal and scientific underbrush to get at the key issues.

Concentrating on a less emotional expression of the problem, Pawlick leaves the rhetoric to those farmers, fishermen, resort-owners and nature-lovers who are closest to the damage caused by acid rain. Their forceful, sometimes lurid anecdotes fill a gap left by Pawlick's reserve.

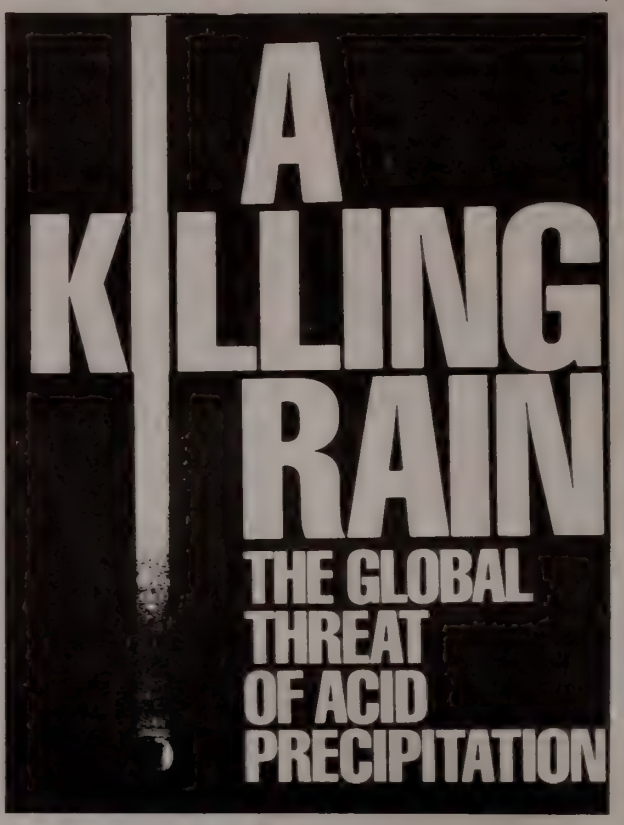
Throughout *A Killing Rain*, he combines explanations of cause-and-effect with perceptive insights such as those of a teacher/trapper from northern Ontario: "Certain links in the natural food chain are being destroyed. Eventually the weakest link could break. The country is a support system ... it may soon be unable to support the cities and they'll both go down together. I don't know if city-folk understand that at all."

Pawlick follows the damage through levels of the aquatic, arboreal, agricultural and architectural environments, and looks at acid rain's effects on the human heart, lungs, and nervous system.

According to Pawlick, the effects of increased acidity are twofold:

. because most living organisms can only tolerate a small rise in acidity, any substantial increase will kill them. Second,

. increased acidity dissolves previously insoluble metals such as cadmium, mercury and especially aluminum into the water system. Once in the water, they slowly accumulate on the gills of fish, in the roots of trees, and eventually, in the lungs of man.



Chapter two, "Flowers at a funeral," examines one of the most eerie effects of the increased acidity: "acid blue." As fresh water becomes more acidic, previously opaque waters become mysteriously clear. The cause of this phenomenon rests with the tiniest of creatures: soil micro-organisms.

These little garbage collectors ingest and recycle dead leaves, providing nourishment for other organisms, plants and trees. Unfortunately, increased acidity slows them down, essentially "pickling" the dead material. "The dead material piles up, uselessly nourishing nothing."

Pawlick, with a touch of irony, notes that passengers of planes flying over acidified lakes have commented on their stunning clarity. "It's beautiful," said one, "like flowers at a funeral."

Criticisms of *A Killing Rain*? At least one. While all this attention to detail is informative, it can also become tiresome. By the end of chapter five, one fairly begs him to get on with it.

Nevertheless, Pawlick makes his point well. It *may* be necessary to elaborate on every possible way in which acid rain damages fish, trees, worms, statues and humans in order to make clear its insidious nature.

An understanding of this problem's severity is especially important if you're proposing to eliminate the livelihood of 200,000 miners.

In "No Commercial Use," the sixth chapter, Pawlick gives a lucid description of "scrubbers," metal chambers found between the heat generator and the smokestack of a smelter. Here, sulphur dioxide (SO_2) encounters a thick spray of lime, forming harmless calcium sulphite sludge and removing 90% of the noxious gases..

Problem solved. Global threat in check, right? Not exactly. Besides the high cost of installation and maintenance there is the question of what to do with the ever-increasing sludge for which there is "no commercial use."

Pawlick also reminds us that with the ongoing recession, "utilities are not falling over each other in a mad rush to adopt scrubber technology."

The author then treats us to some of the wonderfully controversial politics of pollution abatement. For example, Inco of Sudbury, ranked first on the North American top ten for SO_2 emissions, complained that they couldn't afford any controls; yet they were able to find the funds for American investments. It seems they were reporting large profits selling anti-corrosion alloys (for equipment in stack-scrubbers of U.S. utilities).

Similarly, Canadian laxity vis-a-vis our own polluters is doing little to help matters. He calls Provincial efforts to force INCO, Ontario Hydro, and Noranda, to cut emissions "desultory" and berates the Federal Government for allowing Canadian automobile emissions to be three times higher than the American quota.

In his discussion of Bill HR3400, Pawlick finds American inertia in regard to the problem equally embarrassing. Drafted by the former Minnesotan senator who pioneered that state's acid rain, he calls it "the only politically realistic plan to control acid rain in the U.S."

Despite its call for a 10-million ton reduction in emissions, its safeguarding of miners' jobs, and its emphasis on spreading the financial burden, it has not passed Congress.

Pawlick attributes this to the fact that many environmental groups feel that a reduction of 10 million tons is not enough. They want "12 million tons or bust." The first reduction, says Pawlick, could realistically be achieved at $500 per ton, "but the last 2-million tons would cost four times that much."

The tragic truth, explains Pawlick, is that regardless of actual emissions, major wind patterns ensure that "Canada is receiving three to four times as much acid pollution from the U.S. as they're sending south."

For the most part, *A Killing Rain* succeeds in its bid for impartiality; however, Pawlick's presentation of the Reagan Administration is slightly more incriminating. With the release of the "Joint Statement on Trans-Boundary Air Quality" in late 1979, Canadians began to see that progress could realistically be achieved. "Then the Reagan Administration came to power and all bets were off."

Reagan appointed a White House advisory panel to study acid rain and presumably reflect his position that "not enough is known to warrant any action." Well, if that was the plan, the scientists failed to co-operate. The report surprised everyone, and directly contradicted White House policy, stating, "It is the nature of acid deposition that actions to reduce it must be taken despite incomplete knowledge."

Pawlick's juxtaposition of the "pathetic irresponsibility" of the provincial government with the "stubborn resistance" of Washington leaves little room for optimism.

As a final solution Pawlick suggests decentralization, a sense of ingenuity, adventure, and good will ... and the best of luck to HR 3400.

Unfortunately, for all his balanced political, legal, and biological analysis, nowhere in *A Killing Rain* does he attempt to measure the factor of human energy waste. Reluctant to blame consumers and descending on politicians and utilities, he calls for a change in "the system," but he fails to see that any solution is a "band-aid" one unless it addresses our excessive energy consumption patterns.

In the end, however, Pawlick knows that in order to fashion solutions, the primary goal is to educate; "city folk *and* country folk, Canadians *and* Americans. *A Killing Rain* does a fine job of that.

Kruger takes up Principal challenge

By RICHARD VERRIER

Professor Arthur Kruger is returning as Principal of Woodsworth College to bring it into the full bloom of its maturity.

"My principal challenge," he noted in his inaugural address this month, "(is) to convert Woodsworth from an efficient college building to a real college."

A real college means a community of scholars where one may "warm thyself by the fires of the wise," where students and professors interact in and out of the classrooms, and where true collegiality exists, he said.

All of these dreams mean the college must find funds for a planned addition to Woodsworth, although the Governing Council has only "blessed" the concept of the new structure. Kruger says the search for funds for the addition is his highest priority.

By all accounts he is the man for the job.



Arthur Kruger: "A tremendous job."

Kruger was the first Principal of Woodsworth College, and built its structures and profile. He ensured that part-time students were given the same rights as full-time students.

"Our policy is to insist that our students are taught the same courses, by the same instructors and to the same standards as other students," he said.

From the founding of Woodsworth, Kruger left to become Dean of Arts and Science in 1977. He has won accolades from administrators and student leaders for both tenures.

"He did a tremendous job as (our) first principal, giving a high profile to the college by selling outside the university to industry," Michael Schumacher says. Schumacher, Liaison Officer for the Association of Part-Time Undergraduate Students (APUS), thought Kruger had brought "a tremendous awareness of academic standards," to the college and the faculty.

Kruger's mark on the academic structure of the university has come in many forms, not all of them uncontroversial. As Dean of Arts and Science he brought in the recommendations of the Kelly Report, which required specialization and ended the "general B.A."

The new rules brought protests and sit-ins from hundreds of studens who saw "Kelly" as a synonym for repressive education policies.

Kruger brought in course requirements at the high school level which meant students had to combine arts and science courses to gain admittance to the U of T's faculty. He installed the English proficiency tests which still show that a large minority of frosh cannot write a coherent short essay.

"Students should not be here if they cannot write," he says.

"What is more amazing than the scope and impact of the Kruger changes is that he has emerged from them seemingly unscathed by the administrative mill to head for a second term.

In a university full of scathing infighting, History Professor Callaghan says, "Art's best quality as an administrator was that he never held a grudge. That, around this university, is a tremendous quality."

Kruger's vision for the future of the university system does not include attempts to respond to unreliable workforce predictions. Universities, he believes, "should be more flexible, concentrating on such skills as reading critically and expressing ideas clearly — these skills are useful and don't distort the purpose of the university."

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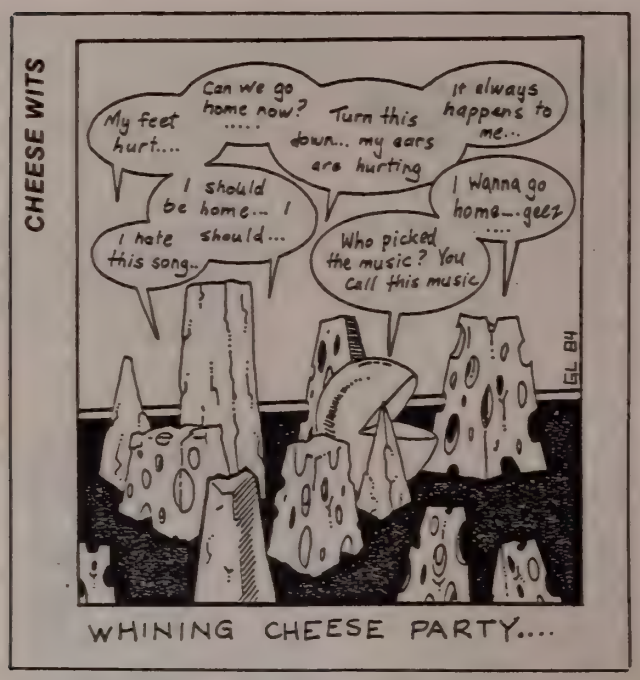
Summary of Undergraduate Majors

Economics	29%	Soc Science	17%
Humanities	20%	Business	11%
Engineering	15%	Other	8%

The School favors applicants with a solid foundation in the social, physical or natural sciences, the humanities or engineering. At the same time, it is the admissions policy of the School to seek diversity, and the School recognizes excellence in many areas. The School's equal opportunity program aims to provide special encouragement to all of the minority groups. The primary goal of the School's financial aid policy is that no admitted student be denied the opportunity to pursue the graduate program for lack of financial support.

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Continued From P.5

scenery is beautiful, the beachers are marvellous, the food is delicious, and the people are warm and friendly. Obviously, Mr. Skanderberg is looking at Albania from a position of ignorance and is in no position to make critical remarks.

On the other hand, the display in Robarts Library consisted of facts about Albania that can be verified by anyone. It gave an all-sided picture of the history of the Albanian people's struggle for national and social liberation and the advances that have been made over forty years since complete liberation and the triumph of the people's revolution. In a relatively brief period of forty years and relying on its own forces, Albania has been transformed from the most backward country in Europe to a country with a highly developed industry and agriculture. The display showed that after liberation, inflation, unemployment and other ills typical of capitalist society have been completely eliminated. With respect to foreign affairs, Albania now has diplomatic relations with over one hundred countries and trade relations with over sixty, including Canada. But Socialist Albania takes a principled stand on international relations, having no relations with the two superpowers or fascist countries like Israel, South Africa, Chile, etc. Albania is a self-reliant country which threatens no one; they have no weapons pointed at any other country. On the contrary, they promote good neighbourly relations.

So why is it that such a hostile view is presented towards Albania? That view is the outlook of the two superpowers and their bootliekers who hate the socialist system and the national independence and sovereignty of the people. They cannot defend their unjust positions so they must resort to slanders and concoctions.

It is articles like Mr. Skanderbeg's, whether seriously or unseriously intended, that promote ignorance and uninvestigated views rather than the educated and informed opinions which students demand of their press. I encourage anyone with a serious view on this question to respond to this letter.

David Gershuny
New IV

Albania, The Saga

The item in your last issue entitled "Stalinist Albania's Fortieth Anniversary" appears to contain only two statements of fact in it: namely that a display on Albania was mounted at Robarts Library, and that Albania is celebrating the fortieth anniversary of its liberation.

Your article is an arrogant celebration of ignorance which may well be the training you feel your writers require in order to rise to the standard of yellow journalism that they will be expected to churn out in the future when they seek jobs with Toronto's largest dailies.

But that hardly excuses juvenile name-calling being passed off as journalism. It is an affront to the intelligence of the student readers, who are forced to support you financially and whom you have a mandate to serve.

Let me raise a few of your smears and inaccuracies pertaining to this article.

First: if, as you allege, Albania is obscure, this issue in large part is due to the sort of journalism you practise against it.

Second, Albania is not in Eastern Europe. It is located on the Adriatic and Ionian Seas, facing Italy and Corfu.

Third, you claim that the Robarts display requires your reporter — who appears not to write under his or her own name — to provide a critical gloss. I suppose that is your prerogative.

But he or she provides no facts, no data, does not discuss Albanian history, pre-history, culture, social system, war of liberation from the fascists, nazis and the old semi-feudal social order. He or she does not discuss the social services, the political economy, foreign policy or ideological direction which a serious critical gloss demands.

No. He or she resorts to slanders and cheap epithets, saying Albania is "Stalinist," "particularly unpleasant" and "icky". This constitutes informed opinion which will help students assess Albania's role in the modern world?

Fourth, the reader is exhorted to judge Albania's lively and developing socialist realism in art, not from the country's figurative art work, its novels, films, plays, poetry, cartoons, television dramas, its ballet and opera, its folkloric dance, fine handicrafts, textiles, carvings, carpets, its vivid popular songs and its 5000 active and competitive musical groups, but rather from a postage stamp.

The art style, you say, is not favoured in the west. No,things proletarian, socialist and revolutionary are not favoured by the ruling powers of the west. But are you constrained to write only what is favourable to the status quo of the west?

Fifth, Albania was occupied by Mussolini's army from April, 1939, until the Italian fascist capitulation in 1943. At that time the German nazi forces marched in from occupied Greece and set the tone of their invasion by murdering the populations of the first villages they entered as a lesson against those who would resist. But the Albanians did resist. They had also resisted the five hundred years of Turkish rule, and now, led by the Communist Party, founded in 1941, they liberated themselves from both the Italian and German occupiers without outside aid (Britain, for example, promised arms repeatedly but delivered nothing but promises) at the cost of 28,000 killed — one young fighter — both boys and girls — for each square kilometre of that small but valiant country. They seized their weapons for the enemy.

Albania was liberated by its own efforts. They chased out the last of the nazis on November 29, 1944, and then went over to help the Yugoslav partisans rid themselves of this scourge as well.

Sixth, Albania has no diplomatic relations with Canada due largely to Canada's lack of enthusiasm, though talks have been initiated on this question. Albania has relations with about 100 countries and just concluded relations with Australia. It refuses to have diplomatic links to either of the two superpowers or open fascist regimes like Chile or South Africa. It works endlessly for improved relations with its immediate neighbours despite the problems history has left the Balkans with.

Seventh, Albania is not Stalinist in the cold war sense. The ideology, ethics and morality of the country are consistent with the dialectical and historical materialist doctrine of the fathers of modern revolution and scientific socialism: Marx, Engels, Lenin *and* Stalin. The whole population is involved body and soul in the construction of the country, once the most backward in Europe. Today the whole country is literate, agriculture is mechanized, industrial production is soaring, the country is self sufficient in oil, coal and hydro power, health care and education are free at all levels, workers obtain leave with pay to upgrade their education, there is no taxation, no inflation and no food shortages or the soup lines which again are becoming a regular feature of Canadian life.

As productivity increases with new installations and construction projects the prices of goods are lowered and the quality, quantity and variety of commodities available to the consumer increases.

Wherever one goes and talks with workers, farmers or intellectuals in Albania, one finds them passionately involved in the building and defense of their country, proud of their ancient traditions that go back to the neolithic times, to the Illyrian culture of the iron age, to trade and commerce with ancient Greece, domination by Rome and Byzantium, followed by invasions by the crusaders, the Venetians and the Ottoman Turks. Albanians are passionately in support of their Party, which helped them achieve the life and security they now enjoy and which is integrated with their daily lives in the all-sided work of building socialism. Albanians are fiercely proud of their country. A gardener in a city park told me one day that the west is always writing about their lack of democracy and freedom in Albania. She rolled her eyes and grinned. "Look around for yourself," she said, "the west says we are all wrapped up with barbed wire, doesn't it?"

Today the population of Albania is composed of working people working for themselves, directing their own affairs and guarding their hard-won victories against all attempts to put an end to their social system.

Yes, Albania is celebrating forty years of complete liberation from the world of capitalism and social imperialism and it is doing so as one of the very few countries in the world that refuses to come under the political, military and economic umbrella of one or other superpower bloc. It does so proudly, as the only truly socialist country in the present-day world.

Richard Daly,
Canada-Albania Friendship Association,
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the review

Rooke's Cast of Characters

JEROME ZUTT

LEON ROOKE WAS born in North Carolina in 1934, but settled in Victoria, British Columbia more than 10 years ago. He is at present writer-in-residence here at the University of Toronto. He has written a number of plays and more than 150 short stories. His short story collections include *Last One Home Sleeps in the Yellow Bed, Vault, The Broad Back of an Angel, The Love Parlour, Cry Evil,* and *Death Suite*. His latest collection of stories, *A Bolt of White Cloth*, should be released sometime this month. Rooke is also the author of several novels: *The Magician in Love*, *Fat Woman* (which was a finalist for the Governor-General's Award in 1980), and *Shakespeare's Dog*, which was a great critical success, and won the Governor-General's Award in 1983. Leon Rooke will be reading selections from his works this evening at 8 o'clock in the Hart House Library.

The Varsity: **Why did you come to Canada? Do you consider yourself a Canadian writer?**

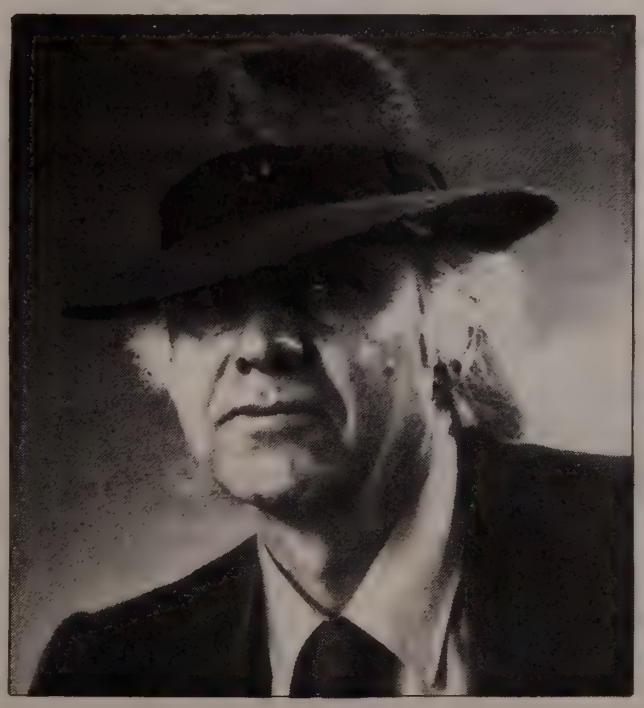
Leon Rooke: Yes, I consider myself a Canadian writer. I never felt at home in the place that I grew up in North Carolina, so it was not a disruptive period in my life to depart from that place.

Varsity: **Your writing seems to be without a setting, without a definite sense of place. Has this resulted from your moving about?**

Rooke: No, not really. I rarely use setting or place because I prefer stories which are not confined by place. I like writing that is free-floating, that can settle anywhere. My writing is like a bird that goes from tree to tree. It's not one particular tree which interests me, but a great number of them.

Varsity: **One of the most striking features of your work is the originality of its characters: Ella Mae and Shakespeare's dog, Hooker, are very memorable examples of this. But whose voice are you? What are you trying to accomplish in your writing?**

Rooke: I'm not so much interested in my own voice as I am in a multitude of voices, and this goes hand in hand with a disinterest in place. I am interested in the universal voice. I find that the voices of different characters, wherever they are found, have an amazing similarity to one another. Shakespeare's dog, Hooker, speaks in a pseudo-Elizabethan lingo, and Ella Mae, the fat woman, speaks in a more down home 20th century colloquialism, but they come out of the same place and speak to the same concerns. They want to justify their existence. Hooker is an underdog: he speaks for those whom one does not normally hear from. Ella Mae is an underdog: she is saying that although she has contributed nothing to life, she is a valuable human being. She is saying that her life *does* matter. She is valuable because of the way she is and the way she thinks. She



is a loving and a lovable human being. She is also a little silly, but her suffering is real suffering. She reminds us that there are people with her sort of problems, and she reminds us that these people should not be dismissed out of hand. We've got to have faith that life matters, and we mustn't move from gloomy, distant appraisal to instant dismissal. My job as a writer is to convince people that, yes, these lives do matter.

Varsity: **Ella Mae reminds me of Mrs. Ramsey in Virginia Woolf's *To The Lighthouse*. She too is delicate and precarious. She too has the determination to make herself heard and to make things count. This seems to be a common theme in modern literature.**

Rooke: That is the primary thrust of all literature. These other lives, these identities which are foreign to us, match up to us. They are quite like us in many ways. We are all saying that our lives matter, yet we dismiss a lot of these lives because we don't know enough about them. I suppose that the primary purpose of fiction is that it moves us outside our own world and allows us to enter those other worlds to see that these other people are not so much unlike ourselves.

Varsity: **Many of your characters continually reappear in your writing, walking about in your imagination, it seems, like people in another country. Why is that?**

Rooke: Characters are constantly reappearing in my work, and the reason for that is quite simply that a lot of stories don't stop. They have a life beyond the pages. I remain aware of the existence of these characters after a particular story is closed. These characters matter to me.

Varsity: **How is it that these characters are spun out into stories? How does an outrageous and innovative book like *Shakespeare's Dog* come about?**

Rooke: When a writer gets inside another voice, that voice will want to deliver its own story. If one lets that voice speak long enough, the reason why that voice is speaking will become clear and the story around the character will begin to emerge. ***Shakespeare's Dog* wasn't a book that I had planned. I became beguiled by the voice of the dog, and then I discovered whose dog it was. By that time, I was already trapped into writing the book, so it was off and running without prior thought or prior intention. The dog had a story to tell and I wanted to discover what it was.**

Varsity: **What sort of reaction do you get to your work?**

Rooke: Fat Woman mattered in a personal way to many more people than any other work of mine. I gauge that simply by the number of letters that I received from women who have a weight problem.

Varsity: **It's remarkable that you were able to tell Ella Mae's story with so much detail. She's fat and lethargic, but you're tall and thin.**

Rooke: It's amazing how often that response comes up. Women write and say: "Won't you please send me a picture, because I see you as 360 pounds and I know that you must be a woman." But the primary job of the writer is to be able to enter other skins and other sexes, to become that other person. I have to be that other person in order to be able to tell his story.

Varsity: **Canadian writers are often accused of being limited, but you, I think, are quite innovative. You have done some collaborations with your wife, Connie. Are you interested in collaborating with others?**

Rooke: Well, I think that it would be great fun to do some collaborations. I don't think that ours has been as innovative as it might be, but there's a new crop of writers coming up who are casting off the old ideas of what the job of writing involves. It's becoming more and more exciting all the time and simply the fact that these young writers are being more adventurous means that the form is continuing to live.

Varsity: **What do you think of Canadian fiction in general? What are you reading now?**

Rooke: At the moment I'm reading the 13 volume edition of Chekhov's stories and enjoying it very much, but most of what I read is contemporary stuff from around the world. The Canadian short story writers **that I admire are Alice Munro, Mavis Gallant, John Metcalfe, Clark Blaise** and a whole range of new writers whose names wouldn't be recognized.

Varsity: **You spoke earlier of the great number of characters whose lives continue with you beyond their particular stories. Does Leon Rooke ever get lost in this cacophany of characters?**

Rooke: No, he gets lost if he doesn't have this bunch of characters running around in his head. I am not interested in writing about my own life. My own life does not lend itself to that sort of thing. I am more interested in telling your story. I am a part of those stories, and I take my sense of self from all those other people who are the characters in my fiction. Those people are my people. I know them well. I draw my strength from that knowledge and it is a strength that resurrects and redeems me.

Varsity: **But there seems to be a tension between the normal and the abnormal in your characters. You seem to throw the world out of kilter to see it in a new way.**

Rooke: Perhaps I do, but I don't see it that way. As bizarre as those creatures appear to be, I don't see them that way. The personality of the people who occupy Major Street daily shows us these eccentricities, but it is through these eccentricities and manoeuvres that they discover just what it is to be alive, that they can say: "Yes, this is it."

Dynamic Deadclothes

RICK MCGINNIS

THE OLD SAYING GOES that if a monkey were put in front of a typewriter and made to type for twenty continuous years, he would eventually write *King Lear*.

THEATRE

If *King Lear* and everything else that monkey wrote were put into a blender and reassembled, you would have **Deadclothes**. Written and directed by Kevin Teichroeb, **Deadclothes** is currently running at the UC playhouse. The above description is a flippant summary of the plot of **Deadclothes**, which is loosely based on the Gloucester subplot of *King Lear*, based on the perspective of Poor Tom.

Deadclothes is a stunning show. Teichroeb's confident writing and direction don't betray for a second the pitfalls that *might* have turned **Deadclothes** into a disaster. The "poetic", freely associative language that the characters speak is never for a moment dense or dull, and even manages some remarkable humour ("Suddenly, a streak of Pathetic Fallacy flashed across the sky"). Teichroeb uses this language as it should be used; to convey sensations and images with supreme articulation, giving the piece action and tension beyond its static, single-set visual scope. Jonathan Allore's sound effects, combined with onstage noises of running water, add a further aural dimension that is overwhelming.

The choreography of Poor Tom (Michael Simpson) and the chorus of Doctors is at times brutal, always brisk and urgent, but never scattered or unfocused. While there is no distinctive performance in the chorus, all seven performers are to be commended for neat, precise work.

Michael Simpson as Poor Tom is remarkable. In what must be an exhausting role, his energy never flags, his sense of urgency never wanes, and above all, his pronunciation remains flawless. Tom is meant to act with mad, possessed energy, which Simpson conveys admirably while still working with a palette of emotions.

The confidence and enthusiasm of its cast and crew commend **Deadclothes** as a show to be seen immediately, as the part the cast have played in its creation suggest that a re-creation of **Deadclothes** might be difficult at best, The ultimate effect of **Deadclothes** is a sense of anticipation of what might be possible for its young participants.

See page 12 for an interview with the director.

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the review

Co-Editors ..... Karen Shook & David Charles Johnston

Art ..... Robyn-Marie Butt
Books ..... Barbara Mendel
Dance ..... Janet Millar
Film ..... Cynthia Macdonald
Jazz ..... Bernard Wong
Rock ..... Rohinton Medhora
Theatre ..... Sharon McAuley
Colin Taylor

Classical.....Kate Lyon

watsup

DANCE

Sick of the Toronto scene? Venture out, experience other cultures through **Cheremosh** and the **Repertory Dance Company of Canada**.

The **Cheremosh Dance Ensemble** will be performing October 26th and 27th at the Ryerson Theatre. A company of 65 dancers and 23 musicians, **Cheremosh** presents the richness of Ukrainian music and dance. Tickets are available at Bass outlets or the Ryerson Theatre and are $9.00 for students.

The **Repertory Dance Company of Canada** will be on hand October 23rd to 27th to "reflect the artistic spirit and creativity" of the Western Region. This Vancouver based troupe, under the artistic direction of Judith Marcuse, first performed in Toronto for Dance in Canada audiences earlier this year. They appear as part of the Ford Dance Series held at the Premier Dance Theatre.

Janet Millar

MUSIC

It's here! The new single from the **Stranglers**, "Skin Deep," taken from their forthcoming album *Aural Sculpture*, is now available as a 7" and 12" import. The first batch was sold out within a few hours all over Toronto, which shows I'm not the only Stranglophile nut in town. Best way to describe it is a sanitized version of "Just Get a Grip on Yourself."



Pick of the Week, for want of anything better, are the scatterlings from South Africa, **Juluka**, Monday, Oct. 29 at Massey Hall. Also this week, the Garys present **Slayer** and **Razor**, two metal bands from Los Angeles and Guelph, respectively, Sat. Oct. 27 at Larry's, and the El Mo features a hardcore bill with **Destruction** and **Direct Action**. The Garys go metallic, the El Mo goes hardcore -- what's the world coming to? Vancouver folkie **Ferron** performs with poet Lillian Allen at the Bathurst Street Theatre, Sun. Oct. 28. Halloweeners will find **Screamin' Jay Hawkins** (he is carried on stage in a coffin) at the BamBoo, and **Sherry Kean** with *Blue Peter* at the Copa, Wed. Oct. 31.

Post-Thanksgiving turkeys?: Look for new albums from **Doug and the Slugs** (John Turner's favourite band), **Ramones, Smiths, Questions**, and **Black Flag**. Live albums due out from **Duran Duran** and the **Guess Who** (gobble, gobble).

Islands, irie: Islands Records plans to release a four record set called "Reggae Greats" that will feature a disc each of **Gregory Isaacs** live, **Toots and the Maytals, Steel Pulse**, and something billed as a DJ mix. Also expect albums from **Aswad** (finally domestic!), **Ini Kamoze, Skatalites** ("classic tracks"), **Edi Fitzroy, Black Slate, Mighty Diamonds, Abyssinians, Augustus Pablo**, and **Mutabaruka** (he's new, he's hot).

Rohinton Medhora

THEATRE

The good news for the week is that Stratford's impeccable production of Terence Rattigan's **Separate Tables** is coming to town on Oct. 29. The very bad news is that it's being staged at the Royal Alexandra Theatre (593-4211), which means that you may have to mortgage the family cat if you're intent on seeing it.

A better idea: call 978-6307 and reserve (inexpensive) seats for the UC Playhouse's Alumni show, entitled **Deadclothes.** The play has been collectively developed by cast and director Kevin Teichroeb (who directed last year's very fine production of Edward Bond's *Narrow Road to the Deep North*). The run is from Oct. 24-27 and Oct. 30-Nov. 3; the Playhouse is located at 79a St. George St.

Sky Gilbert and friends are presenting, for the next three weeks, **R&D: A Festival of New Works**, at the Theatre Centre. The first week gets under way today and features two plays written by Sherry Coman **Jennifer Asked About God Today** and **The Red Rowboat**, in which the fantasies of a young girl are confronted by the repressive reality of Southern Ontario. The second week is entitled **Pushing Performance Perimeters** (that's a warning of sorts) and features **The Aria of Sassumap Arnna**, performed by one Makka Kleist (of Greenland's Tukaqteatret, no less). The play "explores the journey of the mother of the ocean and the woman of the deep." Run; don't walk to this one! Tickets are $3.99 per show, or $12 for a pass to all of them. For more information call 927-7088.

Meanwhile back at the Graduate Centre....A production of Sharon Follock's **Blood Relations** at the Glenn Morris Studio Theatre, starting on Oct. 30. The play tells the story of nasty little Lizzie Borden; a would-be lumberjack with a bad attitude; watch what you eat before seeing this. 978-8668.

Starting on Oct. 26, Theatre Passe Muraille presents **O Canayen** a "three ringed political history" of Canada, with a 7 member cast representing French, Anglo and Native Canadians. They are also all supposed to be clowns. Make of that what you will. 363-8988.

Colin Taylor

BOOKS

Announcements,
announcements,
announcements.
We sold our cow, (twice)
We have no use
For your bull now.
Announcments. (3 times)

The Trinity Book Sale continues until Saturday in Seeley Hall. Admission is free. Call 978-2651 for more info (and for recipe for home-made cookies).

Dennis Lee had a great night Saturday last. The creator of *Jelly Belly* and co-founder of Anansi Press won the first Philips Information System Literary Prize. Awarded to "a Canadian author in mid-career whose work is characterised by excellence and who has also made a contribution to Canadian letters above and beyond that manifested in his or her writings." The prize is money ($5,000), and a Philips Series 3003 word processor. Look on the shelves for Lee's latest one for the youngsters, **Lizzie's Lion.**

Back to the books. Macmillan wins the B.M. prize for putting out the week's most promising books. E.g. **Jean Lesage and the Quiet Revolution** by Dale C. Thomson, a massive tome that is more than a mere bio of the Liberal post Union Nationale Premier. The book with the gorgeous scenery on the cover is W.O. Mitchell's new once, **Since Daisy Creek.** consider **The Golden Age Hotel** by David Lewis Stein and cursorily glance at **The Twelfth Transforming** by Pauline Gedge.

Viking brings us Timothy Findley's **Not Wanted on the Voyage** and Stephen King's and Peter Straub's collaborative masterpiece **The Talisman.** Take your pick.

Fireworks, A History and Celebration by George Plimpton, and **Life Penalty** by Joy Fielding are from Doubleday.

Also around is the 5th in Hugh Hood's New Age series, **The Scenic Art**, published by Stoddart.

Barbara Mendel

Some Plouffes Never Change

DAVID WEAVER

BOOKS

LEMELIN CREATED THE Plouffe family in his first novel, *The Town Below* (1948), and he has been writing about them ever since. His novels about the trials of this tightly knit, lower class, Quebec City family have been hugely popular, both in Quebec and across the rest of the country. The Plouffes were the subjects of two CBC television series during the 1950's, one in French and one in English, and in 1980 they were resurrected in an excellent film by Gilles Carle called, appropriately enough, *The Plouffe Family*. Now, Lemelin has written the fourth installment of this saga, **The Crime of Ovide Plouffe** (translated by Alan Brown).

Almost thirty-two years have passed since the publication of the last Plouffe novel, but Lemelin has not changed his vision of them as hard working, God fearing people trying to get by in what is essentially a malicious world. Mama Plouffe is struggling to keep the family together against the pull of the new prosperity and licentiousness of post World War Two Quebec. Her forty-nine year old daughter Cecile lives with her and is worried about becoming an old maid. Her son Napoleon has become a successful plumbing contractor, while her other son Guillaume has returned psychologically crippled from the war. Ovide, her favorite, is also her greatest worry. Having left the monastery, he is now Rita Toulouse, who is running up bills which Ovide can barely begin to pay on his salary as the manager of a record store.

Because of the long history of the Plouffe family, Lemelin spends the first quarter of this novel explaining what they have done, and dropping hints as to what they might do. As a result, though, nothing actually happens until Ovide beset by all the worries in his life and stunned by the beauty of Marie (a customer in the record shop), faints and is taken to hospital. There he meets Pacifique Berthet, a watch repair man with a shady past in France. Ovide sets up a jewellry business with Berthet and quickly becomes one of Quebec's leading businessmen, but as he becomes financially successful his marriage to Rita falls apart. When she dies in a plane crash which is the result of sabotage, suspicion comes to rest on Ovide, who stands to collect the insurance money.

Lemelin has based his novel on the actual case of Albert Guay, who, in 1949, placed a bomb on a plane his wife was travelling on, killing her and twenty-two other people. Unfortunately, the facts which lie behind **The Crime of Ovide Plouffe** do not make Lemelin's plot any more believable, or his writing any less melodramatic.

One of the reasons, perhaps the main reason, the Plouffes were so popular in the late '40s and early '50s was that they were a relatively realistic portrait of what it was like to be poor and French Canadian. They represented an era which was disappearing into the past. It was a period when Duplessis had complete control of the government, and the Church had immense influence on each person's private life. Yet at the same time, there was the beginning of political unrest with the asbestos strike in the Eastern Townships, and the beginning of the rise of the intellectuals who would soon create the Quiet Revolution.

Lemelin makes use of this atmosphere in **The Crime of Ovide Plouffe**, but it is clear that the passage of thirty years has sentimentalized his memories. Ovide's arrest allows Lemelin to string together a series of platitudes about the solidarity of the Plouffes, so that by the end of the novel they have been idealized beyond all recognition. They become symbols of Quebec; Mama as the warm rural heart, Napoleon as the rising middle class, Ovide as the new intellectual leader. They cease to function as believable characters, and the novel begins to collapse entirely.

As if to compensate for the failure of his characters, Lemelin includes a great deal of information on the inside workings of the Duplessis government, and the effect the asbestos strike had on the political consciousness of Quebeckers. The full text of a speech Jean Marchand made about the strike is included, and references are made to someone named Pierre Trudeau, one of the new intellectuals, who keeps lurking mysteriously in the background.

But no amount of background detail can make up for the vacuuity of the characters Lemelin writes about. Compounding these problems is Lemelin's pedestrian prose style, including his unfortunate use of exclamation marks in the most inappropriate places. Alternatively boring and melodramatic, **The Crime of Ovide Plouffe** does not succeed in fulfilling even the minimum requirement of having an involving plot. The film version will be released later this year.

Imagine Their Embarassment

DIANE WOOD

FILM

FORBIDDEN FILMS
THE FILMMAKER & HUMAN RIGHTS

THERE ARE TIGHT spots and there are tight spots, but let's hope none of us encounter the very tight spot found in **Vie d'Ange**, a 1981 French Canadian film being shown during the Forbidden Films festival. The film's director Pierre Marel also took upon himself the onerous task of starring in it as "Elvus", an energetic rock n' roll playboy who meets up with "Star Morgan", a struggling actress. While not exactly pornographic, there is a lot of skin in this flick, but after awhile, it becomes insignificant.

You see, Elvus and Star are making love, and due to certain psychological forces working against them, they become stuck, as in, stuck together. A tight spot, hein? The entire film revolves around their attempts to become unstuck - walking (still stuck together) to the shower to see if a little water won't help, but when that doesn't work, they resolve to call a doctor. However, the phone is upstairs, and getting to it is an experience in itself. These scenes are interrupted by flashbacks to the earlier part of the evening when Elvus and Star meet at a party, romp around Montreal, and finally find a schizoid cabbie who takes them to Elvus' house.

The film and the camerawork is jerky; scenes jump back and forth and soon, the getting unstuck bit becomes redundant. During the flashbacks, the sound becomes so muddled that, without subtitles, it would have been impossible to follow the dialogue. As the camera focuses in on various parts of the anatomy, it's hard to know if anything should be taken seriously, although some scenes call for a sombre reflection or two. In all, it's quite ambiguous.

The characters are pretty pathetic, too. Star continuously displays the temperament of a five year old, ranting and raving and throwing tantrums throughout the film, especially when she and Elvis are Stuck together. It almost makes you feel sorry for the guy. On the other hand, he's no hero either, hitting her when he becomes frustrated with their position. Something too incredible to believe is the costuming. The designer must have dug up this stuff from an old trunk marked, "Glitter Rock Age". Polyester, sparkles, and platform boots went out with Sly Stone. Just a bit prehistoric for 1981.

Yet alas, Elvus who confesses his name is Pierre, and Star, really Paule, finally become miraculously unstuck when they reach an understanding of one another. Then, they jump back into bed. When you fall off a horse, jump back on, right?

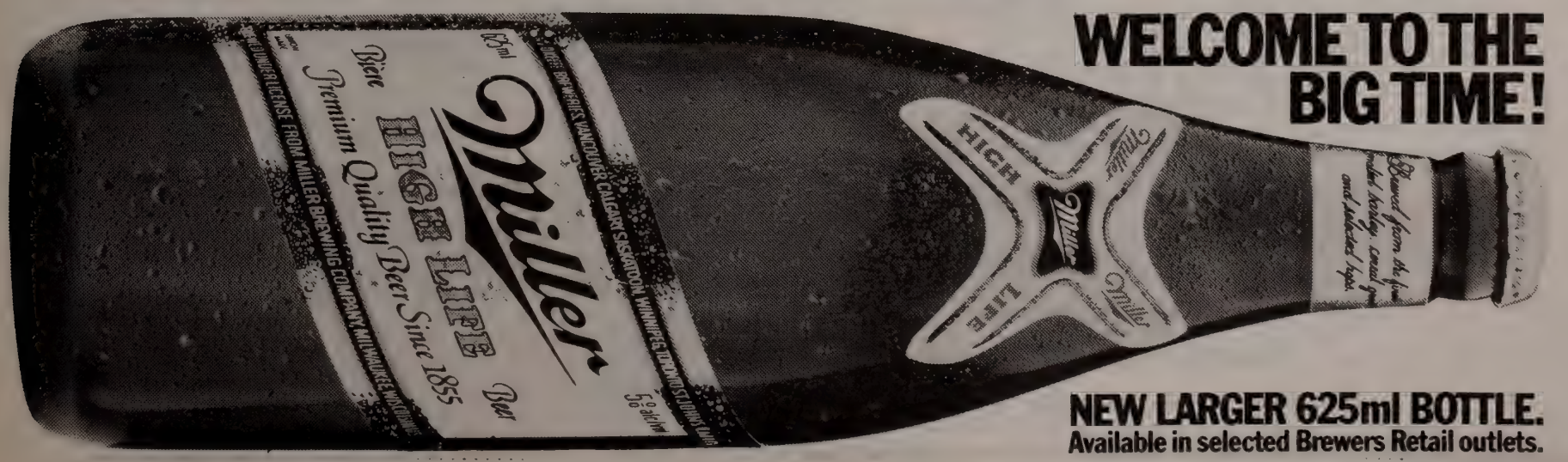
This French Canadian bon-bon won't be for everyone, and if you miss it, don't fret, but surely the Censor Board has better things to do than worry about this piece of harmless fluff.

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Kevin Teichroeb's Ensemble Theatre

JUDY SIBLIN

The Varsity spoke recently with Kevin Teichroeb about his new play, **Deadclothes**. The work is an original script which focuses on stories as they develop in the minds of the characters who tell them. The setting is the hovel from the middle scenes of King Lear, and the main storyteller, Poor Tom, who has a message of peace to deliver to the King.

The Varsity: **Can you tell me a little about how it all began, and about your original conception for *Deadclothes*?**

Kevin Teichroeb: Well, it began with Poor Tom in King Lear. Poor Tom is a fascinating character to me - he is this tortured soul left out on his own, and it is he who resolves the tragedy. Poor Tom has a great deal of depth, and he is quite similar to King Lear. It is a case of a situation that needs to be solved, and Poor Tom has the solution.

Varsity: **What is the play all about?**

Teichroeb: The play is a comment. I don't want to limit it to any temporal reference. It's not about war, while there are images of nuclear holocaust in it, yet it is set in King Lear's time. The play is about a character's development from where he is powerless, to his being able to articulate his message of peace.



Varsity: **Why the title, *Deadclothes?***

Teichroeb: That's a physical metaphor. One of the things that fascinated me originally was in my reading of Celtic mythology about the Banshi, (the picture of the woman in all the posters). One of the images that was essential for me to have in the play was a line from the mythology, "she washed the blood from the clothes of those about to die". The title is sort of ironic in itself. It's not a play about those of the dead, but about those about to die. The audience, considering the nuclear situation, is also wearing the clothes of those about to die.

Varsity: **You mentioned the nuclear situation. Can you tell me about the parallels you seem to be drawing between King Lear's time and our present world situation?**

Teichroeb: The eight doctors are living in this hovel. They are people who make decisions, and have a lot of decision-making power. It is they who decide that the King is mad, and they kill him. Just as it is Edgar who leads Gloucester to the event of his "fall". Ronald Reagan could be seen as a Lear figure. The two superpowers have an enormous amount of power, and they are irresponsible with it. Our future is in the hands of people who are far inferior to King Lear, if you see what I'm getting at. That's upsetting. Poor Tom, surrounded by these authority figures, moves from a helpless position to one of self-control; where he is finally able to articulate himself, and deliver his message of peace to the King. He makes possible the salvation of his father and society.

Varsity: **The set really is overwhelming. It almost speaks for itself. How did you arrive at your design for the play?**

Teichroeb: The woman who was responsible for the set is Martha Johnson, and she should be a professional designer. We worked on a production of three short Beckett plays together that was mounted at the Toronto Free Theatre. I asked Martha to do an installation.

Varsity: **What do you mean by an installation?**

Teichroeb: It's a piece on its own. I wanted the set to be of itself. I don't like to throw a symbol like the dead clothes, around loosely. If the image is sitting there, like the clothing, and then the people talk and make references to the clothing, then the metaphor will all come together. The shape of the clothes hanging on the lines resembles order. I also wanted to give the impression of an abundance of these hanging clothers. There is an additional suggestion of washing the clothes to purify them and then sending them back to the battlefield.

Varsity: **Your style seems to be one of pure theatricalism. Are there any experimentalists who have deeply influenced your work?**

Teichroeb: Meyerhold was always able to take a comedy and make it dark, or take a tragedy and make it bright and stunning. While the title of the play may seem heavy and dark, I tried to keep the play light and clear. My idea is not to destroy but to activate. The collective group on stage is one that can activate.

Varsity: **I understand that you are a rather innovative director. How did you work with your actors?**

Teichroeb: The actors had a great deal of freedom. I began working with Michael (Simpson, who played Poor Tom) in the beginning of September on refining and developing his text. Later, Julie Bishop and Mary Ellen Mahoney helped me develop the ensemble toward a common movement and style. We used a great deal of improvisation, and did things like going to see a PAND (Performing Artists For Nuclear Disarmament) performance, in order to see how performers dealt with some of the issues.

I had the idea that the characters would speak collectively, whether they are loyal or disloyal to the King. I wanted all of them to speak from the same perspective, like bureaucrats. It's a bit like a Meyerhold production of *The Government Inspector*, where the bureaucrats expose themselves through their reactions to the man they mistake for the government inspector.

Varsity: **In the brief opportunity I had to observe your direction, I noticed a great dedication on your part to movement, gesture, and physical unity.**

Teichroeb: I'm absolutely committed to a physicality in the theatre. We started with the body, and did a lengthy series of movement and voice exercises. We worked as an ensemble, whichis different from working as a collective. The director makes the decisions, and the actors work collaboratively with him.

I don't claim much originality, but I think that a lot of Canadian directors don't explore theatricalism very well. They don't develop this physical language.

Varsity: **How do you perceive the role of the theatre in our lives, and what would you like to communicate through your artistic voice?**

Teichroeb: That's really huge....

Varsity: **Should it be a joy, a celebration and catharsis, or a lecture or sermon, or a....**

Teichroeb: It's all of those things. It should be entertainment that's more than entertaining. I think it's important that **Deadclothes** acknowledges that people are there to have a good experience, not to be tortured or to be taught a lesson, or anything like that. I see it as a trade-off. You give them what they want, and you give them what you want to give.

Pleistocene Heroes

ROHINTON MEDHORA

IN AN EARLIER, brighter era, **Jethro Tull** made an album called *Too Old to Rock and Roll, Too Young to Die*. Tuesday night at Maple Leaf Gardens, the band saved the title track for the encore, and finally proved that they are not yet in the doldrums that the title suggests. Tull, of course, is one of the dinosaur bands that still roam the North American plains and haunt hockey arenas every now and then. But unlike its compatriots from rock's progressive, paleolithic age, the band hasn't made the transition to the poppy eighties as easily as Genesis or Yes. The new album, *Under Wraps*, makes concessions to our times by presenting eleven songs, only two of which are over four minutes in length. But it lacks that catchy single, or even a decent progression of tracks, that would ease the band's aging pains. Still, the old material is palatable enough to keep the band in the spotlight. The new material, and especially the new stage show, is entirely forgettable. These guys actually had the guts to open their *Under Wraps* tour by, you guessed it, bursting out of huge gobs of paper. At one point, a naked lady emerged from more wrapping paper, and scampered off stage to tremendous applause. At another, an astronaut lumbered on stage with an American flag. Then he whipped it off to reveal a Canadian flag. More applause. And so it went.

Ian Anderson always drew from more musical sources than the tags to his band — British folk or pompous progressive — would suggest. *Aqualung* and *Thick as a Brick* remain prime examples of the successful marriage between meandering classicism and blunt rock. They were performed without a hitch, as was a lengthy jazzy interlude, culminating in a roadie serving cocktails to the band. (Lounge music, get it?) What the point of these dismal theatrics is, I don't know. The early music can stand on its own,


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Whoopee! Who's on first tonight and who's got the ital. Yessiree Bob('s yer uncle). Yes, I,'m blatherin', so what? Scary bad day leads twistedly to knock 'em sock 'em night. Thanks to Judy and K. Ty Cobb for bringing out my true colours -- sorta greenish grey right now. All you super sub-eds — luff ya! And to the ever faithful Bulldog -- Lotsa larfs and X.

Sixth of Brophy's laws: nature of work becomes more specific as mind becomes more unfocused. Nods to those whose theatrical careers we map exhaustively: wanna do layout sometime? Another chock-full-o-fun day bites it. Big. La vie c'est con. And the truest D&T OF EM ALL: *Slightly Drunk*. We wish. (And thanxs to Davidoff)

Cloak & Dagger Cliches

MALCOLM BURROWS

S: PORTRAIT OF A SPY, which opened last week at Toronto Workshop Productions, is a Goliath parading as a David. TWP seems

THEATRE

quite intent on billing the piece as a scandalous revelation, a look into the corridors of power in Ottawa. What it does manage to be is a typical spy story that gains notoriety because of its Canadian context, and then is left to flounder in cliches and overly abstract speeches on the nature of power.

S was initially a book that was lost in a quagmire of lawsuits and court cases because of its either libellous or revealing expose of the RCMP's security service. After a brief burst of success in 1977 the book has been unavailable - untouched after the book's publisher went into bankruptcy when its bank mysteriously recalled its loan.

All this presents the promise of an interesting evening at the theatre. Authors Ian Adams and Rick Salutin, both noted for their questioning of mainstream thought, have misplaced their trust in the spy thriller genre. In allying themselves with this form, the expose is castrated. The cliches rise up and conquer.

The play's plot tells of a conflict between S, the head of the Russian desk of the RCMP and his subordinate, DV. DV burns with a mixture of patriotic fervour and personal vindictiveness in his pursuit of S, whom he believes to be a Soviet mole, in light of the department's lack of any real success over the last fifteen years. The study of these two men and their connected lives has the possibilities of a very rich tale; unfortunately, it is destroyed by an ineffective production.

The plot is only distinctive because of its Canadian setting; like a CBC sitcom, the play is given a blatant Canadian context but still retains the escapist connotations of its 'international' model. Its revelations about the RCMP and our national complacency are rendered ineffective by this abstract fantasy world and, as a political statement, is lost from the beginning.

Even if the form could have been overcome there still remains the question: Can a spy novel make a successful transition to the stage? In this case, no. The complexities of an



espionage plot require the kind of narrative support to which a novel is particularly suited. Rather than compromise the insightful themes of Adam's work, the play is left using various characters to speak abstractly and theoretically about the various events. the result is an obscure, but potentially interesting discussion which has little place in the theatre. The few really dramatic scenes and images are inundated with a stifling flood of words.

Overall, the production presented many good ideas, but few were ever realized. Ken Livingstone's direction was frequently weak and unfocused, although this is partly understandable in light of the script he had to work with. The cast, lead by Maurice Good as S, generally wallowed in formulaic presentation, with emotions and actions seeming distant and unreal. With Good there was always the hint of something much better being restrained by the limitations of the text. Nothing seemed complete.

Were the characters not so sardonically aware of their own ridiculous existence as stereotypes, and Canadians to boot, the play would have been quite unbearable. Oddly, it was not. Perhaps spy-thrillers are enough fun that even this rendition was enjoyable, or perhaps the slight satiric edge put one's mind to rest about the seriousness of the piece. It was intelligent and enjoyable, but not a dramatic tour de force.

watsup

MUSIC

Tonight **Contemporary Music Projects** begins its third season of adventurous new music with a free concert at Hart House beginning at 8:30 p.m. The programme will consist of new works by modern Canadian and international composers including Mauricio Kagel's *Pandora's Box*, Pamela Margle's *Pause* (a musical setting of an Earle Birney poem) and Timothy Brady's *Tessituas,* and Ontario Arts Council commission for clarinet. The event will be held at the Great Hall and be recorded for rebroadcast on the CBC-Radio programme, "Two New Hours."

Tomorrow night, the most prominent composer of minimalist music, **Phillip Glass** will be leading his own ensemble of musicians through a toetapping repertoire of recent compositions at Massey Hall. Based upon a structure of driving rhythmic pulses and the cyclical repetition of melodies, this will be one of those attention-riveting concerts that are genuinely not to be missed. While his music attracts such a wide audience of rock, classical and general afficionados of the arts that concerts in New York and Europe are always sold-out, there will still be tickets available at the door for this one.

The most remarkable news of the week is that tickets for two rare and very special concerts by pianist **Keith Jarrett** have just gone on sale. Both will be taking place at Thomson Hall over the coming months ahead. The first will be on December 18th when he will take the stage with Gary Peacock and Jack DeJohnette for an evening of jazz standards. This unusual departure from his own compositions will also mark his last jazz appearance, either in a group or a solo improvisational context, for the next few years. After this tour (which only includes two other cities — New York and Tokyo), he will concentrate his energy upon performances and recordings of classical compositions. In this new direction, Jarrett will then return on March 16th for a solo piano recital of Bach's work, played in his own inimitable style. This latter concert will be part of the Bach Festival in Toronto during March 8-24.

Bernard Wong

FILM

Oh, rocks and guns and knives. Dealing with the mean and linguine-brained of the world isn't all its cracked up to be...rage and pain with a side of nausea. Suicide and triscuits. Whatever happened to Danny Bonaduce? Hello, walls.

Oh yes, movies. Reg Hartt, a man who knows that clothing with holes in it is more erotic than tight clothing, is now screening (for members only) something called **The History of the Blue Movie**. This would appear to be a documentary for the thinking pervert. Call for membership info: 964-2739.

The St. Mike's Film Society brings us a double bill entitled "Memories of Orientation", on Friday at 7:00 in the Alumni Hall Theatre. Featured films are Boris Karloff's **The Mummy** and one of Howard Hawks' finer moments, **The Thing**. Admission is $3 for both, 50¢ off with costume. And they got popcorn.

Opening this week: **Firstborn** (level-headed son saves cokehead mom from life of Kentucky Fried Chicken and split ends); **Body Double** (from Brian de Palma, the film-world's answer to Santa Claus); **The Terminator** (Schwarzenegger gets serious) and **The River Rat** (spunk, pep, pluck).

Cynthia Macdonald

MUSIC

Tonight at 8:30 in the Great Hall, the **New Music Projects Ensemble** performs works by Canadian composers Tim Brady, Serge Arcuria, and Pamela Margels. Admission is free. At noon at the Church of the Holy Trinity (Eaton Centre) **Stuart Hamilton** presents **Opera in Concert.** Admission is free. Also for free today, at Walter Hall, John Weinzweig will be lecturing on "Reflections On Imagination and Reality" at 2:10 p.m. Tonight at Roy Thompson Hall at 8 p.m., violinist **Steven Staryk** and the **Toronto Children's Chorus** join **Andrew Davis** and the **TSO** with works by Mozart, Tchaikovsky, A. Davis and Resphigi.

Friday at 8:15 in Walter Hall, baritone **Mark Wilson** gives a recital. Admission is free. At 8 p.m. at the Church of the Redeemer, **Simon Streatfield** conducts the **Royal Conservatory Orchestra.**

On Saturday at 2 p.m., **Derrick Inouye** conducts the **TSO** at Roy Thomson in excerpts from Tchaikovsky's ballets and symphonies. This is billed as a Young People's Concert; **Jeff Hyslop** narrates. At 8 p.m. at Roy Thomson, the **BWIA National Indian Orchestra** is featured in the Voice of Vedas: 1984 Diwali Celebrations.

On Sunday, Monday and Tuesday at 8 p.m., at Roy Thomson, **Kurt Masur** conducts the **Gewandhaus Orchestra of Leipzg** in an all-Beethoven programme.

On Tuesday at 7 p.m. in the Edward Johnson Building Common Room, Prof. Mary Ann Parker-Hale gives a lecture entitled "A Handel Portrait." At 8 p.m. on the CBC Stereo, the **Jorg Demus** concert is broadcast live from Walter Hall. The programme includes Bach's Goldberg Variations.

Kate Lyon

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U of T Liberal Club's Annual Meeting, Thursday November 1, 5 p.m., Hart House — Debates Room. Post-election bash. 6 p.m. The Ontario New Liberals are holding their annual Halloween Party on Saturday, October 27, at Brennan Hall, St. Michael's College. Buy your tickets on Thursday October 25, Friday October 26, in the Sydney Smith Lobby.
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U of T dominates Big 4 tournaments

Basketball

By AL SAPLYS

Last weekend, the Lady Blues Varsity Basketball Team travelled to Montreal and won the Big 4 tournament hosted by McGill. The tournament included Western, Queen's, McGill and U of T and was a step towards reviving the traditional rivalries destroyed by league reorganization that took place in the early seventies.

In the first game, U of T trounced Queen's, who are rebuilding this year, 115-58. Angela Orton was high scorer with 24 points while Pat Melville and Theresa Burns added 18 and 12 points respectively.

In the final, Toronto outlasted a determined McGill squad 77-60. Centre Angela Orton powered her way to 23 points while Peggy Blumenthal and Pat Melville contributed 15 each.

Melville and Blumenthal were named to the tournament all-star team and Orton received the deserved honour of being named tournament M.V.P.

"It's a great way to start a year," says coach Michelle Belanger, "The girls played very well and are in great shape for such an early point in the season."

Coach Belanger attributes the team's early success to the overall maturity and experience of the team. The addition of Melville, who played semi-professionally in England last year, adds more depth to a team that has 7 or 8 potential starters already.

"We expect to repeat as OWIAA champs and feel we will be ranked as high as 2 or 3 in the nation when the regular season begins," says Belanger. "McGill will be in the top 5 and, although they are quick, we beat them because we were so much deeper."

Volleyball

by JACK NAGLER

One of the bright spots for U of T at the Big Four Tournament over the weekend was the play of the Women's Volleyball Blues, who rolled to victory over Queen's, Western, and McGill.

The Blues, who had looked sharp in a three game sweep over Laurier last Wednesday, continued to impress under the guidance of coach Julie Andruchiw. Andruchiw feels that the team is progressing very well going into the regular season, and adds that the year will be a successful one.

Queen's and Western proved no match for the strong Blues outfit; U of T prevailed 15-4, 15-9 over the former, and followed that up with a convincing 15-2, 15-7 over Western.

After a three-set victory over McGill to end the round-robin section of the tournament, the Blues duplicated that feat in the final, again against McGill with a 15-4, 13-15, 15-9 decision.

Hockey

By GLENN MARTIN

The hockey Blues kept their undefeated record in tact last weekend by winning the exhibition Big 4 Tournament at Queen's University in Kingston.

On Saturday, the Blues eliminated McGill Redmen with a 5-2 triumph. Toronto goal scorers were Eric Orschel, with two, Mike Milotte, Dave Bullock and Mike Savage. John Kemp tended goal for the Blues, who outshot McGill 48-31.

Saturday's other game saw Queen's advance by beating Western 5-2.

In Sunday's final, Toronto got goals from Milotte, Brad Andrews, Jim Byrne and Don McLaughlin to down Queen's 4-2. Though the Golden Gaels were outshot 43-30, Kevin Hamlin had to be sharp in the Toronto net to preserve the win.



U of T blew away competition at the Big 4

Blues' coach Tom Watt is an advocate of the proposed reformation of an elite university sports conference, whether it be the Big 4, or, as is being discussed, a Big 6. The latter would take in York and McMaster.

"It's one of the most outstanding things that could happen to college sports," said Watt. Among the plusses he envisions are more convenient scheduling and better competition.

"Whenever you have a league with 13 teams, there are going to be inequalities," said Watt in reference to OUAA hockey's serious parity problem. He believes a smaller conference would be appropriate because it would mean competition amongst schools with similar entrance requirements and athletic strength.



Phe women's soccer is undefeated.

Intramural Roundup

In men's Touch Football action last week, the Western Warriors defeated Chemical Engineering 8T5 13—

The game was as fast-paced affair which featured good offensive movement but relatively little scoring. Led by quarterback David Whittle's superb throwing attack, the Warriors scored on TD receptions by Eric Vshida and R.A. Gauthier. Whittle's play selection and pin-point passes kept the Engineering defense in check for most of the game; unfortunately, dropped passes plagued his receivers (the boards-for-hands syndrome) and Western failed to dominate.

Engineering kept in the game with a converted TD strike to Roy Manti but could not consistently mount an attack against a solid Warrior defense. Western's assault on the DIv II touch football crown continues apace.

Men's Rugby is also heating up, although the good humour typical of the British attitude to oval balls prevails. Last time, our quote of the week was from a losing football coach, "What the hell are you going to fight someone for!? it's dumb!! I don't want nobody fighting!! With Rugby, meanwhile, the importance of a match is, in the words of the losing Trinity captain, "The beer after the game."

Scarborough came up on the top end of a 14-10 score against this game Trinity team. In a tough, hard-hitting match, Scarborough dominated the first half, rolling up a 14-o lead at half. In the second, the balance of the game evened out as Trinity scored 10 points and threatened to the wire with the possible winning points.

Standouts on both sides included Steve Hill for scarborough and Sean Kelly in the losing cause. Playoffs begin next week so watch this space for al the details.

Trent nips Blues

By MONICA DUVALL

In the last game of the season the Blues rallied against Trent at Varsity Stadium but came out on the wrong end of a 3-1 score.

In the opening minutes of the game, the Blues took charge in Trent's end with several good, hard shots, but they were stopped cold by a hot Trent goalkeeper. Trent quickly regained control and dominated the Blues' end for the first half. Trent got the first marker before the half was finished.

The Blues came out fighting in the second half as they dominated Trent's end and fired several hard shots. Trent scored again, but the Blues continued to rally and on an excellent play, rookie Rob Stipetic scored for the blues. The Blues fought for the equalizer, but the score remained at 2-1 until Trent scored once again in the last few minutes of play to close the game.

This has been termed a rebuilding season for the soccer Blues. The injuries and illness of many of the seasoned players put the weight on the shoulders of a number of rookies who handled the pressure well

Toronto Star columnist and ex *Varsity* hack
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SPORTS

BLUES NOTES

Athletes of the Week

Basketball's Angela Orton and hockey's Eric Orshel were chosen U of T's athletes of the week for strong performances in Big 4 tournies on the week-end. Orton scored 47 points in 2 games against Queen's and McGill to lead the Blues to the tourney crown. The Blues' forward won the tourney MVP and a spot on the Big 4 all-star team for her efforts. Orshel, a rookie rear guard on the Blues hockey team, scored 2 key goals against McGill to propell the Blues to a 5-2 victory. The hockey team also went on to win the tournament.

Waterpolo restructuring in midseason

There can be nothing more disruptive to a team than major changes taking places during regular season play. However that is in fact what has happened to the Varsity Water Polo team. Last week, the Blues lost their veteran centre-forward, roughly equivalent to a quarterback, and as a result the Blues found their offense somewhat lacking. At Western last week-end the Blues were forced to concede a 12-4 game to the undefeated McMaster Maurauders and then were trounced by Western 9-4 in the next match. The Blues will have a regrouping task facing them when they go up against York this week-end.

Volleyball sweeps tourney

The Blues Mens' Volleyball team got its year off to an impressive start last week-end, winning eight man tournament in Brock. Other teams competing included Centennial College, McMaster, Guelph, Brock, Laurier, Laurentian, Limolou, Scarborough Solars and Toronto Tigers, a team consisting mostly of U of T alumni. The Blues never allowed a team to reach double figures during the tourney, and in the final registered a 15-7, 15-3 sweep of the Tigers. Coach Orest Stanko admitted that the competition was "relatively weak, but nevertheless very competitive... the team is coming along well." Upcoming Blues' action includes the East/West challenge Sunday at Western Ontario.

Lethal shot will power Field Hockey in the finals

By MARG WEBB

With the latest rash of injuries unsettling the University of Toronto Field Hockey Blues as they head into the Ontario finals this week-end, one thing is reassuring. Captain Lisa Lyn can fire the ball on the penalty corner at 85 miles an hour.

That shot gives the Blues the most lethal penalty corner they have ever had in their history. And the Canadian Olympic Field Hockey Team with its deficient corner and 5th place finish, is testimony to the importance of the corner in today's game.

But the Blues are plagued with injury problems heading into the finals as their star forward and stopper on the penalty corner, Stephanie Hansuld, was knocked out for the season by a knee injury suffered in the Blues' last regular season game. Hansuld, who had just earned a berth on the National Under 21 Squad, was going into surgery as the Blues regrouped on Monday to

Karen Whitfield is also having knee trouble and is still not a sure starter for the Ontario's. Coach Liz Hoffman says, "this is a very emotional time for us."

The task now for the Blues is to fall back on what has been winning them games all year -- a potent penalty corner and what rookie Jo Ann Wilton describes as a strong network of support, both on and off the field.

Blues link Carolyn Merritt, who was a late cut from the Olympic Squad last summer, says, "This is the best our penalty corner has ever been. It is such a major factor of the game nationally; we're far ahead of other universities because we don't ignore it. We realize its importance and we've been capitalizing on it."

Merritt shoots the ball out to the centre on the penalty corner. She describes the shot as a "push." "The push-out gives us an advantage over the defense. They don't have your back swing to time you so you can get out to attack before they even realize I have pushed off."

Up until now Hansuld has been the stopper for the corner, but Khatija Westbrook has stepped in and Merritt says "she is stopping well."

From the stop, Captain Lisa Lyn fires the ball on net. Lyn says "I try for power and for the corners and about 16 inches off the ground."

But should this potent combination of the drive out and Lyn's lethal shot in fail, the Blues practise what Lyn calls the "suicide drill. We put all our forwards in. I hit the ball at the goalie (at 85 m.p.h.) and then all the forwards rush in for the rebound."

This offensive strategy produced and avalanche of goals that buried Western 12-1 in the Blues' last regular season match.

Instrumental in that triumph, and in the Blues' play through-out the season, was also the Blues network of support. The key to it is balance. Wilton, who is a high school coach playing for the Blues while taking a graduate degree, says "the team doesn't rely on the play of individuals



by Glenn Tanaka

Captain Lisa Lyn fires the penalty corner

but on 11 people on the field. Replacing 1 part in the network is not as serious as it would be if the network keyed on 1 person."

The Blues have a support structure in place whereby someone is always backing up the playmaker. The links overlap when they move up the field so that it is difficult for an opposing team to figure out who to stop. The forwards are coming back to pick up the defenses' clearing passes.

But even more essential to the Blues' support network is the emotional element. Wilton says, "I hesitate to analyze it too deeply. We've got something that works. You feel strings to other people on the team, that someone is backing you up on and off the field. Anything can happen in the final but I feel we're there. Out style is to win."

Winning is the only thing the Blues have done this season. They have a 9-0-1 season and have scored 55 goals while letting only 5 goals get by them.

The potent combination of the Blues strengths took a young and experienced team that, on paper, was going nowhere at the beginning of the season into a national contender. At this week-end's finals at Lamport Stadium, the Blues have only to get by competition that they have been beating all season to win a berth in the Nationals November 1st in British Columbia.

Receiver is possible All-Canadian

Filipiuk is one of the bright spots for the Blues

By GLENN MARTIN

It has been a bleak year for the Football Blues. Last Saturday's humiliating 65-8 loss to McMaster — the worst in club history — dropped them to 2-4 and out of the playoffs for the first time since 1978.

But through the gloom, no individual has shone brighter than wide receiver Andy Filipiuk. The fourth-year Physical Education student is enjoying his best season yet, having racked up 479 yards and 5 touchdowns on a league-leading 39 receptions.

With one game remaining, Filipiuk should come close to doubling the 1983 statistics (25 catches, 303 yards) that earned him a first-team OUAA all-star selection. In typically modest fashion, the unassuming 21-year old attributes his dramatic improvement to an altered offensive approach prompted by the loss of star running back Trevor Miller and several offensive linemen.

"We're throwing the ball more — twice as much as last year. I haven't been working any harder this year. It's just that I've been getting the ball alot more."



photo by Glenn

Wide receiver Andy Filipiuk

Coach Doug Mitchell claims more has gone into Filipiuk's banner year than a new offense.

"What he's improved in is his work with the quarterbacks. They have a sense of timing now. He's also improved in running his pass routes. He worked on it very hard over the winter and summer and now he runs very precise patterns."

Last season, Filipiuk established himself as the Blues' top receiver. But with the departure of Adam Papadakos, Dave Pearson and Miller, his only teammates with more than 6 catches in '83, the Northern Secondary grad has been the primary target more than ever.

"I noticed it against York," said Filipiuk about being double-teamed. "I think they have been conscious of me, but that just makes me work harder."

Filipiuk's experience and quiet intensity has steadied the team's rookie receivers like Rob Crifo and brother Paul Filipiuk, who has seen spot duty at tight end.

"He's the kind of leader who like to lead by example," said Mitchell. "He's an extremely hard worker and I think the players take that from him."

Despite his impressive credentials, it is doubtful Filipiuk will ever play professionally. With an eye toward medical school or a Master's degree in physiology, a football career is not something he will pursue relentlessly.

"If I get drafted, I'll go tryout, but I don't really hold that in high esteem right now. It's tough to crack the (CFL) lineup. You can work as hard as you want, but you're not guaranteed anything. If I do tryout, I'm going to look at it from a rational point of view. I'd look upon it as a summer job."

Though he cites Filipiuk and slotback Steve Howlett as the Blues most likely to be honoured as all-Canadians this year, Mitchell wonders about the former's suitability to the CFL.

"Most of the wide receivers in the CFL these days are Americans," Mitchell points out. "If Andy were to play in the pros, I think he'd have to be an inside receiver or a slotback. Andy's a good college football player, but whether he ever makes it in the pros will be determined by how much he wants it."

Saturday's game in Windsor marks not only a merciful end to the team's season, but Filipiuk's last game as a Blue.

"We just didn't have the people," he said of the weakest team of his college career. "We worked hard, but we lost many players; it's going to take a while."



Hilary Cellini Cook

Fall fashion advice from "Honest Ed."



VARSITY

VOL. 105 ISSUE NO. 15 MONDAY OCTOBER 29 1984

Television programs replace some profs in classrooms

WINNIPEG (CUP) Fears that computers will replace professors are slowly being realized as universities in two provinces install television lecturers in large classrooms.

At the University of Manitoba, hundreds of first year biology students face a television screen during weekly lectures. But when they attend labs, an instructor is available to answer questions and stimulate discussion.

Lane Graham, head of the university's biology teaching unit, says the biology department uses the television lecturer more than any other departments because it has experienced an upsurge in enrolment has access to moderately sized lecture halls and has uniform course content and exams. He said 1,500 students are enrolled in introductory biology alone.

Advantages of televised lectures, Graham said, include the ease with which students can attend lectures other than those they signed up for and repeat lectures they have missed.

But Graham said the lack of supervision in classes means some professors must drop in regularly to maintain some semblance of order.

"About 90% of the complaints I've received from students are about the noise in the class rather than the content or the style of the lecture." Graham said.

Peter Isaac, acting dean of science, said universities introduced television lectures in the '60s when enrolment skyrocketed by nearly 20% each year.

"At the time, there were simply not enough qualified people available to hire as faculty to meet the demand and we had to make the choice between limiting enrolment or emplying new technology," Isaac said.

Both Graham and Isaac said the television lectures are not a time or cost saving measure. They said instructors put in a considerable amount of time and extra work and regularly re-tape the lectures to ensure variety.

At universities in Ontario, an estimated 800,900 students will enrol in courses with television screens and teleconferencing systems—several phone lines hooked up to the same call.

Sir Wilfrid Laurier University in Waterloo, which runs Laurier's Telcollege, is revamping the system to incorporate graphs, backdrops, interviews with professionals and real life simulations into the lectures. The Telecollege wants to steer away from "talking heads" style of programming, according to Marian Croft, Laurier's director of part-time studies and continuing education.

Croft said 16 television stations will broadcast courses on local stations in Wiarton and Dwight, and CBC stations in Sudbury, Timmins and North Bay.

Croft says 16 television and four teleconferencing courses will be offered this year. Teleconferencing centres are located in Toronto, Barrie, Brampton, Midland and Collingwood.

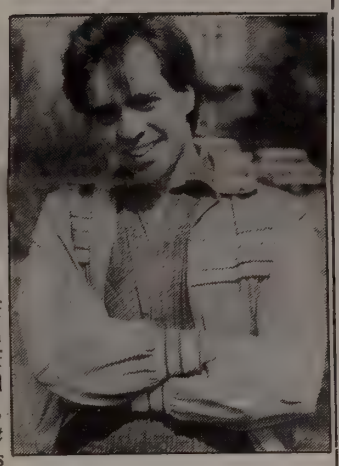
A teleconferencing course costs less than a regular off-campus course to establish, she said.

"We are now able to offer courses that we were not able to previously because the demand was not high enough," she said. "If we have 30 people registered in a teleconferencing course we would be quite pleased."

Laurier University is the pioneer the television/telephone hook-up becoming more popular in Canadian universities.

President Jones in TV debate on university system

By KAREN SHOOK



Jones: The ship may be sinking.

Students' Administrative Council president Bob Jones locked horns last Wednesday with television talk show host Bill Cherington and two university professors, on a program billed as "the last bastion of democracy".

In an often lively debate, Jones discussed the state of Canadian universities with Alvin Lee, president of McMaster University and Professor J.L. Granatstein, co-author of *The Great Brain Robbery*. Both Jones and Lee criticized the book, which contends that the quality of post-secondary education has declined markedly over the last 2 decades. "The 'good' degrees of the mid Sixties have been devalued," said Granatstein. "Universities admit students who are functionally illiterate."

Lee, responding to Granatstein's assertions, noted that the work was "a polemic, and like all polemics, contains headline grabbing elements." Jones decried Granatstein's "nostalgia for a past which is more fiction than fact." The alleged glut of unqualified students is, said Jones, "a red herring. The book ignores the central problem facing universities, and that is underfunding."

Jones argued that the large increase in university student populations is due to increased accessibility and not to relaxed standards. "Forty years ago," he noted "students were predominantly white, wealthy male students." Along with the results of the baby boom, Jones added, "women, minorities, Franco-Ontarians and children from working-class families have begun to attend university in greater numbers."

Granatstein responded with allegations that university, far from being the "meritocracy" he advocates, has become "a remedial education factory". Many students, he added, "find themselves in classes with dullards."

Countering Granatstein's position, Jones stated, "Just because a person is not as bright as another doesn't mean he doesn't have the right to absorb as much as he can" at university. "If you take that opportunity away, you're doing them a disservice."

Added Lee, "every citizen in this country is fundamentally dependent upon what goes on in the universities. It's not just the individual attending university who benefits."

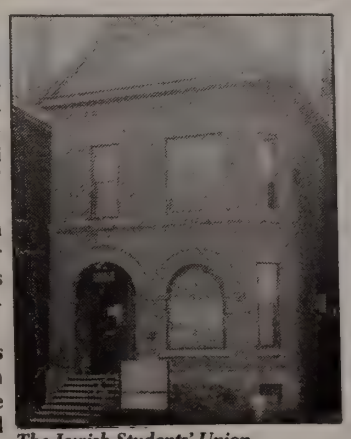
Granatstein, in *The Great Brain Robbery*, argues against extensive student participation in university affairs. "Too much democracy is anarchy", Jones quoted Grantstein as saying, to which Granatstein responded, "universities should be democratic, but the constituency should be rather more limited."

Continued on P.5

Leaflet slams anti-zionists

Committee of Concerned Jews called "anti-semitic" by JSU

By KIMBERLY HUIE



The Jewish Students' Union.

A campus Jewish group is angry at being labelled "anti-Semitic" in a "Political Action on Campus" pamphlet published by the Jewish Students' Union (JSU).

The pamphlet calls on JSU supporters to monitor propaganda and activists from "anti-Israel and anti-Jewish" groups.

The pamphlet gives examples of such organizations, with the Committee for Concerned Canadian Jews at the top of the list. Also on the list is the Marxist Institute group and the Toronto Universities Middle East Group.

It appears the JSU has taken this stance against the CCCJ because of its anti-Israel policy. CCCJ's policy does not condemn the state of Israel but "recognizes the principle of 'two nations, two states,' Israel and Palestine."

The CCCJ feels that there should be a distinction between being anti-Israel and anti-Jewish. As one member said, "How can a Jewish organization be anti-Semitic?"

Professor M. Bodemann of the CCCJ and the Marxist Institute group is concerned about the "vigilante surveillance and intelligence gathering" role taken on by the JSU because it "is not the proper one for one campus organization to take onto itself."

As for the CCCJ's view on being labelled anti-Israel because of their policy on Israel, graduate student Ester Reitman likens it to saying "you're anti-Canadian for being in favour of a nuclear freeze."

At the end of September members of CCCJ, the Marxist Institute group and the Toronto Universities Middle East group met and drafted a letter to Rabbi Silverman at the JSU asking for evidence to back up the JSU's allegations.

Failing that, they would settle for a formal apology published in *The Varsity*

Continued on P.3

Manley speaks out against US policies

By STEPHEN A. HINE

The United States must "Let the people be" in the Caribbean and Central America, proclaimed former Jamaican Prime Minister Michael Manley Friday night.

Speaking at Convocation Hall, Manley gave a harsh critique of past and present American foreign policy. He went on to attack the influence of multi-national corporations on US policy and the lack of pluralism in decision-making.

Manley defined the history of US foreign policy in the era from the Monroe Doctrine to the present as a "continuum designed to secure US hegemony over Latin America." To provide an outlet for American goods and capital Washington has always tried to maintain its dominance so as to control new markets in the hemisphere. The Cuban revolution, Manley continued, has provided the first real challenge to US

Continued on P.5

HartHouse

MON. OCT. 29 — **ART FILM SERIES— FILMS BY AND ABOUT WOMEN— TWO SCREENINGS:** Noon and 7 p.m. SOME AMERICAN FEMINISTS - a historical perspective that includes discussions with early leaders of women's rights movement. Meeting Room, second floor.

MON. OCT. 29 — **LAST CHANCE FOR A TOUR OF HART HOUSE THIS TERM**—Meet in the Map Room at 4:30 for the guided tour and a cup of coffee.

TUES. OCT. 30 — **NOONTIME CLASSICAL CONCERT** FEATURES Irina Grunsberg, cello. Spend a very pleasant lunch hour in the East Common Room, 12-1 p.m.

CAMERA CLUB—SLIDE PRESENTATION AND DISCUSSION SERIES— "SPRING IN MALLORCA" presented by Mrs. Daphne Svenningson. Noon to one in the Cameraclub Room.

TUES. OCT. 30 — **ARCHERY CLUB—HALLOWEEN NOVELTY TOURNAMENT—** 6 p.m. in the Range with a bonus–refreshments.

WED. OCT. 31 — **RIFLE CLUB — DUCK SHOOT** (Entry fee .25 cents - Handicap shoot with your choice of positions. 4 p.m. in the Range.

WED. OCT. 31 — **JAZZ PLUS** presented by Music Hart House - a special performance of the U of T's "A Band." 8 p.m. ARBOR ROOM PUB.

WED. OCT. 31 — **HART HOUSE VESPERS** offered by the Chapel Committee held every Wednesday from 5:30 - 6:00 p.m. in the Chapel. All Welcome.

FRI. NOV. 2 — **NEW MUSIC SERIES** offers an excellent opportunity to hear "Composers In Conversation." Meet and discuss contemporary music with its creators. First in a series of three (Thurs. Nov. 29 and Sat. Mar. 16) offers American Frederic Rzewski and Canadian Jean Piche. 8 p.m. Music Room.

SUN. NOV. 4 — **MUSIC AT HART HOUSE — SUNDAY AFTERNOON CONCERT** FEATURES Ofra Harnoy, cello, Joaquin Valdepenas, clarinet and William Aide, piano. Works for this unusual grouping of instruments will be presented by a rare combination of first rate musician. Tickets available at Hall Porter's Desk two weeks prior to concert. Please note two tickets per student - bring your U of T student card for I.D. Concert at 3 p.m. Great Hall.
Programme: Concert Piece Op. 11, No. 2 by Mendelssohn, Trio Pathetique by Glinka, Trio in B Flat, Op. 11 by Beethoven and Trio in A Minor Op. 114 by Brahms.

MON. NOV. 5 — **FILMS BY AND ABOUT WOMEN**-Last showing in art film series: "THE LIFE AND DEATH OF FIRDA KAHLO" — Mexico's most famous woman painter. Noon and a 7 p.m. screening in the Meeting Room.

MON. NOV. 5 — **GRADUATE COMMITTEE** sponsors the **INVESTMENT + GROUP** discussing "Options". Meet in the North Dining Room at 7 p.m.

MON. NOV. 5 - FRI. NOV. 9 — **GALLERY CLUB'S "SEAFOOD FESTIVAL"**- a repeat of last season's popular event featuring a great selection of seafood items. Reservations: 978-2445.

TUES. NOV. 6 — **ATTENTION FINNISH EXCHANGE APPLICANTS**-completed application forms and essays must be returned to the Hart House Programme Office not later than 5 p.m.

TUES. NOV. 6 — **CAMERA CLUB'S SLIDE PRESENTATION AND DISCUSSION SERIES**- "SLIDE ESSAYS" with Mrs. Margaret MacGregor. Noon — one in the Camera Clubroom.

WED. NOV. 7 — **RIFLE CLUB-TEAM TRYOUTS**-take a shot, 4 p.m. in the Range. Also at 4 p.m. Friday, Nov. 9.

WED. NOV.7 — **"JAZZ PLUS"-"THE KINGS OF SMING"** entertain from 8 p.m. on in the Arbour Room Pub ("HARTBEAT"). All U of T students welcome to take a study break.

PREBOOK NOW NOV. 7 — **CRAFTS—CALLIGRAPHY—SECOND SESSION DUE TO POPULAR DEMAND**—Limited to 15 students. Wednesday evening sessions with Susan Wintrop are scheduled Nov. 7 to Dec. 5. 7 p.m. CRAFTS ROOM. Learn basic letter shapes in italic script plus an evening on the art of manuscript illumination. Fee: $15—available in the Programme Office, weekdays (10-5).

ATTENTION WINE TASTERS -- PREBOOK A SEAT FOR THE GALLERY CLUB'S WINE SEMINAR SERIES, THURSDAY EVENINGS -- November 8, November 15, December 6. 8:00 p.m. Discover "whites," sparkling wines and vintage ports. Series Tickets $50. Tickets are limited so purchase early at the programme Office weekdays, 10-5.

THURS. NOV. 8 — **MUSIC AT HART HOUSE— CHAMBER SERIES** features CJRT ORCHESTRA SOLOISTS: James MacDonald, horn, Kathleen Solose, piano offer music of Beethoven, Schumann, Weterkamp and Jacobs. 8 p.m. Music room. FREE admission (no tickets).

THURS. NOV. 8 — **DEBATE— "Resolved that a Secular Education is Religious."** Honorary visitor is Richard Vander Vennen, Institute for Christian Studies. 8 p.m. Debates Room.

FRI. NOV. 9 — **RIFLE CLUB— TEAM TRYOUTS** begin at 4 p.m. in the Range.

MON. NOV. 12 — **FILM BOARD — OPEN SCREENING** looking for all those students at U of T working on experimental films to drop in at 7:30 p.m. and show your work. Music Room.

TUES. NOV. 13 — **CAMERA CLUB-SLIDE PRESENTATION AND DISCUSSION SERIES** last event of the fall programme presents Mr. Ed Parsons' show "Nature" Noon to one p.m. Camera Club Room.

ATTENTION ALL ARCHERS- The Archery Club has extended hours as the Benson Building Range is open to Hart House Archery Club members on Mondays and Wednesday evenings from 6:00 p.m. The Hart House range continues its range hours Tuesdays and Thursdays from 5:00 p.m. Membership $4, enquiries at Programme Office weekdays 10 a.m.-5 p.m. or call Jennifer 978-2446.

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Scarborough council puts sex ed centre under review

By DENISE SCOTT

Scarborough has become the second college in as many weeks to place their sex education centre under review.

Rosanne Barbuto, Scarborough students' council president, said that in order for her administration to advance funds to the centre, its past peformance must be studied in depth. Council Vice-President Kevin Sack and Communiations Commissioner Garth Corkhill are presently working on such a study, which is expected to seal the fate of the centre when it is presented to council November 6.

Barbuto believes that the sex education centre could become more effective, but doesn't want it to exist as a "free coffee drop-in centre." She is concerned that the counsellors who dispense advice through the service do so after receiving only minimal training. The Scarborough College Students' Council (SCSC) pays for this training with an independent agency but only one course is required and the quality of that course has not been examined thoroughly enough, said Barbuto.

Barbuto wants a full examination of the service to also include a review of the literature available at the Centre. It is important, she says, that the centre provide a wide variety of information to students and fears that it may be acquainting them with only some of the available facts and opinions on health issues.

The sex education centre normally opens at the beginning of the school year. This year there is only a phone line open so far and the only inquiries that have been made are from students seeking work as counsellors for the centre.

It is expected that the few students that used the centre's services last year have gone elsewhere for their needs, as the University provides an alternative.

Health Services receives a $17 incidental fee from full-time and $10 from part-time students at the Scarborough College. Barbuto said students "pay quite a bit into it and don't use it enough." Free appointments are available with a fully qualified doctor or nurse. Health Services also provides referrals for students with special needs and information on various health issues.

The Scarborough Centre doesn't seem to have a clear mandate from the students. According to Barbuto, "no one has even bothered with it" until now. "Nobody knows what's going on down there," she said. "Its existence is only being questioned because of an effort to use funds more efficiently and avoid a duplication of already existing services."

The Victoria College Students' Council recently expressed similar concerns about the downtown sex education centre. If the Victoria Council decides November 5 to withdraw funding for the centre its future will be seriously threatened since Victoria provides $1000 of the centre's funding. Last year the Students' Administrative Council (SAC) withdrew its funding from the Sex Ed Centre because of objections from students at St. Michael's College, who did not want the centre to continue providing abortion counselling.

If SCSC decides the next day to discontinue funding the Scarborough centre, it will close.

Course evals to be studied

Administration, APUS to see if students are nice to high-marking profs

By RICHARD VERRIER

The University administration is doing a study to find out if students are giving kind evaluations to the professors who give the highest marks.

The Association of Part-Time Undergraduate Students (APUS) requested the study in an attempt to prove conclusively that there "is no significant correlation between course evaluations and the grades given to students," said APUS liaison officer Michael Schumacher.

APUS is reacting to the most recent attack on the validity of course evaluations in *The Great Brain Robbery*, a book on the woes of Canadian universities co-authored by U of T History Professor Robert Bothwell, which claims "students are likely to reward professors who reward them."

"We were very unhappy with *The Great Brain Robbery*," said Schumacher. "Our experience over the years tells us that what the authors said was absolutely false; we are hoping to prove this by providing some kind of empirical evidence."

Assistant U of T Vice-President David Lang agreed with the need for substantiation and said *Brain Robbery* is "a polemic and as such does not apply rigorous academic research."

The Arts and Science Students' Union, which generates the majority of course evaluations on campus, was not informed of the study.

"Their evaluations tend to be subjectively oriented," said Schumacher. "Ours are more objective and make it easier for a study like this to be done, but this does not mean one is better than the other."

The study will use the statistics generated by the students' responses to questionnaires on their professor's performance. Lang said the study will focus on "general rather than specific mark distribution, comparing averages in particular courses with course evaluations. The study will be done on a per course basis rather than an individual basis."

Statistics Professor P. Ryall suggested the study should avoid a few interpretive pitfalls in order to be statistically sound.

"It might be worthwhile to separate introductory courses from advanced courses," said Ryall. "Concentrating on the bigger introductory courses might be more meaningful."

He also predicted that advanced students and students in smaller classes would give better evaluations than students in large, lower-level courses.

The Great Brain Robbery is not the only attack on course evaluations in recent years.

The book draws from past articles in the U of T *Bulletin*. A 1983 article by Professor George Thaniel notes the potential harm of student evaluations, particularly in language courses, and suggests creating an 'Anti-Calendar' where professors might defend themselves.

In a 1982 article Professor John Alan Lee stated the tendency for students to project their poor performances onto their instructor rather than blame themselves.

"We should certainly stop using standard evaluation forms which ignore so many variables, political realities, and personal dynamics in the classroom," he added.

JSU attacks group

Continued From P.1

and *The Bulletin* by the end of October.

The three concerned groups have made numerous attempts to get a response from the JSU, however no response has been received.

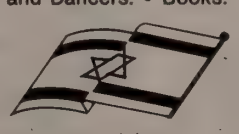
When called by *The Varsity* on Friday Rabbi Silverman of the JSU claimed "the whole thing is a dead issue," and refused to comment further.

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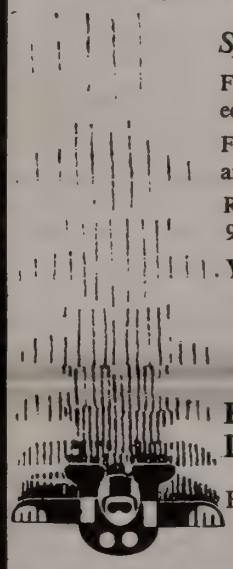
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"You're always at your happiest when you have something silly to say."

—the City Editor, once again spotting the truth through the decaying underbrush

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October 31, 1784

Dear Diary,

Tis All-Hallows Eve, and I am much afrighted.

I sit here in my study, looking through the window viewing the sparkles of yonder heavenly bodies. Night is calm, yet I sense a tension within these confines. It reminds me much of my gall stone operation in which an indeterminate number of innards were removed quite carelessly from my lower recesses. The fire burns, yet a sudden chill sets my teeth to chatter and forms pimples of geese on my snow white appendages.

I cannot explain this strange and unnatural atmosphere, yet I fear not a little that tis the demons and goblins at work. This night of witching hours provides much opportunity for the ghoulish spirits to work their magic upon the innocent and pure of heart, and I fear greatly that it is I whom the spirits have chosen as an object for their mischief.

As if a realization of my most vivid nightmares, the chill numbs my very bones, the outside world is enveloped in a thick mist and my heart pounds like an unrelenting gavel within my breast.

And now — The Almighty Lord God! — lifelike figures appear within these very walls, not solid enough to be real flesh and blood, yet lifelike nonetheless ... A good number of them, standing in a line, moaning loudly the collective anguish of unredeemed souls.

And now the figures cease to moan and begin instead to speak. The first, the leader of the procession, introduces the group as the harbingers of a future not yet realized. He identifies himself as Robert Jones, though I fear I may fall to sleeping ere his short speech is complete. He mumbles something between his unhuman breaths, then falls to wailing "UNDERFUNDING!...UNDERFUNDING!" though I understand not why he does so. His outburst awakens me from my near slumber, and frightens me, causing me almost to leap from my chair.

The first apparition moves aside to make way for the second. This one makes me tremble noticeably, and I clutch my chest in terror. This thing, I learn, is called Wong. Some hangman from the future, this Wong carries his weapon above his head — an enormous configuration of twisted metal and wheels, which I perceive he is bringing down to bear on my torso. I shriek and recoil in preparation for the blow, yet feel none, as the figure behind him prevents the attack. Wong and this creature (identified only as King Morrison) fall to the floor and begin to pound upon each other's crania with clenched fists.

The next one seems oblivious to the scuffle. He offers a hand, which I try to shake but cannot, for it is as if made of air. The apparel of this one induces me to scream, then weep in pity for someone who obviously was to lead the life of a tramp or clown. "Hello," he mutters, "my name is George Connell. I think my credentials speak for themselves..." And then, he, too, steps aside.

A couple next, arm in arm. "Bettina and Bovey?" I query following the introduction. I note that in build and countenance the two are well suited. "A matter of rationalization," says he. "We have no other choice..." says she.

Yet they now too are victims of attack, in this instance by the first figure, Jones, who begins to tug at their garments, all the while moaning "UNDERFUNDING! UNDERFUNDING!" with increasing loudness. At which point the last in line, the Roman General named Canning, jumps into the fray and beats Jones repeatedly while shouting "There is a Marxist in our midst!" As to what or whom he refers I have not the slightest knowledge.

But as quickly as these horrifying apparitions appear, they dissolve into the dark of the night. Back into the land of the half dead, of the inhuman — prepared, I doubt not, to haunt others of different times, in different lands, on other Hallows Eves...



WHY BE A
GEEK
WHEN YOU CAN WRITE A LETTER TO *THE VARSITY*??

Just keep them short, pithy, typed and signed.

The Varsity is currently accepting applications for the position of **Subscriptions Editor**. All may apply. No experience necessary. Address applications to the Editor, and bring to *Varsity* offices, 91 St. George St

Scary, scary stuff tonight what with Geoff on the fritz. Get well soon, kid—we miss you as much as we need you. A big hello, a firm handshake and a slap on the back to John (who always finds *something* to complain about), Karen (who always manages to do more than is humanly possible), George (who dragged himself *back* here just to do us a little favour), Marg (who is *always* the most efficient one around here), Alison and David (who slug it out together, though not with each other), Marnie (the unstoppable) and Barry ("Why must you torment me?" McCartan for the fun stuff.

Jones debates participation

Continued From P.1

On the question of student participation in universities, Jones noted that Granatstein's book "equates undergraduates with elementaries, which is patronizing, to say the least." Granatstein's proposed reforms, argued Jones, would ensure that "85 to 90% of the university has no say in what goes on." Lee agreed, suggesting that the spectre of student anarchy was outdated and "a straw man. We don't have enough students in the decision-making process."

Interjected Cherington, "Don't tell me you r heart is bleeding for another Anne Cools." (Cools, now a Liberal senator, was a student activist in the 1960's.)

During a phone-in period following the debate, Cherington suggested to Granatstein that "Many people are worried that universities teach nothing but left-wing philosophy." "I must be really dumb, but I still think they (students) have got to prepare for a job. What happens when you take a degree in Marxism and apply for a job at IBM? They're going to say, 'What the hell....' "

"We don't have degrees in Marxism" observed Lee.

Former SAC External Commissioner Ann Gushurst was among the callers. She suggested that students were "more competent" than Granatstein had implied. "Students were responsible for bringing about the appeals process at U of T", she asserted, "and worked to make underfunding a more prominent issue."

Citing statistics which suggest that Ontario's universities "are underfunded to the tune of $150 million", Jones concluded that Granatstein's view of the system's problems is too narrow. "Professor Granatstein talks about the ship of university education, and he says that some of the passengers are incompetent, that they don't belong on the ship. He says that some of the crew is lazing around and not doing anything. What he doesn't see is that the ship itself is in danger of sinking."

Manley attacks US

Continued From P.1

dominance thereby "creating a new element in Latin American politics."

It is in this "framework of colonialism" — deformed economies, elitist societies — which Manley places the "tragic events in Grenada of the past year." Calling it "one of the less dignified episodes in US history," he said there was neither legal nor moral justification for the US invasion. He accused the US of misinterpreting the Treaty of East Caribbean states which permits outside intervention to protect any one of the islands' security *only* with the unanimous approval of *all* member states. Grenada being a signatory to the treaty, did not approve, hence the US claim was but "a legal fiction."

Manley claimed that the US and its Caribbean allies should have given the new military regime which had overthrown the Bishop government a chance to mend its ways.

Today, Manley lamented that Grenada has returned to the path it sought to avoid during the revolution. While acknowledging that most of Grenada welcomed the US troops due to the uncertainty caused by the bloody coup, Manley said that they also feared the future and still admired what Bishop had achieved. Under the charismatic Bishop, Grenada, according to the World Bank, had a growth rate exceeding that of all other states in the English Caribbean.

Now, unemployment is soaring, land reform and literacy programs are being reversed, and little of the much heralded foreign investment has been forthcoming.

Manley also condemned US policy towards Nicaragua. Rebuilding a nation "shattered by war and tyranny" was a difficult task with "no room for the fineries of parliamentary democracy." Yet, he said, the Sandinista regime has tried to follow through on its promise to build a mixed economy and political pluralism but has asked to be given time. Citing the fact that it took the US 15 years after its revolution to draft a Constitution and hold elections, Manley applauded Nicaragua's forthcoming elections.

Due to Nicaragua's revolutionary, but non-aligned, approach to development and foreign policy, the US does not accept the regime's validity.

In conclusion Manley said the challenge for the future was for the US to be moved to accept international pluralism in the region and a better understanding of its long-term interest. This, he said, has not been addressed by either Reagan or Mondale yet it "is critical to the US and the world."

IN THE IVY

In The Ivy, which first appeared in *The Varsity* this summer, is a casual look at U of T behind the scenes.

Alex ("Zippy Pinhead") Graham, a 20 year old Trinity student who left the provincial Young PC's when his leadership bid failed, has made it big in the Federal Liberals. The former employee of the Clark government has been appointed Information Secretary for the Grits.



What's up at SAC?

Political observers who've been wondering about the new style of the Innis College Students' Council (sneaky huddling at meetings, Gatorade replacing coffee, signs reading 'No cleats in the office, Please), have found their answer. It seems all but one of the council members are football players.

It seems that glossies of Adolf Hitler have been appearing on SAC Communication Commissioner Bernard Wong's binder.Speculation is, it's a reaction to the leftist leanings of this year's SAC administration. Commented Wong- "Well, you *know* what side I supported in the last election."

Political connections in the sordid circles of student activism seem to last and last. Former *Varsity* City Editor Barry McCartan is sharing a house with former SAC President Mark Hammond. The very same SAC Pres is engaged to former Blue and White Society member and engineer, Maggie Bawden.

Wedding bells in the SAC dome are chimimg for current SAC Pres Bob "No Bull" Jones and former External Commissioner Anne Gushurst. Gushurst, long rumoured to have been the power behing the scenes in Jones' presidential race, will be taking him to Nicaragua for the honeymoon. What's up now for these two renegades?

Of course the happy couple fights in solidarity, so when Bob was up to match wits on Hamilton TV's Cherington show Friday, who should call into the show but fiancee Anne?

Word also has it that President Jones, riding to the show with arch-enemy Jerry Granatstein, paused for a moment to consider fighting it out in intellectual combat, and then decided to take a nap.

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SCARY MONSTERS . . . SUPER



SCARY FASHION

N.G. "TOPP" CIDER

IS THAT A FRIGHT WIG OR HER REAL HAIR? Actually, it's sort of real, but there's a three-inch layer of jet-black dye, gel, hair spray, Elmer's glue and some kind of shellac on top of what's there naturally - and that's what makes it painful when she jabs you with her Mohican on the dance floor of the after-hours club. Your left arm gets entangled in the chain that links pierced nostril to pierced ear, your toes are crushed by her fetching black army boots. You make a mental note: avoid people named Fang or Slime who accessorize their look with twelve pounds of spikes, studs, chains and fishing hooks.

Is that a bag lady from Hell, or someone in last year's Japanese? Doesn't she know that shredded burlap is out, that rag-and-bone fashion bombed this year because the Apocalypse was postponed until later in the century? And look at that -- fluorescent green dress, glow-in-the-dark socks, make-up like a black-light poster. Didn't anyone mention that day-glo is no longer *de rigeur* except on construction sites? Second mental note: You know you're on Queen Street. So how far can you be from number 1001?

And where are those boys going? They're wearing so much black leather they must either be the Gestapo, friends of Helmut Newton or extras from a Frankie Goes To Hollywood video. And what are they planning on doing with those handcuffs and billy clubs? One thing's for sure. They're heading for something even more frightening. Seven hundred yahoos in jeans and lumberjack shirts, all clutching beer bottles, bussed in from the suburbs for a night of raping and pillaging downtown. Gang war outside the Eaton Centre with the Motorheads *versus* the Motley Crue, roving bands of Twisted Sisters hunting down the devotees of Judas Priest in video arcades. A battle for tacky painted t-shirts and Black Sabbath reflector badges. Mental note number three: avoid Yonge Street.

And then, the truly horrifying, as the towers of Trinity College appear against the sky. A nightmare vision of hundreds of feet shod in Topsiders, Weejuns and, worst of all, duck boots. The land of Brooks Brothers and button downs, the world according to Ralph Lauren and the L.L. Bean catalogue. Further mental note: so this is the rookery where the grey-suited penguins of Bay Street are hatched.

Your tour of Toronto has taught you that dressing up on Wednesday night is a waste of time, because anything you dig up at Malabar's has been done before at some point or other as a fashion statement. And there was no use in staying up for *Hallowe'en* on TV on Saturday night - or *Crimson Cult* or *Blacula* or *The Monster Club* - you've seen it all before on the streets of the city. Nothing can shock you on the 31st because Hallowe'en happens all year round. What people wear nowadays is far more frightening than any seasonal schlock splatter movie anyhow.



SCARY CINEMA

CRUELLA deVILLE

DEEP WITHIN THE RECESSESOF THE HUMAN cerebellum lies that crazy little thing called bloodlust. Whether its origins are hormonal, ethnolgical or metaphysical is uncertain. What is known is that there is a little bit of Charles Manson in all of us; we all secretly enjoy seeing the most base and vile deeds (murder, torture, French kissing) committed before us in living colour, almost as much as we relish the sounds of pain that accompany them (screams, groans, sweet nothings). And then there is the attendant phenomenon - the one known as suicido-masochitis, a silly cererbral component thought mystical being's Christian name, of course, is a the winter, when it gets cold). Wracked by the vicious whims of this brain part, we are led into movie theatres with some regularity, hell-bent on being repulsed, revolted and repelled by the wierd and creepy spectacles dancing across the screen.

Forthwith, a list of the five scariest movies of all time, all of them mercilessly horrific in their sheer brutality:

1. Mary Poppins: Undoubtedly *the* most frightening movie ever made, due in good part to the presence of the cinema's resident Gore Queen, Julie Andrews (known as Ghoulie to her detractors). This numbing flick recalls the true-life adventures of a mystical being from space, and her corruption of two innocent children who go by the chillingly symbolic names of "Jane" and "Michael". The mystical being's Christian name, of cousr, is a blasphemous biblical allusion, while her surname is the reverse of "snippop", which was another way of saying "sewing notion" in seventeeth century England.

2. Death in Venice: The name is a fair indication of how truly terrifying an art film can be. This masterpiece of fright offers a gruesome depiction of a homosexual Austrian composer being wrapped in pastry by a mustachioed gondolier. He is then baked until golden brown and served to a 13-year old boy, who will not eat him unless they give him a side of fries. Dark, moving and perceptive.

3. Thank God it's Friday: At the 1977 premiere of this watershed in blood-and-guts cinema, fully 95% of the lycra-bedecked audience were seen to hide behind their Twizzlers wrappers in an effort to shield themselves from the grotesque antics of the characters onscreen, some of whom (including the hideously deformed Donna Summer) threatened to boogie into their laps. This film is notable in that it marks the feature film debut of one Debra Winger, whose appetite for horror was so whetted by the experience that she next signed to do a picture with John Travolta.

4. Havin' a Wild Weekend: This little-known exploration into the eerie world of a group of aspirin addicts known as the Dave Clark 5 won critical acclaim in Uganda but not allowed to be shown in the rest of the world. The Canadian censors who attempted to burn all available prints of the film have reported shattering nightmares in which a group of young men with precise haircuts chant repeatedly "you're in pieces, bits and pieces..." Their ringleader is described as "an apple-cheeked character who plays the drums and knows Petula Clark".

5. One on One: The most corrosive element in this apparently innocuous film about college basketball is the soundtrack by Seals and Crofts, who have since been indicted on charges of hiding evil messages in their ethereal love songs. Screening the movie backwards, one can hear these messengers from hell intoning "Baby, buy me a Big Mac," and "Hey, hey, we're the Monkees." **One on One** also features the malevolent Robby Benson, who appears in several scenes in his underwear.

SCARY BOOKS

THE LIBRARIAN

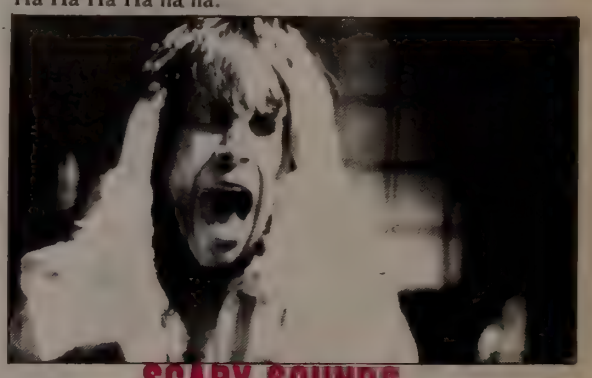
"IT WAS A DAAAARK AND STORMY NIGHT..." You've read those chilling words many a time, yet they still instill a nameless terror in even your most stalwart of hearts. Or perhaps not? One wonders what type of emotional basketcase is ever going to be scared by something he's read in a book! If this species of lilly-livered literati does exist, he must certainly be some sort of social slug to want to stay inside reading when he should be outside doing St. Vitus' Dance on Hallowe'en Night. Sorry, I just can't help all you reclusive bibliophiles out on the horrific holiday.

Sadly, the days are gone when our own emeritized Robertson Davies would regale a coven of lowly bookworms with bloodcurdling tales of professorial doom and ghastly goings on at Massey College. (If you must, you could get together with a few other, less than gregarious, will-o-the-wisps and read some of Davies' daaark and tempestuous tales to one another out of *High Spirits*, a collection of 13 (!) of his most horrifying tales.

Black Barb, the Satanic arbiter of this readership's fiendish literary sensibilities, threatens to turn my tongue into a horned toad and my typewriter to primordial soup if I don't mention at least a few of those foul minions of the Poetic Muse and their fictive horrors. First and foremost is the Immortal Bard himself (yes, Poor Will sold his soul up the brimstone creek for a shot at fame and fortune, not unlike Goethe's *Faust*) with his *Hamlet* -- spectral meanderings and a skull -- and *Macbeth* -- a pleasant little bloodbath with three haggish sisters (Wierd!).

Now, old Edgar A. Poe's Tales (of Mystery and Imagination, no less) tend to send a rush of paranoid terror coursing through the veins, but it's nothing that a few grains of morphine in the punch bowl wouldn't do to even the most staid of parties. Ask old Edgar himself, he should know -- he and "S. T. P." Coleridge were two of the first in a long line of literary junkies leading down to that most fiendish of pen-pushing ghouls, William S. Burroughs.(If the hallucenogenic cocktails don't grab you perhaps a round of William Tell target practice with champagne flutes is just the thing to liven up your Hallowe'en festivities.

Now, so as not to give you the impression that Black Barb and I, the Librarian, are a pair of dusty old curmudgeons sequestered away reading nothing but those bloody classics and drug culture pulp, we'll point you in the direction of the latter day master of horror, Stephen "The King" King. Now, you're not to go reading him until after the 31st, since you would be putting the time to better use wrapping up mothballs to look like mints or sticking sharp things into fresh fruit. We read *Carrie* late at night around a campfire and were real scared by its terrific tale of pubescent angst and telekinesis. We thought, "No, it couldn't get worse" (read "better"), but it did; *'Salem's Lot* saw the King turning little children in to vampires, no less. We squealed with evil delight. Axe murders galore and a spooky snowbound resort in *The Shining* scared us witless and we thought "The King can't top this." It looked for a while as though our prophecy would be fulfilled, what with the slobbering, less than scary, St. Bernard in *Cujo* and, get this, a maddened, lovesick Chevy terrorizing the neighborhod in *Christine*. We heaved a sigh and resigned ourselves to a lonesome life of cutting brake cables on old ladies' VWs in San Francisco. Then it happened. The King released the novel he'd sworn never to publish in his lifetime (it was tooooo scary), *Pet Sematary*. This grotesque gem is chock full of disturbed and vengeful buried indians and rotting cats roaming the countryside. It should be on the shelves in paperback any day now. But not until after the 31st. Ha Ha Ha Ha Ha ha ha.



SCARY SOUNDS

THE INSIDIOUS DR. M.

LET'S FACE IT, ROCK MUSIC IS A PRETTY trashy medium, with ample opportunity to shock, mock, titillate, and mutilate. What is most striking about the so-called issues that rage in the business today is their unchanging nature.

Twenty-five years ago, Elvis Presley could only be shown from the waist up on the Ed Sullivan Show, for fear of offending viewers with those famous gyrating hips. Today, Frankie Goes to Hollywood videos are banned on TV because of their perceived sexual and violent content. Prince's crotchabatics have propelled him to fame and glory. So what. Jim Morrison regularly stripped for his audiences, and was even charged with indecent exposure once in Florida.

We were supposed to be shocked by the nihilistic antics of the Sex Pistols, but they were only aping the early Who. In any case, Iggy Pop taught Sid Vicious how to spit.

Pepsi sales rose after Michael Jackson's hair caught on fire filming those pop commercials. I believe the phenomenon is called sympathy buying. Fifteen years ago, Arthur Brown, the king of theatrics, used to be lowered onto stage by a crane. There would be a tremendous flash, and his helmet would go up in flames. One night,

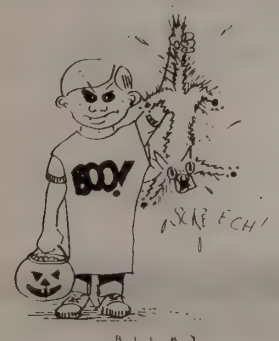
the review

R CREEPS

so did his face. No matter. A year later he came right back with *The Crazy World of Arthur Brown*, featuring the hit single "Fire" (remember, "I am the god of hell fire, and I bring you..."?).

Ozzy bites the head off a bat, the Stranglers are the mysterious meninblack, and Boy George cashes in on his inane drag queen gimmick. It's all no different from Buddy Holly being ostracized for playing that vulgar black "rock and roll" (and we know how that term originated). So long as there is a generation of impressionable age, there will be impressors. The Rolling Stones, who haven't had an original idea since about 1964, continue to impress without being impressive. But people have a right to listen to what they believe is good. Even if it is Bruce Springsteen.

If all this seems terribly reactionary and negative, there is also a Hallowe'en message here. What is noteworthy today is the attempt of some people to suppress all this trash simply because it is trash (or worse, because *they think* it is trash). What is equally noteworthy is the gullibility of the people, the kids, the masses, the proletariat, in accepting whatever corporate-controlled and hyped band that is pushed on them through the airwaves and the gossip columns. Now that's scary.



SUPER COSTUMES TO MAKE YOURSELF

UNCLE RICKY

IT'S HALLOWEEN AGAIN AND THE UPSCALE child is again faced with the dilemma of topping the costume efforts of his fellow trick-or-treaters. With a little ingenuity and some pluck, our little goblin can innovate this year and blow away the competition on their block with a variation on a familiar theme.

I'm talking about the Walking Dead.

It's an old chestnut of a disguise, but it's enjoying quite a revival this year, what with the *Thriller* video, Japanese fashion design and the right-wing backlash. It used to be that some mascara around the eyes, torn clothes and a fright wig were all that was needed to affect the look, but thanks to *Night of the Living Dead* and legions of special effects people, it takes a lot more to cut the mustard with the corpse look this October 31st. An additional, overpowering sensation is needed, an assault to the olifactory glands that'll leave them dizzy after you've left with your bagful of candy apples and bite-sized Mars bars.

I'm talking about stink.

Do you think a cadaver could emerge from a few months in the sod still smelling like Coco Chanel? Fortunately, the materials for adding that overwhelming extra dimension to your costume are right there, in the kitchen. Table scraps will do, but not just any left-over bit of potato or stringbean. Unfortunately, the best stink is obtained from what are probably your favourites. Bananas are great. Left out on the counter by the window long enough, they become brown and stringy and mush enough to pass for degenerated muscle tissue and give off a unique reek that could fell a tree. But vegetable matter isn't the best stuff. What's called for is the *Real Thing* and it's trickier to obtain.

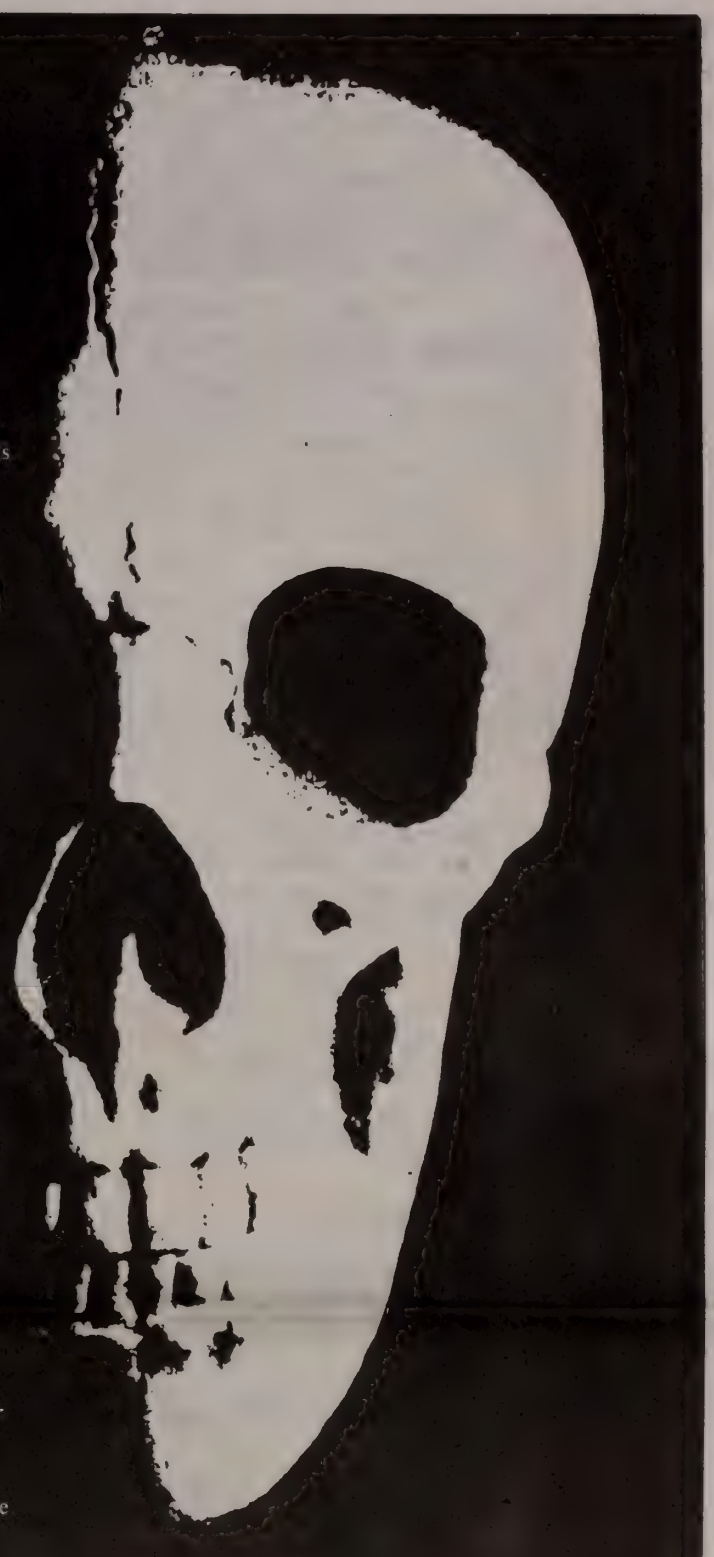
I'm talking about meat.

You don't want to look like a Zombie Salad out there, do you? Flesh is the best. But it's not easy to get, and Mommy might tan your hide for wasting her prime cuts, yet the result is worth it. About a week before the big night, you should sneak some meat out of the fridge (anything will do, but hamburger is best), and look for a dark, secluded spot around the house. The furnace room is best, as nobody probably goes there much anyway. With luck, Mother Nature will provide a few maggots for a touch of ultra-realism.

Just before hitting the streets, take a few handfuls of this pureest gold and spread it around the rags and tatters. Spitting a bit up on the stoop as they open the door is a good idea. Just follow our recipe and your appearance in the neighbourhood this Hallowe'en will give everyone a whiff of the grave.

SCARING YOURSELF

Editress from hell



HORROR MOVIES ARE BIG BUSINESS. NOT ONLY are they expensive to make (all those makeup kits and vats of cornsyrup blood don't come cheap), but they're a costly habit to maintain. Each one'll set you back five bucks, not to mention all the Orange Crush you spill in your haste to cover your eyes. With your limited student budget in mind, then, here's a helpful list of things you can do to achieve that same spine-chilling, hair-whitening effect. Cheaply, and often in the privacy of your own home.

Tie your shoelaces together and forget you did it.

Stand on a very high window ledge.

Stuff a green rubber glove and put it under your bed.

Leave the closet door open - and turn *off* your Bozo-the-Clown nightlight - before you go to sleep.

Put a pair of shoes under the floor length curtains, and catch a glimpse of them out of the corner of your eye.

Crouch under the sink in the bathroom, jump up suddenly and shout Boo!! (It helps if you're gullible for this one)

Eat pizza before you go to bed. Lots of it. Just as your mother warned you, this technique will usually result in suitably Daliesque nightmares. If your mind is the more stubborn sort, try adding gorgonzola cheese, peanut butter and Hostess Ho-Hos.

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TIME & PLACE

This column is a day by day listing of all student events and appears every Monday. We welcome any and all contributions. Announcements are free of charge and should be submitted by the Wednesday before. All contributions must be typed, double spaced.

MON — OCT. 29

3:00 - 5:00 p.m. **"THE HOLOCAUST IN OCCUPIED POLAND: THE POLISH UNDERGROUND'S RESPONSE".** Presented by Prof. Jan Karski, Professor of Government, Georgetown University, Washington, D.C. Emissary of the Polish and the Jewish Underground. In the Upper Library, Massey College.

4:00 p.m. **NICARAGUA NEEDS YOUR HELP!** Open meeting for all interested in supporting Nicaragua at this critical time. In the South Sitting Room, Hart House. Initiated by the Student Christian Movement.

4:10 p.m. **U.C. POETRY READINGS,** Michael Kirkham reads Shakespeare. In the Walden Lounge, in the U.C. Union, 79 St. George.

4:15 p.m. **"EGYPT'S RELATIONS WITH HER MIDDLE EAST NEIGHBOURS":** a talk by Ambassador Tamseen Basheer, Ambassador to Canada of the Arab Republic of Egypt. Presented by the Toronto Universities Middle East Group (TUMEG). In the Music Room, Wymilwood, 150 Charles St. W.

TUES — OCT. 30

10:00 a.m. **"TOBACCO WORKERS IN CUBAN LABOUR HISTORY":** A talk by Dr. Jean Stubbs, author of a book on this topic. Presented by the Latin American Studies Committee. In Room 88, St. Hilda's College.

11:30 - 2:00 **WEEKLY BOOK TABLE** at the International Socialists, held in the lobby of Sidney Smith Hall.

4 p.m. **THE COALITION FOR QUALITY AND ACCESS** invites all interested students to an organizing meeting for the **Day of Action** November 15. For further information call 977-8583 or 466-2049. In Sidney Smith Room 1074.

4:00 - 7:00 p.m. **ENGLISH STUDENTS' UNION** complimentary wine and cheese party with highly esteemed Canadian author and scholar HUGH HOOD as guest speaker, reading from his new novel, *The Scenic Art*. U.C. Union, Front Room, 79 St. George St. All welcome.

5:00 - 7:00 **VARSITY CHRISTIAN FELLOWSHIP.** The topic of the discussion this week is "Acceptance of others, in relation to how we can better love our neighbours." Please join us beforehand for refreshments with a Hallowe'en flavour at 5:00 in the Alice Molton Room, Sig. Sam. Library. For more info. please contact Isidore 978-3282 or Karen 694-8256.

7:15 p.m. **THE ST. MICHAEL'S SINGERS** meet every Tuesday in Upper Brennan Hall. New members are always welcome. No auditions or music reading abilities are necessary.

8:00 p.m. **"BLOOD RELATIONS"** presented by the Graduate Centre for the Study of Drama at the Glen Morris Studio Theatre, playing Oct. 30 - Nov. 3 at 8:00 p.m. and Sunday Nov. 4 at 2:00 p.m. Tickets $3.00, Students/seniors $2.00. Box office 978-8668.

8 p.m. **LUST (LATVIAN UNIVERSITY STUDENTS in TORONTO)** presents Dzintars Mezulis at the International Students' Centre, in the Pendarves Room. The artist will be presenting slides of his travels and his work.

WED — OCT. 31

12:10 p.m. **"AN OVERVIEW OF THE PAPAL VISIT"** The first of a series of lectures on "THE MESSAGE OF JOHN PAUL II", presented by Fr. Dan Donovan of the Toronto School of Theology — Brennan Lounge of Brennan Hall, St. Mike's College. All are welcome.

5:00 - 7:00 p.m. **VARSITY CHRISTIAN FELLOWSHIP** We're looking forward to an evening of hearing from some students who have gone out into the world to learn first-hand about missions. Come to the International Student Centre, 33 St. George St. Good idea for a study break!

8:00 p.m. **"HETEROSEXUAL ASSUMPTIONS ON GAY PEOPLE":** A discussion presented by the Gays and Lesbians at U of T, at 33 St. George St. (International Students Centre).

8:00 p.m. **THE SUFI STUDY CIRCLE** is holding informal meetings every week in the International Student Centre, developing central tenets of the Sufi mystical tradition.

8:30 a.m. - midnight. The public is invited to view **DEVELOPING PARTNERSHIPS,** exhibition on multicultural education in Canada. Located in the U of T's Robarts Library, the exhibition will be on display from Nov. 1 to 26.

THURS — NOV. 1

3 p.m. **U OF T NEW DEMOCRATS** invite you to meet Spadina's MP, Dan Heap, in Hart House South Dining Room. All welcome.

4:00 p.m. **WHO IS THIS JESUS?** SCM Bible Study of the Gospel of Mark. A close look at the text to better understand the person of Jesus and his message. With Rev. E. Frerichs, U of T Chaplain (United Church). All Welcome! Hart House Chapel.

4:00 p.m. Jerrold J. Katc (CUNY), **"INTENSIONAL SEMANTICS AND MATES PROBLEM":** the first of a series of public lectures on the Philosophy of Language. In Croft Chapter House, University College.

5:00 p.m. **THE ARTS & SCIENCE STUDENTS' UNION** is presenting a forum on the current crisis of inequality of access to post-secondary education. Sid Smith, Rm. 2128.

5:15 p.m. **VIRGINIA MARKSON,** Flute, George Brough, Piano, present works by Muzinsky, Ravel and Reinecke at the Royal Conservatory Concert Hall, 273 Bloor St. W. Admission: $2.00, Seniors/Students $1.00.

7:00 p.m. **NEW COLLEGE ALUMNI ASSOCIATION ANNUAL MEETING** (Election of Officers). New College, Room 2008 — Wilson Hall (Enter at 40 Willcocks Street).

7:00 p.m. **KOREAN SILHAK SOCIETY** presents Prof. Chang, lecturing on "Rationalism and Morality in the New Generation". Baldwin Room, International Student Centre, 33 St. George St. Everyone is welcome to this inaugural meeting.

8:00 p.m. **"CEILI"** in celebration of the Celtic New Year. Presented by the U of T Celtic Art Society. In the Coop, Brenna Hall.

9:00 p.m. **GAYS AND LESBIANS AT U OF T** will be having a movie night. Meet at the Carlton Cineplex for the film "Another Country," cost $4.00. For information call Chris at 964-0701.

8:00 p.m. **TRINITY ROYAL SCOTTISH COUNTRY DANCING SOCIETY,** Seeley Hall, every Thursday. All welcome. No beginners after October 4. Refreshments 50 cents.

FRI — NOV. 2

2:00 p.m. **THE DEVELOPMENT STUDIES PROGRAMME** presents Professor David Wheeler, Dept. of Economics, Boston University, speaking on "AFRICAN POLICY RESPONSES TO SOCIAL, ECONOMIC AND ECOLOGICAL SHOCKS". In Sidney Smith Hall, Room 3037.

2:00 p.m. University of Toronto - York University Joint Centre on Modern East Asia's **CANADA-ASEAN PROGRAM** presents Mr. Michael Cheok, Deputy High Commissioner, Republic of Singapore, "Singapore's Role in Southeast Asia." Upper Library, Massey College, University of Toronto.

7:00 p.m: **"THE HIDDEN CHURCH IN CHINA" and "THE NEW GENERATION IN CHINA"** — Two slide presentations about the church and the young people in China today will be shown by the UTCCF at the International Students Centre, 33 St. George. All students welcome.

7:30 p.m. **THE MUSLIM STUDENTS' ASSOCIATION** will hold an informal discussion entitled: "Life After Death — Hereafter and Accountability" at the International Students Centre, 33 St. George St. All are welcome.

7:30 p.m. **THREE FILMS OF RONALD REAGAN:** "SHADOW ON THE WALL" (1949: thriller, curtain-raiser with Nancy Davis, Mrs. Reagan), followed by "BEDTIME FOR BONZO" (1959). At the Innis Town Hall, 2 Sussex Avenue. Admission is $2.00 each film, or $10.00 for the series of six.

8:30 p.m. **ROSCOE'S PUB.** Never better, always the cheapest. The place to be on Friday nights. Wetmore Hall, New College.

9:00 p.m. **ST. MICHAEL'S PUB** in the Coop. Come with a St. Mike's buddy and bring ID — Happy Hour from 9:00 - 10:00.

2:00 p.m. **THE FILMS OF RONALD REAGAN:** "LOUISA" (1950) followed by "THE KILLERS" (1964). At the Innis Town Hall, 2 Sussex Ave. Admissioni is $2.00 each film, or $10.00 for the series of six.

SAT — NOV. 3

7:30 p.m. **THE FILMS OF RONALD REAGAN:** "HELLCATS OF THE NAVY" (1957; Reagan and Davis in their only screen appearance together), followed by "KINGS ROW" (1942). In the Innis Town Hall, 2 Sussex Ave. Admission is $2.00 each film, or $10.00 for the series of six.

8:00 p.m. **THE ERINDALE CAMPUS PUB,** the Blind Duck, presents CLEVELEND.

SUN — NOV. 4

2:15 p.m. **"THE ONTARIO SCIENCE CENTRE:** THE DELIGHTS OF SCIENCE REVEALED", a lecture by J. Tuzo Wilson, professor Emeritus of Geophysics; Former Principal, Erindale Collelge, University of Toronto. Director General, Ontario Science Centre. In the Medical Sciences Auditorium.

3:00 p.m. **CONCERTSINGERS,** a chamber choir will open their 1984-85 season with a program featuring Ralph Vaughan Williams' "Serenade to Music," Gabriel Faure's "Requiem", and German Folk Songs by Jonannes Brahms. At the Royal Conservatory Concert Hall, 273 Bloor St. W. Tickets: $7.00, Students/Seniors $4.00.

8:00 p.m. **THE BAHA'I CLUB** welcomes your critical participation in a discussion of spiritual discipline. International Student Centre.

8:00 p.m. **"DEADCLOTHES",** a new play by Kevin Teichroeb, presented by the U.C. Drama Programme, continues its run from Tues., Oct. 30 through Sat., Nov. 3, at the U.C. Playhouse, 79a St. George St. Tickets $2.00 weekdays, $3.00 weekends. For reservations call 978-6307.


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SPORTS

Blues Notes

Tennis falters at championships

Carling Bassett's sister ruined Toronto's attempt to put an individual in the finals of the Ontario Women's Intercollegiate Athletic Association individual Tennis Championships. Vicki Bassett eliminated U of T's Number-One player Lyn Salo in the semi's before going on to win the tourney crown. In doubles' play, U of T's Gill Grant, paired with Salo, advanced to the semi's where they lost out to McMaster while Natalie D'Souza and Maria Lirio made it as far as the quarter finals. The U of T squad was presented with the OWIAA banner and the Joy Taylor Trophy at the tourney for finishing first in the overall team standing in Ontario. Coach John Naccorato is confident the team can get back on the winning track next season with Number-One player Salo returning along with a strong field of recruits.

Loss makes Rugger look to next year

The U of T Varsity Blues Rugger Team closed its '84 schedule with a hard fought loss to the York Yeomen on Saturday. The Yeomen outscored the Blues 26-7, but the loss didn't dampen Coach John Charlton's outlook of the team any. In fact, he is eagerly anticipating the open of next year's season. He says, "The squad will be a real force next year. Everyone is returning except Peter Renzetti (the Captain) and in fact I'll have them all back for another 3 years." Charles Jones, a National Junior player, led the rookie squad against York with a penalty while Mark Belanger scored a try. The Blues second team was edged by York 18-16.

OU/OW rowing at Brock

In a tight race from start to finish, the Varsity Women's Rowing Team finished 5th in the OWIAA rowing finals at Brock over the weekend. The Varsity Men's Team rowed a fast race but were edged out of third by Trent. Strong teams from Queen's won both the men's and women's events. Says coach Xavier Macia, "The Queen's (men) team had 4 members of the Olympic team and that's a lot of firepower to overcome. In the Varsity women, Queen's and Western are powerful. A lot of their girls are on the national team. We don't have that base but we picked up distance and improved throughout the season." The season was termed a rebuilding year for the rowing teams and promising finishes by the novice teams at the meet bode well for the team next season.

X Country wins CIAU's

The U of T Women's Cross-Country team qualified for the Canadian Intercollegiate Athletic Union finals last weekend by finishing second in the Ontario finals. Western's Jill Perola set the pace with a 19:16 first place finish. U of T's Karen Dunstan led the Blues with a 19:41 third place finish. Donna Dixon finished tenth while Giselle Miller, Michal Fairburn and Sheila Cowie counted in U of T's top five. The men rang in a strong field led by Laurentian star runner, Ray Paulins, who ran a time of 31:15. U of T's Jamie Stafford was the only one to try to keep up to Paulins but he ran out of power in the stretch, finishing 12th i 33:00 flat. Paul Gordon finished 20th for U of T while Brian Cupit, Andy Jones and Barry Wilson counted in U of T's top 5 runners. The U of T team finished 4th in the Ontario finals won by Queen's.

York knocks Blues field hockey out of Ontario championships

By MARG WEBB

York University Yeowomen pulled off a major upset in university women's field hockey Saturday when they shut out the unbeaten University of Toronto Blues 2-0 in the Ontario semi-finals.

Through regular league action, Toronto scored 55 goals and let in only 5 on 9 wins and a tie while the Yeowomen struggled through their season getting only 5 wins.

To counter Toronto's powerful offense, York went to the attack early, forcing 3 penalty corners on U of T in the first 8 minutes of the game. The Blues' goaler Catherine Jones came up with big saves to keep Toronto in the game until the midpoint of the first half when York's Karen Hewlett scored off of a penalty corner play.

York could easily have run up the score through the first half had it not been for Jones. The Yeowomen had several excellent scoring opportunities that Jones stopped cold. Says York's coach Marina Van der Merve, who is also the National Team coach, "her timing on the slide is perfect. She saved a lot of goals for them."

York didn't let up after the half. Two minutes into the second half, Sharon Creelman swung around the outside to beat Toronto's defence deep. After establishing the comfortable 2-0 lead, York settled into a prevent defence that the Blues never seriously challenged.

For the second time this fall, York has taken up the role of "Blues Busters" with the field hockey team following the lead of the York Yeomen football team who beat the U of T Blues for the first time in 12 years.

Toronto's field hockey loss represents only the third time in 24 years that they have let the Ontario championships slip through their hands.

Says York's Sharon Creelman, "a lot of people thought we wouldn't beat Toronto because of our record but when we play well we can beat anyone. We knew we had the talent but we hadn't put it together. It took the pressure of the OW's (Ontario Women's Intercollegiate Athletic Association championships) to bring it out."



U of T went on to beat Guelph 3-0 in a meaningless consolation

York will take on either the Guelph Gryphons or Waterloo Mustangs in the finals at Lamport Stadium. The finalists earn a trip to the National playdowns November 1st in British Columbia.

Blues romp as Gaels turn ugly

By GLENN MARTIN

The Blues won another hockey game last Friday night, but, at the same time, got a taste of the less appealing side of being defending national champions — the team everyone else is gunning to knock off.

At Queen's University's Jock Harty Arena, the Blues rolled 8-2 over a belligerent Golden Gaels club that tried to beat them in the alley after it became apparent they couldn't do so on the ice.

"Queen's was being embarrassed in their own rink," said Blues' coach Tom Watt. "They became very aggressive, but we just aren't going to take that."

This one was over midway through the first period. After spotting Queen's a 1-0 lead on a Paul Quinet goal at 0:38, Varsity stormed back on goals by Dave Bullock, Mike Coppolino and Don McLaughin in the first seven minutes.

But it was a flurry of three goals in 48 seconds that blew the game open. Mike Savage blasted two straight slapshots past a shaky Gaels' goalie Dave Young before Coppolino notched his second to put Toronto up 6-1 with 11 minutes gone.

The teams traded goals in the second period. Queen's Bill Manastersky cashed in a two-man advantage, but Dave Bullock got that back, converting a well-executed two-on-one break with Savage.

What had been a tense, chippy game erupted into a melee at 16:21. As Blues Phil Drouillard squared off with Ian Gillespie in the night's best bout, Queen's Dave Hardy sparked a full-scale, bench-clearing brawl by hopping the boards to join the fray.

The officials decided to tack the remaining 3:39 on to the third period, sending the teams to cool down in their dressing rooms while they sorted out the chaos. When the dust had settled, four players per side had been ejected, including Toronto's McLaughlin, Drouillard, Jamie Hidi and goalie Kevin Hamlin.

The Blues coasted through an uneventful third period, adding a final goal by Rick Traugott on another beautiful set-up from Savage.

Watt felt "lenient" officiating and the Gaels' use of full-cage faceguards contributed to the violence.

"The worst thing that ever happened to Canadian hockey is the facemask. Now, people have absolutely no caution with their sticks — it's anything goes. I don't condone aggressive work with the stick, and I think facemasks invite that."



Blues had ample time to watch as fights interrupted the game.

The OUAA is the only Canadian college league with a mandatory facemask rule. The Blues wear half-visors, which protect the eyes without enclosing the face as do the cages the Gaels wear.

Watt is concerned that the "anything goes" mentality is being fostered in minor hockey, where masks are also standard equipment, but wonders "how do you tell that to a mother who's worried about her kid's eyes?"

Coppolino believes the intention of mandatory facemasks has backfired.

"Any player, any size, who has a full cage on can be the team goon. Those guys have no fear." He feels that after masks became compulsory "the team policemen lost their role and things became less disciplined."

Hidi sensed an eruption of violence was inevitable, and blamed the referee for letting the game get "completely out of hand. They (Queen's) were using their sticks a lot. If they keep that up, it's gonna break out."

Blues' forward Jim Byrne, in a freak bench accident, sustained a severe hand cut that could sideline him indefinitely. That's not good news for a team already short several regulars including captain Darren Boyko. However, the Blues don't look like an undermanned team.

"We've got a lot of people that were not supposed to be our brighter lights who are giving us a hell of an effort," said Watt. He praised the Bullocks — Scott and Dave — as two of the most pleasant surprises.

Toronto swung east on their road trip to tie Clarkson 4-4 and then beat RMC 5-4.

Lancers spear Blues

By JACK NAGLER

Doug Dowhos tore apart the U of T defense Saturday, rushing for over 200 yards to lead his University of Windsor Lancers to a 35-9 Homecoming victory over the Football Blues.

The loss was the bitter end of a frustrating season for the Blues, whose record fell to 2-5, tied with the Lancers for sixth spot in the eight-team OUAA Conference. Only Waterloo, who were 1-6, had a worse record.

Windsor had a huge statistical edge in the game, rolling up 546 yards in total offence, as compared to 242 for the Blues. The workhorse was certainly Dowhos, who carried the ball 30 times for 205 yards and 3 touchdowns. Gino Castellan also broke the 100-yard rushing barrier for the Lancers, rushing for 101 yards in 13 attempts.

The game began as if Windsor wanted to hand the Blues the victory. On the Lancers' first drive, Blues linebacker Steve Watts made a marvellous interception which he returned to the Windsor 34. However, the Blues could do no better than a 25-yard Lance Chomyc single. On their next drive, Windsor again turned the ball over, as a bad snap led to a fumble at the Toronto 40-yard line. Again, the Blues could not capitalize, and the Lancers took over at midfield. A single point was all Windsor could muster

Continued on P.12

Blues make good on invitation to tourney

By ANTHONY GRECO

To be invited to the Tait McKenzie Volleyball Classic is one thing, but to shine among the best is another.

The Women's Volleyball Blues did just that in York University's annual tournament that is designed to showcase the best of women's volleyball in Canada.

This weekend, the Blues won the consolation playoffs on wins over the University of Moncton, and Dalhousie. In the final against Dalhousie, the Blues found themselves in a 2-0 deficit in games and struggling in the third game 12-4; but eventually they wore down a tired Dalhousie squad for a 13-15, 12-15, 15-13, 15-1, 15-11 victory.

Coach Julie Andruchiew was very impressed with the team's performance and is confident that the team will now get a CIAU ranking. "Finishing fifth in a tournament of this calibre means that they'll have to rank us in the top 10. We've proven today we belong there."

How good a pre-season indicator is this tournament? York's Tait McKenzie Volleyball Classic has become one of the premier pre-season events in the country. The best teams from across Canada, and sometimes in the United States, fight it out with results contributing to national rankings. In fact, the Winnipeg Lady Wesmen, winners of this tournament in 1982 and '83, went on to capture CIAU national university championships both seasons.

On the way to the consolation finals, the Blues beat Moncton in convincing fashion 15-3, 15-5, 15-7. This win pitted the Blues in the consolation final against Dalhousie.

The first two games were both tight affairs with Dalhousie pulling out 15-13 and 15-12 wins. For a while it looked as though it was curtains for the Blues until a key substition brought in Donna Roach. Andruchiew was enthusiastic in her praise for Roach. "Donna was the key to our comeback. She played the game of her life, and played like she never played before." They ended up coming back from a 12-4 deficit to win 15-13.

The fourth game was all Blues as they could do no wrong. They consistently hit the lines with serves and spikes, and faked spikes into open areas. Dalhousie's fatigue began to show, as they dropped a 15-1 game to the Blues.

Both teams tightened up in the fifth and deciding game making the score close all the way. With Dalhousie leading 11-8, the Blues scored 7 consecutive points to win 15-11, and thus, win the consolation playoffs.

In evaluating their remarkable turnaround, the Blues' Michele Reid commented that they had to get used to the competition. "In the beginning they were strong and we didn't know how to react. Once we picked up our hitting and blocking, their tiredness caught up with them and we took advantage of it."

This season promises to be a good and exciting one for the Blues. Because of their superb performance in the Tait McKenzie Classic, they will get a good top 10 CIAU ranking. "We've proved we're good enough to fight it out with the best," added Andruchiew after the game. Looking ahead, she still sees need for improvement in their floor patterns, particularly defensive. and in weak hitting. The Blues are now ready to begin season play, and if this tournament serves as the indicator it has been in the past, they will be a force to be contended with.

Blues spike Guelph

By JACK NAGLER

If the exhibition schedule means anything at all, it appears that we are in store for a very successful Blues' Volleyball season. Both the men's and women's squads demonstrated their power Wednesday night at the Athletic Centre with relatively easy victories over their Guelph counterparts.

The Men's team took just 40 minutes to take their best-of-five match winning 15-4, 15-3, 15-5.

Two-time CIAU all-star Ed Drakich was dominant against a Guelph unit which had earlier taken defending national champion Waterloo to 5 games. Drakich seemingly spiked at will, as the visiting team was never really in the match.

Meanwhile, the Women's Volleyball team also swept their Guelph opponents, by scores of 15-9, 15-11, 15-9. They also defeated Guelph in a fourth game, this time by a count of 15-4.

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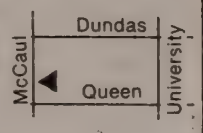
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Lancers trounce Blues

Continued From P.10

though, and the score remained 1-1 until midway through the second quarter.

Then, after another Windsor fumble, the Blues embarked on their most impressive drive of the game. Toronto marched 100 yards in nine plays, with a good mixture of running and passing. The key play came when quarterback John Finlayson, playing his last game as a Blue, was able to isolate star receiver Andy Filipiuk one-on-one against a Lancer defender. Filipiuk took a pass in the flats and raced 48 yards to the Windsor 29-yard line. Two plays later, Finlayson threw a perfect toss to a streaking Steve Howlett, and the Blues had their only lead, by a score of 8-1.

At halftime, trailing 8-23, Windsor coach Gino Fracas replaced starting quarterback Paul Schutz with Doug Ball, and the move worked wonders. Ball utilized the screen pass and the draw play at will, racking up impressive yardage. Then, Lancer running back Rob Dalley took a pitch from Ball and hurled a 40-yard pass to Richie Coughlin, and 3 plays later, Dowhos' 3-yard plunge gave Windsor a lead they would not relinquish.

As the second half continued, it became more and more apparent that this was not to be the Blues' day. Dropped passes, missed tackles and mental errors plagued the squad, and Windsor made the most of their opportunities. Another throw by Dalley accounted for the Lancers' second touchdown, and in the fourth quarter, the home team ran roughshod over the Toronto defense as they accumulated 17 points on two Dowhos touchdowns and a 17-yard field goal by Graeme Flett.

U of T coach Doug Mitchell and his assistants will certainly have to spend much of the winter trying to discover what went wrong this year. With the loss of such players as Finlayson, Filipiuk, and Howlett, it appears much work needs to be done in order to restore the successful football tradition at U of T. When asked about the quarterbacking situation, which troubled the Blues all season long, Mitchell stated that, "...we have two capable quarterbacks in Rodney Moors and Tim Healey, and we'll just let them battle it out."

Meanwhile, in other OUAA action, McMaster defeated Guelph 32-11, Laurier upended Waterloo 26-11, and Western took second place away from York, as they beat them 35-27. As a result, next week's semi-final action will see Guelph travelling to McMaster to take on the undefeated Marauders, and a rematch of yesterday's York-Western battle will take place in London.

	TOR.	WIN.
First Downs	12	28
Yds. Rushing	23	390
Yds. Passing	219	156
Total Yards	242	546
Interceptions	1	1
Fumbles/Lost	2/2	5/4
Punts/Avg.	7/40	0/0



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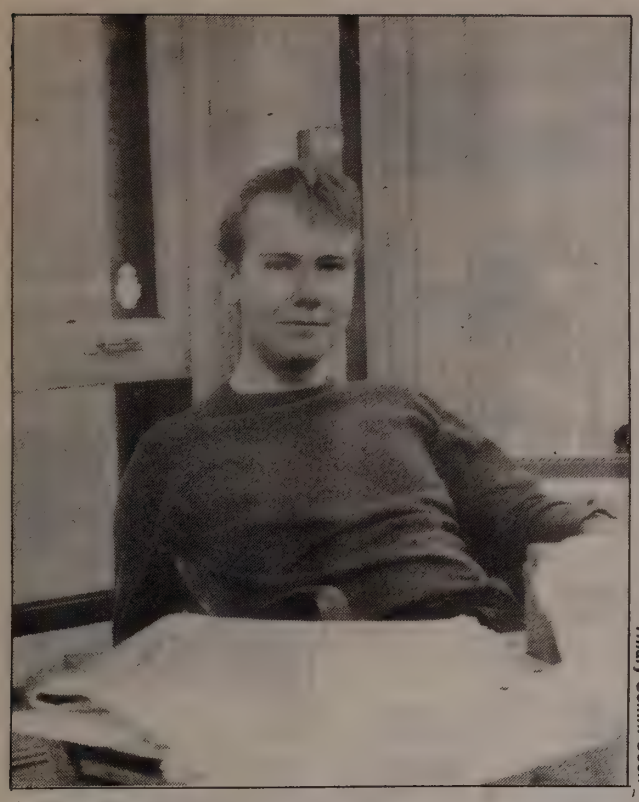
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VOL. 105 ISSUE NO. 16 THURSDAY NOVEMBER 1 1984



Hilary Cellini Cook

Varsity Editor Greg Taylor relaxes moments before being abducted to the U.S. border by an unnamed campus group looking for publicity. "Can you say Fort Erie?" asked Taylor.

Critical Engineers to review SAC; secession 'possibility'

By JOHN BLAKE KNECHTEL

U of T's Engineers are planning to review the Students' Administrative Council (SAC)'s performance.

They are also trying to find out if they can pull out of SAC.

Co-Chair of the Engineering Society (EngSoc)'s SAC Review Committee, Nick Iozzo, told *The Varsity* the review was necessary because of SAC's poor relations with the colleges and faculties, among other reasons.

"We want to find out if they are representing all of the constituencies at U of T fairly" said Iozzo.

SAC Communications Commissioner Bernard Wong, who is also a member of the Review Committee, said it was important to ensure there was "no slight bias in favour of Arts & Science" in SAC programs and attitudes.

"EngSoc doesn't think highly of SAC, and the feeling is reciprocated," said Wong.

"I've been disillusioned," he added. "I think SAC could be serving students better."

SAC President Bob Jones welcomed the Engineers' initiative. "If it's genuine, if they intend to be constructive, that's good" he said.

Iozzo said that if SAC does not respond adequately to the review committee, "pulling out is an alternative," but emphasized that "there is no reason we can't get along. People want SAC to continue as an organization."

U of T Vice-President of student services, Eric McKee, said any move to separate from SAC would have to go through Governing Council.

"If Governing Council could be persuaded, it (the withdrawal) could probably go through", said McKee.

Jones denied that any one constituency could pull out of SAC.

"There have been successful pull-out referenda in the past, but they didn't go anywhere" because according to SAC's bylaws the council necessarily represents all undergraduate students, said Jones.

SAC Executive Assistant Peter Waite agreed, saying "Engineers belong to SAC as full-time undergraduates, not as Engineers."

Waite emphasized that "Engineers have always played an important and influential role at SAC, and they have the right and opportunity to continue to inflence the organization."

Wong said, "It is very unlikely they (EngSoc) will pull out. This just goes a long way to saying, 'pay attention'."

SAC directory ad sales fumbled

By DENYSE TANNENBAUM

More than $20,000 in advertising sales for the SAC telephone directory may never reach the Council's hands.

The money was guaranteed in a June 28th contract between the Students' Administrative Council (SAC) and Campus Media, a ten-month-old business run by ex-police officer Alan Trotter.

Campus Media did not meet its September 15 deadline for producing a minimum amount of advertising, and under the contract Campus Media still owes SAC $20,000.

The company seems to have also not met its obligations with several other student societies in the Toronto area.

SAC's Communications Commissioner, Bernard Wong, revealed that he is having serious difficulty contacting Trotter, and that he has no idea why Trotter's commitments have not been fulfilled. Trotter himself was not available for comment.

SAC has sent Campus Media a registered letter terminating the contract and demanding the amount due. Upon receiving the letter, Trotter "will be held liable in respect to the monies owed by means of sales guaranteed, generated or accumulated to the point of termination."

SAC has a history of incurring large debts on its various publications, so this year's SAC executive decided to hire a company to sell ads for the project. "The ratio-percentage business arrangement never worked so this year we wanted to ensure a base of funding," said Peter Waite, SAC's executive secretary.

In explaining the running losses, both Waite and Wong point to SAC's constantly changing executive and policies and its consequent lack of expertise.

Two years ago SAC published a handbook, an athletics magazine called "Time Out", and a telephone directory. Then Communications Commissioner Tod Cowen's "grandiose schemes" (in the words of Waite) mounted a $29,000 debt.

Last year SAC streamlined its publications to a handbook and a telephone directory but still lost approximately $20,000.

This year's SAC executive, in an attempt to avoid losses, put out only a date book and a telephone directory. In order to obtain a guarantee of sufficient funds to cover printing, the advertising for the telephone directory was to be handled by Campus Media.

"At the time it was a weight off our backs," said Wong.

During the two months of contract negotiations SAC consulted legal sources and revised the proposed contract several times.

Campus Media has sent SAC only about one third of the ads promised, said Waite.

If Trotter declares personal bankruptcy (Campus Media is not incorporated), and if his personal assets are limited, then SAC's compensation will also be limited, said commercial lawyer Brian Iler.

Sac's contract has a good chance of being upheld in the Courts if it gets that far, said Iler.

SAC chose Campus Media to act as their agent without researching their credentials, admitted Wong. Scarborough College, York University, and Ryerson College student societies have all done business with Campus Media and all have had similar problems.

Campus Media has outstanding debts with the Ryerson student newspaper and with the Scarborough Student Council. Seneca College's newspaper has also said it has had

Continued on P.3

Hyman announces early candidacy for SAC President

'Average student' in SAC race

By JOHN BLAKE KNECHTEL

The race for SAC President is on early this year, and candidate Avi Hyman says he is bringing "the fresh-face approach" to the campaign.

The third year New College anthropology student, who describes himself as "an average student for average students," said he started early to make up for his lack of experience.

Most Students' Administrative Council (SAC) Presidential campaigns are not officially announced until early in the second term.

Running with Hyman as vice-presidential candidates are his high school friend Paul Greenberg (Arts III), and Michael Landau (Dents I).

The three are basing their campaign on an approach they hope will appeal to the "everyday crowd," which Hyman described as the 90 oer cent of students who don't vote in SAC elections.

"We are fed up with the way things are," said Hyman. "Certain people have headstrong political ideas, and operate like politicians, but I think I can relate to the average student."

The issues Hyman hopes to use to attract voters include some from previous SAC campaigns: cheap students fares on the TTC, a crosswalk at Queen's Park Crescent West, better funding for the university system, and a greater awareness of "student needs" among city and provincial politicians.

Hyman is taking some new tacks, however, especially in organizing his campaign. He says he is making contacts in many of the colleges and faculties, often with people he describes as "ordinary students." he hopes this network will be able to advise him on policy and take care of the constituency organizing which is so crucial to winning a campus-wide election.

Hyman, who has been Chair of the Anthropology Students's Union for the past two years, is also out to prove he can be effective on policy. The Hyman-Landau-Greenberg ticket has set up Independent Student Review Board, which will try to act on complaints from students who do not want to deal with SAC or the University Ombudswoman.

Hyman said the service "will be discreet," and that complaints can be dropped off with the librarian at UC's Laidlaw Library.

"Some people at SAC were sceptical about whether anyone would come to us (with complaints), whether we could handle it, but I hope students will see us as students trying to help them out," said Hyman.

The ticket also promises to end 100 per cent final exams, improve bus service to the St. George campus (possibly with a St. George Street bus), and fight overpricing at U of T bookstores.

On other issues Hyman is more vague. He promises to fight underfunding, but is "not quite familiar" with the tactics for doing so. He wants to cut spending at

Continued on P.3

Bovey Commission meets business for private talks

By SUNNY BUSKERMOLEN

The Bovey Commission's private meetings with Ontario businesses have undermined the entire commission, says the chairperson of the Ontario Federation of Students (OFS).

"The two-tiered hearing system unfortunately makes people suspicious," said Monika Turner. "It makes it seem as if there was a hidden agenda."

The Commission, set up last year to restructure the Ontario university system, recently hired a prominent businessman to solicit submissions from about 15 Ontario businesses.

"Dr. Arthur Smith was asked by us to talk to a number of business leaders in the province, particularly those who had some experience with university leaders," said Edmund Bovey, chair of the three-man Bovey Commission. "I wanted a little more input as to their views: how they feel about enrolment, accessibility, governance, et cetera."



Hilary Cellini Cook

Edmund Bovey.

However, the Commission has come under fire for conducting these meetings behind closed doors.

"The obvious question is why did those businessmen not participate in the public hearings," said Turner. "I'm sure it makes students and organizations like OCUFA (Ontario Confederation of University Faculty Associations) suspicious."

In a letter to the Commission, OCUFA president Bill Jones asked, "Why are specially selected business executives to be asked their views of the universities in private?"

"If more opinion is now to be gathered, even as the Commission prepares its final report, this should be done in a public forum; nothing less will do," said Jones.

The private meetings have probably allowed business representatives to express their opinions more openly, said Richard Balnis, OFS researcher.

"People like John Wilson (chairman of Woods Gordon Management Consultants) make a lot of unsubstantiated statements based on partial information," said Balnis, referring to Wilson's public remarks about the "crud" being taught at U of T.

"I suspect that in these private meetings the businesses will be able to make such statements more directly without fear of public outcry," said Balnis.

Critics have hinted that these "private" views would

Continued on P.3

HartHouse

THURS. NOV. 1 — **JUSTINA M. BARNICKE GALLERY** opens a new show presented by the ART COMMITTEE. West Gallery: David H. Kaye — fibre relief wall hangings. East Gallery: Susan Scott — Works of a decade include figurative paintings in a narrative form. Gallery Hours: Tuesday - Saturday, 11:00 a.m. - 6:00 p.m. Exhibition runs until November 8.

FRI. NOV. 2 — **NEW MUSIC SERIES** offers an excellent opportunity to hear "Composers In Conversation." Meet and discuss contemporary music with its creators. First in a series of three (Thurs. Nov. 29 and Sat. Mar. 16) offers American Frederic Rzewski and Canadian Jean Piche. 8 p.m. Music Room.

SUN. NOV. 4 — **MUSIC AT HART HOUSE — SUNDAY AFTERNOON CONCERT** FEATURES Ofra Harnoy, cello, Joaquin Valdepenas, clarinet and William Aide, piano. Works for this unusual grouping of instruments will be presented by a rare combination of first rate musician. Tickets available at Hall Porter's Desk two weeks prior to concert. Please note two tickets per student - bring your U of T student card for I.D. Concert at 3 p.m. Great Hall.

MON. NOV. 5 — Programme: Concert Piece Op. 11, No. 2 by Mendelssohn, Trio Pathetique by Glinka, Trio in B Flat, Op. 11 by Beethoven and Trio in A Minor Op. 114 by Brahms.

FILMS BY AND ABOUT WOMEN-Last showing in art film series: "THE LIFE AND DEATH OF FIRDA KAHLO" — Mexico's most famous woman painter. Noon and a 7 p.m. screening in the Meeting Room.

MON. NOV. 5 — **GRADUATE COMMITTEE** sponsors the **INVESTMENT + GROUP** discussing "Options". Meet in the North Dining Room at 7 p.m.

MON. NOV. 5 - **GALLERY CLUB'S "SEAFOOD FESTIVAL"**- a repeat of last season's popular event featuring a great selection of seafood items. Reservations: 978-2445.

FRI. NOV. 9 — **ATTENTION FINNISH EXCHANGE APPLICANTS**-completed application forms and essays must be returned to the Hart House Programme Office not later than 5 p.m.

TUES. NOV. 6 — **CAMERA CLUB'S SLIDE PRESENTATION AND DISCUSSION SERIES**- "SLIDE ESSAYS" with Mrs. Margaret MacGregor. Noon — one in tl Camera Clubroom.

WED. NOV. 7 — **RIFLE CLUB-TEAM TRYOUTS**-take a shot, 4 p.m. in the Range. Also at 4 p.m. Friday, Nov. 9.

WED. NOV.7 — **"JAZZ PLUS"-"THE KINGS OF SMING"** entertain from 8 p.m. on in the Arbour Room Pub ("HARTBEAT"). All U of T students welcome to take a study break.

WED. NOV. 7 — **HART HOUSE VESPERS** offered by the Chapel Committee held every Wednesday from 5:30 - 6:00 p.m. in the Chapel. All Welcome.

WED. NOV. 7 — **INFORMAL DEBATE** — Resolved that: "A REGULAR CONSTITUTIONAL IS GOOD FOR THE SYSTEM". All those interested in honing their debating skills are encouraged to participate. 8 p.m. Bickersteth Room, 3rd floor.

PREBOOK NOW NOV. 7 — **CRAFTS—CALLIGRAPHY—SECOND SESSION DUE TO POPULAR DEMAND**—Limited to 15 students. Wednesday evening sessions with Susan Wintrop are scheduled Nov. 7 to Dec. 5. 7 p.m. CRAFTS ROOM. Learn basic letter shapes in italic script plus an evening on the art of manuscript illumination. Fee: $15—available in the Programme Office, weekdays (10-5).

ATTENTION WINE TASTERS – PREBOOK A SEAT FOR THE GALLERY CLUB'S WINE SEMINAR SERIES, THURSDAY EVENINGS – November 8, November 15, December 6. 8:00 p.m. Discover "whites," sparkling wines and vintage ports. Series Tickets $50. Tickets are limited so purchase early at the programme Office weekdays, 10-5.

THURS. NOV. 8 — **MUSIC AT HART HOUSE— CHAMBER SERIES** features CJRT ORCHESTRA SOLOISTS: James MacDonald, horn, Kathleen Solose, piano offer music of Beethoven, Schumann, Weterkamp and Jacobs. 8 p.m. Music room. FREE admission (no tickets).

THURS. NOV. 8 — **DEBATE— "Resolved that a Secular Education is Religious."** Honorary visitor is Richard Vander Vennen, Institute for Christian Studies. 8 p.m. Debates Room.

FRI. NOV. 9 — **RIFLE CLUB— TEAM TRYOUTS** begin at 4 p.m. in the Range.

MON. NOV. 12 — **FILM BOARD — OPEN SCREENING** looking for all those students at U of T working on experimental films to drop in at 7:30 p.m. and show your work. Music Room.

TUES. NOV. 13 — **CAMERA CLUB-SLIDE PRESENTATION AND DISCUSSION SERIES** last event of the fall programme presents Mr. Ed Parsons' show "Nature" Noon to one p.m. Camera Club Room.

NOV. 13 — **Have you secretly desired to be a great debater** — join the experts who are willing to share their vast debating experiences. Meet 8 p.m. Bickersteth Room.

WED. NOV. 14 — **JAZZ PLUS** — Bring your friends to this final Wednesday night performance held at the "Heart Beat" Pub. Line up forms in the Arbor Room by 8 p.m.

WED. NOV. 14 — **GRADUATE COMMITTEE DINNER SERIES** guest speaker Mr. Alan Eagleson, Executive Member of the NHL Players Associatioin topic is "International Hockey Matters and Canada Cup '84". Tickets $26.50 at the Programme Office, 10 - 5 weekdays. Note: Reception at 6 p.m. and dinner in South Dining Room following.

WED. NOV. 14 — **FORMAL DEBATE** — "RESOLVED THAT ISRAEL IS A BURDEN TO THE WEST" — Honorary Speaker is Mr. Jonathan Kessler, American-Israel Public Affairs Committee. 8 p.m. Debates Room. Please present U of T student card at door.

ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE", EAST GALLERY: MARY CATHERINE NEWCOMB "SCULPTURE". Artists will be present on Nov. 15 from noon - 2 p.m. and Nov. 7 from 3 - 5 p.m. Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.

HartHouse debates



Question for Debate
Resolved that a secular education is religious.

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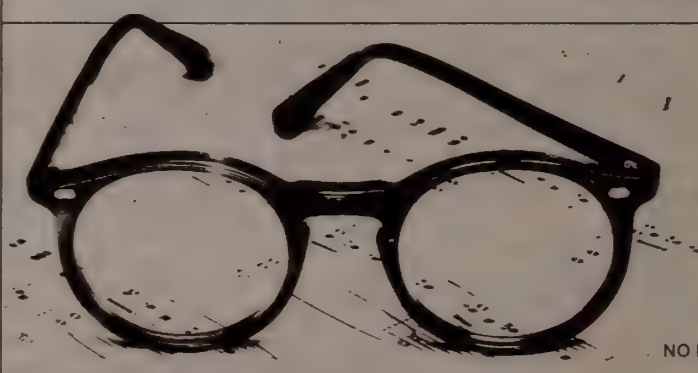
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SAC directory

Continued From P.1

problems dealing with the company.

Student Council representatives from Scarborough College, Ryerson and SAC have said of Campus Media that "they seemed trustworthy" and "We had no reason not to trust them."

According to Harold Newfeld, Business Manager at the Ryerson *Eye Opener*, Trotter "lied, didn't deliver cheques and didn't deliver copy," in spite of the fact that they too had a contract with the company.

At Scarborough, Paul Legge of *The Underground* tells a similar story: "They did not fulfill their promises, they didn't send ads."

John Parsons of Campus Plus, a national student media company, said small companies like Campus Media usually approach student groups with letters of agreement or with verbal contracts. In addition they can't turn over much advertising because of their local nature; it is the large agencies which can capture national ads, he said.

According to Parsons, the agreement that Campus Media made with SAC is unusual. It seems to be the first case in which Campus Media has signed a binding performance contract with a student society. The legal remedy remains to be seen.

The SAC telephone directory will come out in the second week of November, Wong predicts. He said the size of the directory has been reduced from 132 to 112 pages and that the directory will be printed on newsprint.

Presidency

Continued From P.1

SAC, but would not say in what areas.

The presidential candidate said his lack of SAC experience was nothing but an asset. "I have no preconceived political notions. Being a student is experience enough itself."

Also rumoured to be considering a run at the SAC presidency are student unon presidents John Canning of St. Mike's, Gail MacDonald of Erindale, and Rosanna Barbutto of Scarborough. Included on observers' lists is Scott Burke, a representative on the Innis College Students' Society.

St. Mike's, Scarborough, and Erindale all have a history of strong support for their home-grown SAC presidential candidates.

Bovey Commission

Continued From P.1

include the abolition of faculty unions and changes to the tenure system.

"I'm sure Ed Bovey is using his connections in this," said Balnis. Bovey is currently a director of a number of companies, including the Canadian Imperial Bank of Commerce, Hollinger Argus Limited, Abitibi-Price Inc. and MONY Life Insurance.

The report summarizing the business submissions is being finalized and will become part of the Commission's final report, said Bovey.

The Bovey Commission is scheduled to submit its report to the Minister of Education, Bette Stephenson, on November 15. "We're hoping that we will have it ready by then," said Bovey. "It may not be released for some time, but that's up to the Minister of Education."

—Canadian University Press



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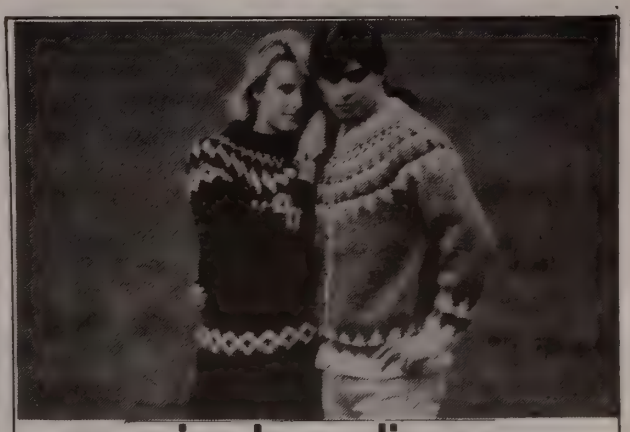
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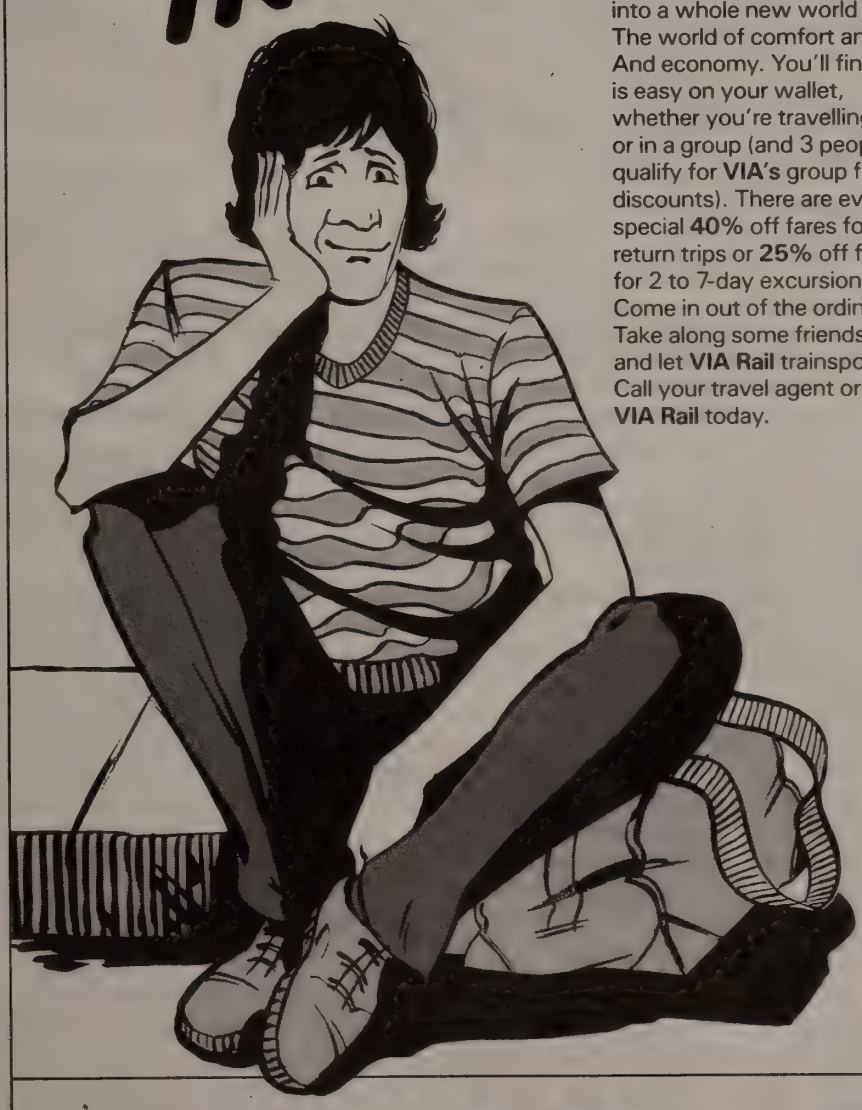
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"We're all going to die soon, so we might as well dress for it."

—Corporal Smith explains the military's perspective on fashion

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SAC Review

Cheers to the Engineering Society. It was a constructive, and one hopes fruitful move to set up a SAC review committee.

This is the kind of input desperately needed on campus, input that will, one hopes, strengthen the presently tenuous relationships between SAC and the professional faculties. If the committee has been set up in good faith, and if SAC is willing to listen, and to change when it is felt change is necessary, then nothing but good can come of the move.

The problem is that SAC is at heart a stomping ground for budding politicians and for those with an interest in the political arts. It is by no means surprising that the Engineers have beefs with the Student Council — indeed, one wonders why it has taken so long for the EngSoc to set up a review committee.

It is essential that SAC represent all the constituencies of the university in a fair and equitable manner. It is also essential that communication between the council and its constituencies remains free and open, and that hostilities are honestly and immediately dealt with. The recent assertions by the Council's Executive Assistant, Peter Waite, that there *are* indeed problems with SAC is no doubt a good sign, but Waite's refusal to articulate what those problems actually are is, to an extent, indicative of the problem itself.

One trusts, of course, that the Engineers are approaching the Committee with open minds and with a genuine desire to cooperate in the over-all improvement of SAC from *within*. One hopes that pulling out of SAC (however feasible that may be) is in fact only a threat intended to keep discussions at a serious level. The answer is not to dive off the leaking boat — the answer is to fix the leak.

It would be a good thing indeed if EngSoc's move were to spur other constituencies to review their relationships with SAC, and to make suggestions to improve relations all round. Cross-campus interest in the structure and future of the Students' Council has been a long time coming.

Unlisted Numbers

SAC should get out of the publishing business.

Either that, or handle its publication projects responsibly. This year's telephone directory bungle, though particularly reprehensible is by no means SAC's first slip-up in this area. It's only the latest.

Two years ago SAC's Communications Commission (under Tod Cowen) lost an astonishing $29,000 on its publications. Last year, after eliminating one publication (*Time Out*) completely, SAC still lost $20,000. One would have hoped that this year, a SAC which had the wisdom to cancel its annual handbook would at least not be so irresponsible as to jeopardize the health of one of its few remaining projects.

But that is exactly what they did when they signed on with Campus Media, a ten month old advertising sales company with a reputation that leaves a lot to be desired. So far only about one third of the ads promised have been forthcoming; at the time of the September 15th deadline, Campus Media had by no means lived up to its written agreement. The directory will come out later than planned. It will be smaller than planned. The quality of the paper has been reduced. Doubtless it, like its predecessors, will lose money.

The point is that it shouldn't have to. SAC has an obligation to use student money responsibily, and that's certainly *not* what they have done in this case. There is evidence to suggest that SAC had ample opportunity to discover Media's true record of performance — it has even been alleged that SAC was warned on several occasions not to use Media for the directory. SAC, for its part, went into the project with much naivete and astonishingly little business sense.

Where does all this leave the student? "Ripped off"' would be one way to put it. It leaves us feeling just a little more cynical about the possibility of SAC running its operations in a sound and professional manner.

CARTOON WORKSHOP

Watch famous ex-*Varsity* cartoonist **Philip Street** demonstrate techniques of illustrating and cartooning. Bring the kiddies!!!

Nov. 7, 1984. *Varsity* offices, 91 St. George St.

Michael Redner of the Faculty of Music has been acclaimed to the *Varsity* **Board of Directors**. One seat remains—students from **Profacs** (except Engineering and Music) may apply.



LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Albania Again

Last Thursday's issue of *The Varsity* treated readers to several letters from self-proclaimed theoretical marxists defaming the integrity of a *Varsity* article on Albania. I do not want to waste as much space as they did replying to arguments so doctrinaire as to be infantile, but I do feel the need to set the record straight.

Albania *is* an isolated country, by choice and by its own admission. At the whim of its leader, Envers Hoxha, it broke profitable ties with the USSR and Maoist China labelling them "bourgeois, revisionalist and deviationalist." Stalin, the man who caused the death of so many of his people, is Envers Hoxha's greatest hero; Tito is, to quote, that "anti-Marxist Judas, agent of the bourgeoisie and the imperialists at the head of Yugoslavia, the most perfidious and strongest of enemies of our nation." Horse and buggy is still a standard mode of transportation through the main streets of Tirana. People are publicly berated for listening to foreign radio. Every 500 metres along the canal that separates Albania and the Greek Island of Corfu, soldiers with automatic weapons are stationed who, on June 18, 1983, fired on and killed one of the members of the Club Mediterranee for having ventured a little too close to Albanian territory.

And far from being a pure marxist-leninist symbol, Envers Hoxha is, by any account I've read, variously described as "a paranoiac, schizophrenic and megalomaniac." The most striking example of this is the proclaimed "suicide" of Mehmet Shehu in 1981, for 27 years right-hand man to Hoxha and, many say, his personal friend. All of a sudden, Hoxha wrote a book detailing the byzantine twists of the recruitment of Shehu by the CIA while he was in a Paris hospital, Shehu's planned assassination of Hoxha, his breakdown and confession, and final suicide. In the museum of Envers Hoxha in his birthplace of Jirokaster, there are many photographs of the Albanian dictator taken over the years with other powerful Albanian Party members. Most of them are now dead or "missing." Hoxha has denounced them - and their pictures are blotted out with black crayon. Need one say more?

While I have never had the benefit of a visit to Albania (and I somehow don't think I shall ever go there) I do have the benefit of the judgment of analyses of the current Albanian situation in several journals (National Geographic, Paris Match) respected worldwide. If I have erred, my most sincere apologies to *Varsity* readers and the two letter-writers of last Thursday. But if I am wrong, so are a lot of other people around this world. Perhaps to set us straight, those who want to defend Albania could explain themselves rationally instead of issuing close-minded, clicheed platitudes.

James Myers
Trinity I

One Mo Time

Some thoughts on the Albania exhibit at Robarts, and indeed on much of Albanian and Illyrian history:

Icky icky boring boring. Boring icky. Boring boring icky. Icky boring. Icky boring, icky boring, icky boring. BORING, boring, icky. Icky icky icky.

Yours truly,
J.P. Zogu, Jr.
Innis III

Ft. Erie or Bust!!! Just back from a *fabulous* trip, kids. Really. Must do it again sometime. Thanks tonight to Geoff, Not Frankenstein, Karen, Sven, Denyse, Julia & Mike (el pie shmecked gut), David, Alylylylyly, Marg, Anne Louise (mmmm) and those phunky phantoms. Wugga wugga. Boo.

the review

the review

DePalma's Sleazy Obsession

RICK McGINNIS

THERE ARE TWO DIFferent films fighting each other for prominence in Brian DePalma's **Body Double.** Unfortunately, one of them has already been made, and much more skilfully, by Alfred Hitchcock, and the other, if it were allowed to dominate, would make **Body Double** even more of a repulsive curiosity. As it stands, there is already something in **Body Double** to insult almost anyone's sensibilities.

The story is simple and familiar enough. Jake (Craig Wasson) is one of Hollywood's legion of semi-employed actors. He finds himself out on the street one day after discovering his wife with another man. As luck would have it, he meets Sam (Gregg Henry), a fellow actor who gives him the opportunity to house-sit his friend's wierd, palatial home in the Holllywood hills. One of the added benefits, Sam points out, is the beautiful woman who performs an onanistic dance by the windows of a neighbouring mansion, visible through a convenient telescope. Jake's voyeurism becomes obsessive and he takes to following his neighbour about Hollywood's lavish shopping malls, starts a tenuous romance, but is unable to prevent her grisly murder, committed with a high-power drill by a hideously-scarred thief.

Up till this point, **Body Double** resembles nothing more than a made-for-TV movie rejected from the small screen for excess violence and sex. DePalma is still too skilful a director to be discounted off-hand, and his sequences involving Jake's pursuit of Gloria (vapidly played by Deborah Shelton) and her violent murder, give at least *some* indication of talent. Still, the obvious (and admitted) rip-offs from Hitchcock's *Vertigo* and *Rear Window* remind one of Hitchcock's strength, the sense of restraint he instilled in his heroes which generated remarkable tension. Jake and everyone else in **Body Double** have none of this restraint, which perhaps shouldn't even be expected from the bland, uncompelling performances of the cast.

DePalma can't have been unaware of the sleazy underpinnings of his characters, and he lets this tone dominate the last half of the picture. Jake's guilty obsession after the murder (which still can't hold a candle to James Stewart's perverse obsession in *Vertigo*) leads him into LA's pornographic underworld, where he lands a part in a skin flick just to meet porn star Holly Body (Melanie Griffiths). Suddenly, the film goes into overdrive, and turns into what must probably be the best video for Frankie Goes to Hollywood's *Relax* yet seen, complete with an appearance by the band. Jake is transformed into the archetypical low-life, sporting slicked-back hair and leather duds. Yet again, comparisons can't be avoided, and **Body Double**'s excursion into the pornographic inferno pales in comparison with Bob Fosse's *Star 80,* lacking Fosse's unflinching intelligence.



Unfortunately, DePalma squanders even the possibilities of this half of his film, and lurches back into his murder mystery plot, providing a weak and facile ending for what was already a pretty sloppy piece of work. The film ends on a note of highly gratuitous sex and violence, the coup de grace for those who may have even bothered to shelter some hope that DePalma might have had some trick up his sleeve to redeem himself.

watsup

MUSIC

THERE IS NO TRUTH TO the rumour that Peter Worthington wants my job. What does he know about the **Stranglers** anyway.

Pick of the Week is **Renaissance,** Friday, Nov. 2 at the El Mocambo. Annie Haslam's soaring vocals are still the best flight available, **Kate Bush** and **Nina Hagen** notwithstanding. Bush and Hagen may impress in the vocal acrobatics department, but their voices are not cushioned by the splendid classical rock that Haslam's band provides. Also this week, **Jane Siberry** at at the Diamond Club on Nov. 1, and **Shannon** headlines a dance party at the Concert Hall on Nov. 2. Shock rock comes to Toronto as **Frankie Goes to Hollywood** play at the Concert Hall, Nov. 3 and 4. Front row seats for Mary Brown and her scissor-happy crew for that one. Fine local angry young men **Direktiv 17** are at the Rivoli on Nov. 3, and **Messenjah** is at the Copa on Nov. 6.

Music Gallery (1087 Queen St. West) features composer and musician Barry Prophet on *Ring Chamber*, described as a "percussion performance sculpture" made of glass, brass, and wood, which is hexagonal in shape and twelve feet high. Performances are at 9 p.m. on Nov. 3 and 4; only $4 to get in.

Rohinton Medhora

ART

AS FOR WHAT'S UP IN art: If those performances at the fronts of lecture-halls or that other one reviewed on your final report are getting to you, go to an *ART PERFORMANCE.*

A-Space gallery, at 204 Spadina Ave., is running two performance pieces from Nov. 1st to Nov. 3rd. "The Untold Memories of the Mours Mours" uses ethnic music, narration, and song to explore "the evocative possibilities of voice and sound." **Transmythe,** a group from Quebec, does a collaborative piece "inspired by the traditions and music of native peoples in the Americas, Africa and Asia. Their work revolves around the need to rediscover the simplest, most authentic sources of human crative expression and to communicate a feeling of urgency that these cultures, to which we look for inspiration, are endangered." And you can't quarrel with that.

If you prefer your art on a wall, a new exhibit at the **Harbourfront** gallery on Queen's Quay looks interesting. "Content Under Pressure" ("social reflection and the artist") includes work by John Broere, Anton Van Dalen, Terry Fox (presumably the one and only?), and Rick Dottruff. It runs until Dec. 2nd.

Robyn-Marie Butt

MUSIC

THIS WEEK IS ANOTHER busy week on the music scene. Today at noon at the Church of the Holy Trinity (Eaton Centre) cellist **Coenraad Bloemendal** and pianist **Valerie Tryon** perform works by French composers. The concert is free. Also free today, at 2:10 in Walter Hall there is a concert of works by student composers.

On Saturday at 8 p.m. in Walter Hall, organist **John Tuttle** joins the U of T Chamber Orchestra in works by Handel, Mozart and Brahms. At 8 p.m. at the St. Lawrence Centre Town Hall, coloratura soprano **Ilsedora Wagner** will be premiering Robert Feuerstein's 'Songs of the North'.

On Sunday at 3 p.m. at the Conservatory, **John Tuttle** directs the Concert-singers in works by Vaughan-Williams, Brahms and Faure. At 8 p.m. in the Great Hall, cellist **Ofra Harnoy** is in concert with clarinetist **Joaquin Valdepenas** and pianist **William Aide.** At 2 p.m. at Roy Thompson Hall, **Marilyn Horne** sings works by Debussy, Handel and others.

On Monday at 8 p.m. at the Royal Conservatory, **Julianne Baird** gives another lecture demonstration on Baroque vocal technique. This concert is entitled Mozart: Cadenza Ornamentation. At 8:30 at Roy Thomson, the **Stockholm Philharmonic Orchestra** performs works by Shostakovich, Dvorak and Lidholm.

On Tuesday at 8 p.m. on **Ross.** At 7 p.m. in the Common Room at the Edward Johnson Building, **Julianne Baird** gives a free lecture on "Singing with Style In the Late Baroque." On Wednesday at the Conservatory, lutist **Richard Kolb** gives a free concert at 12:15 p.m.

And that's all for this week folks, though I do have a special request to make. I know there are many classical critics out there just dying for an opportunity to try their hand at writing for the *Varsity*. Well, we need writers, so do give us a call sooner, not later.

Kate Lyon

DANCE

IS EVERYBODY HAPPY? You should be, with the variety of dance in Toronto this week!

On November 1-4, the **Paula Ross Dance Company** will be performing at the Winchester Street Theatre at 8 p.m. This dance troupe from Vancouver will be presenting a mixed programme of modern dance.

The more traditional **Ballet Oremus,** a medieval dance company will be performing with a Baroque orchestra and choir on November 3 at 8 p.m. The performance will take place at the Premiere Dance Theatre, Harbourfront.

For the more exotic taste, **Menaka Thakkar** will appear on November 4th at the Premiere Dance Theatre. A Toronto based East Indian dancer, Menaka presents Dances of the East.

Janet Millar

THEATRE

WOULD YOU BELIEVE A one-man **King Lear?** Adapted *and* performed by Bill Kischuck, and playing in the Council Chambers of St. Mike's Alumni Hall today through Sunday, with a midnight show on Saturday? Bill apparently plays a number of characters from Will's masterpiece. Is Bill serious? Is Bill sane? Go and find out. Tickets are only $2, and the Hall is located at 121 St. Joseph St.; showtime is 8 p.m.

I'm not sure if I believe that the Leah Posluns Theatre's **Jacques Brel is Alive and Well and Living in Paris** will be a genuine "theatrical celebration, a rainbow of emotion, a crystal of clear vision." But we are dealing here with the "First Official Theatre of the City of North York" (according to Mel Lastman), so maybe this tribute to the French cafe and theatre star, created by Eric Blau, will be almost something. If not, there's always the "tea and coffee in china cups, in the finest British Theatre Tradition" to look forward to during intermission. The show runs through Nov. 11. 630-6752.

The Theatre Centre continues its **R&D: A Festival of New Works,** with **Lightspeed,** which traces "the relationship of two human factors as it accelerates to the speed of light in an odyssey of theatre, dance and music." Right. That starts on Nov. 2. Also starting on that day is a double bill, featuring **Misfit,** written and performed by David MacLean, and **Crime: The Stuff That Dreams Are Made Of,** a live performance piece by Richard Nigro. There's always something disturbingly alternative happening at the Theatre Centre. 927-8998.

The Chameleon Players are mounting James Goldman's **The Lion in Winter** at the Pauline McGibbon Cultural Centre. The play tells of Henry II's dilemma as to which of his three sons should get his crown. There'll be intrigue galore, and maybe some gratuitous sex and violence, if all goes well. It runs through Sat., Nov. 10, and reservations can be made by calling 863-6411.

Colin Taylor

FILM

"What shall I call this happy madness?"

— Mr. Frank Sinatra

Wee watsup this week. Extremely wee.

Of particular interest as America inches ever toward election time is the — no, really — the Ronald Reagan film festival, being held at the Innis Town Hall this weekend. The program consists of 3 double-bills, offering an adequate sampler of the prez' previous career. Tomorrow at 7:30: **Shadow on the Wall,** followed by **Bectime for Bonzo.** Separate films are two dollars; the series costs ten of them.

Cineforum is presenting D.W. Griffith's seminal beyond-belief **Birth of a Nation,** on Friday and Saturday at 9:30 p.m. Should you wish an introduction to this golden oldie, drop by at 8:00. Admission is $5; address is 736 Bathurst St.

Some kind of warm October gladness...

— Ditto

Cynthia Macdonald

King Lear and Beyond

ROBERT ARMSTRONG

WHAT? A ONE-MAN **King Lear?** With *all* the characters? It seems more like an open invitation for schizophrenia than theatre. And when one realizes that the play is adapted, directed and performed by the same person, Bill Kischuck, one has a vision of an incestuous relationship between Lear and Cordelia. Fortunately, the show generally avoids these obvious traps, falling at times into lesser ones instead.

First of all, this is not the **King Lear** we were taught in high school and beyond. Kischuck has done an admirable job of linking together Shakespeare's imagery and finding ironic answers to the obvious questions. When Lear, sitting on his throne as if it were a rocking chair, asks his daughters who loves him the most, it is poor Tom who replies: for Goneril, "Obidicut of lust," for Regan, "Modo of murder", and for Cordelia, "Hobbididence, prince of dumbness."

The acting and characterizations are strikingly physical, although sometimes the connection between the action and scene or character is a little vague. But at other times, notably with Edmund, Gloucester and the Fool, the physical work is simple and effective enough to allow Kischuck to flow from character to character without losing pace or the audience. Only occasionally does he fall into the neck-wrenching schizophrenia of playing multiple characters.

The opening scenes of the adaptation are an obvious attempt to hit upon the play's major themes, and as a result, transitions between them tend to be abrupt. But as the show progresses, transitions become less discernable, and the risk of losing the audience increases. A prior knowledge of **King Lear** is a definite asset, but not so much for following the show as for seeing the beauty of the adaptation. Also at the centre of the show, both Kischuck and the audience begin to be overwhelmed by the sheer density of the material, and the show lags. Yet one cannot help but admire the audacity of the project.

This is not a show for those who prefer Hart House productions of Shakespeare, and believe that classics should be treated with kid gloves. But Kischuck has not lost sight of what he is attempting to do, and so anyone seeking an innovative slant to theatre in general should find this production worth seeing.

TRAVEL CUTS
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TORONTO

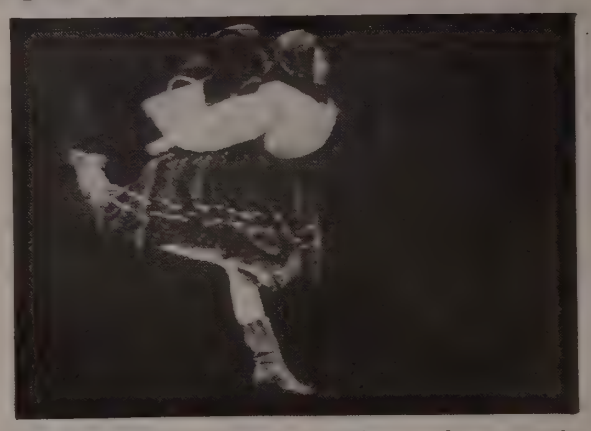
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Cossack Dances

JANET MILLAR



THE CHEREMOSH IS A river in the Ukraine. It is also the name of a Ukrainian dance ensemble based in Edmonton. The **Cheremosh Ukrainian Dance Ensemble** is celebrating its 15th year of entertaining audiences throughout North America with a rich variety of Ukrainian dance, music and culture.

Cheremosh came to Toronto for three shows at the Ryerson Theatre on October 26 and 27. Under the artistic direction of Rick Wacko, a Cheremosh alumni, **Cheremosh** is seeking to become Canada's Ukrainian Dance group. The performances of pieces such as *Free Lands, Baba Goes to Market* and *Zaporozhian Cossacks,* made great strides toward accomplishing this ideal.

Free Lands was a tribute to the early Ukrainian immigrants arriving in Canada. The component parts of this piece depicted the pioneering lifestyle and hardships experienced by the early settlers, from harvesting the new land to celebrating in the abundance of produce. Although designed to portray the Ukrainian Canadians in particular, the scenes portrayed were familiar scenes of early Canadian life. **Cheremosh** explored the actions of two Ukrainian Canadians, Slavko and Metko, in their attempt to control their first ox. Sections such as the tug of war to get the ox to move, bucking, and many other antics amused the audience, passing age and racial distinctions.

If this didn't appeal to the audience, there was *Baba Goes to Market.* Poor Baba was a woman with a heavy basket on her back. All was fine until a man emerged in the basket and spurred Baba on to exhausting leaps and runs. In actual fact, Baba was just a dummy. The dummy and basket formed a costume around the young dancer's middle, worn as one might wear a barrel. Once the audience had discovered this relationship the dancer capitalized on his audience's attention by tantalizingly tugging at Baba's skirts and tipping the basket.

For the thrill seekers there was *Zaporozhian Cossacks.* Based on the Cossacks' angry reply to the Turkish Sultan's request for surrender, the piece depicted the historical high spirits and energy associated with the Cossacks. The Cossacks leaped, sommersaulted and spun their supremacy and ability, with enough zeal and pizazz to demonstrate the love of dance common to this ethnic region.

The mixed programme presented by **Chermosh** rivalled that of many other folk dance groups. However, it has obviously taken great steps to provide Canada with appealing and accessible Ukrainian Dance, and to a large extent, has been very successful.

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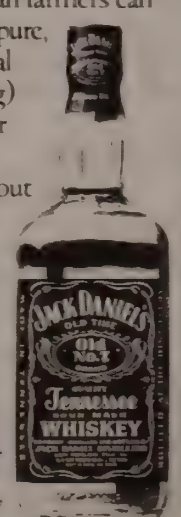


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SPORTS

Blues Notes

Athletes of the Week

Hockey's Glen Murphy and Cross Country's Karen Dunstan were named U of T's athletes of the week Monday. Murphy notched a hat-trick against RMC and picked up 6 assists over the Blues' 3 game road trip last weekend. The rookie is a former Toronto Marlie. Dunstan ran an outstanding race for the Blues last weekend at the Ontario finals. Her third place finish helped qualify Toronto for the CIAUs this weekend. Dunstan, a Vic frosh, only started running cross country last summer.

Blues wind up with a tie and a win

The Hockey Blues ended a successful weekend road trip with a tie against Clarkson College and a close win against the Royal Military College. In Potsdam, N.Y., Blues goaler Kevin Hamlin played an outstanding game and forced a strong Clarkson team to play catch-up hockey. While Hamlin held the American college to 4 goals, Blues defenceman Mike Millotte notched 2 goals and Phil Drouillard and Don McLaughlin picked up singles. With their road trip winding down, the Blues faced a more rested RMC and barely escaped with a 5-4 win. Glen Murphy led the Blue and White with a hat-trick. Dave Bullocks added a single and Brad Andrews notched the game winner.

China-Taipei in basketball tourney

The prestigious U of T women's basketball tourney this year features the visiting Chinese-Taipei team as a draw card. The 8 team tourney has defending OWIAA champs, U of T, ranked number 1 and the Chinese-Taipei number 3. The action gets underway November 9th and continues through November 11. The U of T squad has returned to the courts with their championship talent intact and has also added strength under the boards with the return of top rebounder and league all star Pat Melville. The opening night of the tourney pits the Chinese-Taipei team against McGill at 6 p.m. and the Blues against McMaster at 8 p.m. Number 2 ranked Winnipeg, Concordia, Bishop's and York are also participating.

Waterpolo nipped in 2 week-enders

The York waterpolo tourney last weekend saw the Blues still struggling at mid-season. The Blues got off to a slow start, falling 10-6 to York, but pulled together by the second half to outscore the Yeomen 4-3. But with the game decided in the first half, the Blues could only build on this as they headed into a game against Western. Strong defense was the key in the second game as Western edged Toronto 3-2 into the fourth quarter until Western let loose with 5 goals to Toronto's 1. In spite of the 8-3 loss, Blues coach Shawn Laari was full of praise: "This was some of the best polo I've seen all season." He said that honourable mention must go to Andy Mayes who scored all of U of T's 3 goals. The team competes in the Challenge Cup this weekend at McMaster.

Lowe in Limbo awaiting CIAU ruling on eligibility

By GLENN MARTIN

Is ignorance a more legitimate defense in sport than in the courts? The U of T Blues hockey club hopes so, because the fate of star forward Darren Lowe hangs in the balance.

After competing for Canada at the Sarajevo Winter Olympics, Lowe, 24, played 8 games for the Pittsburgh Penguins at the end of last season. Though he never signed a professional contract, Lowe unwittingly disqualified himself for the 1984-85 college hockey season in his first NHL shift.

As a frustrated Lowe cools his heels, U of T's athletic department awaits a verdict on their formal appeal to the Canadian Intercollegiate Athletic Union. The appeal outlines the many extenuationg circumstances of Lowe's case.

Firstly, Lowe was not aware of the implications of his NHL trial.

"The man thought, not having signed a pro contract, that he was still eligible to play college hockey, but he wasn't," explained Blues coach Tom Watt. Admits Lowe, "I wasn't really sure what the rules were."

Watt points out that the NHL, the Canadian Olympic team, and the Canadian Amateur Hockey Association all classify Lowe as an amateur.

"Darren's considered an amateur by three major groups in this country, and it would seem a shame if the CIAU stood alone and said the man is not eligible to play college hockey."

And if that fails to melt the hearts of the CIAU Eligibility Committee's members, Watt hopes Lowe's service to his country's national team, which he plans to rejoin if he can't play for the Blues, will count for something.

"Darren has made a serious commitment to amateur hockey in this country," said Watt. "It would seem ironic that, having made that commitment, he would be ruled ineligible."

There have been several similar cases in which college players had to sit out a year after a professional experience, but Lowe points out most "were professionals for a whole year, whereas I only participated in eight games."

Watt believes the uniqueness of Lowe's case makes it worthy of special consideration.

"I don't think there has ever been a case of a man who was still eligible for the Olympics team and has never signed a pro contract who has been ruled ineligible."

One of the saddest aspects of the matter is that Lowe's stint with the Penguins was no where being worth the hassles it is causing now.



Star forward for the Blues, Darren Lowe, is recognized as an amateur by the NHL, the Olympic team, and the CAHA, but not by the CIAU.

"I've had my whirl with pro hockey. It didn't work out very well," said Lowe, resigned to the reality that he's not quite NHL material. He managed 1 goal and 2 assists with Pittsburgh.

At the college level, however, Lowe is valuable goods, even to a defending CIAU champion Blues club that is 3-0. The fourth year physical education student continues to practise with the team.

"I'm taking the practice more like my game," said Lowe. "I go to all the games because I like to be part of the team, but it's frustrating having to sit in the stands and watch."

Watt is optimistic Lowe will soon be doing more than watching.

"I think we have a very good case. We'd like to think reason will prevail here."

Volleyball Blues rise to Challenge Cup

The Varsity Blues Men's Volleyball team won the pre-season East-West Challenge Tournament with impressive wins over Waterloo and York.

The Challenge tourney, held Sunday at Western, featured the four strongest teams in the OUAA.

In the preliminary round, U of T came up against a powerful Waterloo squad that won the OUAA championships last year. They had 10 returning players but U of T prevailed after losing a tight 13-15 game. The Blues came back 15-11, 15-5, 15-11.

Waterloo advanced to the consolation match and beat Western while U of T went up against York in the final.

York took two games off of U of T but the Blues rebounded 16-14, 15-6, 15-11.

The victory extends the Blues' perfect record and should get U of T ranked in the top 5 of the CIAU. The Blues get a rematch with York in their first regular season game November 6th on Yeoman turf.

Toronto Star columnist and ex *Varsity* hack

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will be at the *Varsity*
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INTRAMURAL ROUNDUP

Field Hockey: Rehab ties SMC, again

In their second matchup of the regular season, Rehab Kneeknockers once more played SMC to a scoreless tie in Div. I Field Hockey. Despite scoring opportunities on both sides, strong defences kept most of the play at mid-field. Still, no hard feelings have entered the rivalry; when asked to point out starring players, both captains said, "We're all amazing!" Fittingly, the teams will again square off in the playoffs this week, having finished dead even at 12 in the final points standing.

In the other playoff matchup, first place Erindale Hustlers play Pharmacy/Meds Docs 'n Drugs. In last week's regular season game, Pharm/Meds, led by kicking back Donna Gray, salvaged a scoreless tie despite having only 7 players for the second half. With the fact that Erindale's only two victories came against Rehab and SMC, look for Docs 'n Drugs to cook up a possible upset.

Undefeated SMC flags down Skule

Cathy Driscoll scored two touchdowns to lead SMC on a 19-0 romp over Skule in Div. A flag football. Dawn Dowling and Mary Ann Quilty also turned in notable performances for St. Mike's. The Skule coach could only comment, "We had a game plan that worked, but had some bad breaks." SMC finished atop Div. A with 18 points while Skule, Rehab Destroyers and Scarborough Raiders finished deadlocked at 14 points as playoffs begin this week.

Law takes Wycliffe to make playoffs

In a must-win game for Law Mowers, Steve Smith tallied the winning goal for a 2-1 win over Wycliffe in men's Div. IV soccer. In what was a fast-moving, aggressive game, Bob Seymour for Wycliffe and Gord Chambers for Law traded goals before Smith broke the deadlock that Wycliffe's goalie Eugene Zee had imposed with his fine stops throughout the game. Wycliffe's coach said later, "The guys played their best ... maybe next season."

PHE downs Erindale for title

The undefeated PHE Water Rats continued their unbeaten string wihth an 8-7 win over the Erindale Rubber Ducks to win the women's Innertube Water Polo championship. Quoth PHE captain Lorrie Pratt, "Rats like Ducks ... real tasty..."

By CATHY EYOTT and MIKE ZYRD

TEAM of the WEEK



S.G.S Barbarians are undefeated in regular season action in Division 1 men's football.

VARSITY

VOL. 105 ISSUE NO. 17 MONDAY NOVEMBER 5 1984



Get a "charge" out of the Review. It all starts on p.9.

Political Science Students take on their department

BY DAVE HILEMAN

The Union of Political Science Students are mounting a campaign against the Political Science Department,and is demanding student parity on Department committees.

The UPSS' demands for parity were presented to Department Chairman Stefan Dupre on Friday in the wake of a controversial decision by the department on admission to 400-series courses.

At a Curriculum Committee meeting last week, the department decided to limit enrolment in 400-series course, while allowing individual instructors to set guidelines and to screen applicants to their respective courses. The department has decided to drop its requirement that Political Science majors complete a 400-series course, and to offer limited guarantees to specialists and joint specialists that they would be admitted to the course of their choice.



Stefan Dupre

The Department has had difficulties this fall meeting student demand for certain courses, and considerable friction has developed between the Department and UPSS. Earlier in the year, both parties agreed that balloting was necessary and the department began to investigate means of organizing and implementing a balloting procedure.

UPSS is unhappy with the result. The union had proposed that a student's marks, Grade Point Average, and the permission of the instructor not be used as the criteria for admission into courses. It favours a first-come, first serve approach.

UPSS is opposed to limiting the enrolment in courses. Lise Betteridge, a UPSS Executive member, argued that it is more important to get students into the courses they choose.

UPSS has also asked for broader guarantees regarding course selections.

In leaving admission guidelines up to the discretion of the individual instructor, the Department is "ignoring the student's principal position," according to Eric Stackhouse of UPSS.

Professor Orwin, who chaired the committee responsible for the report says that the problem was a pragmatic one of "mat-

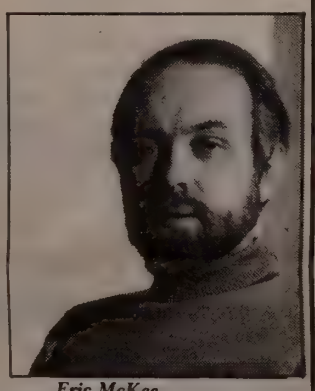
Continued on P.8

No hope left for U of T Film Society

By COLIN GRAY

It appears that there will be no more films, and no money back, for last year's members of the U of T Film Society.

Last year, these students paid $17.50 for the chance to attend all of the movies screened by the society. As a result of the society's early closing, members were shown 15 fewer movies than originally planned.



Eric McKee

Daniel Prokop, who was secretary-treasurer of the film club, decided to stop showing the films "when it became obvious that the bank balance would run dry" if he kept going. His plan for placating those who felt cheated by the society was to re-open this year, and provide free admission to last year's members.

Unfortunately for those people, an examination of this year's product, and the cost of delivering it, has convinced Prokop that the idea is simply not feasible; "We would lose money from day one!"

After the society closed last spring, the University Ombudsman received many calls from students trying to find out why the films were no longer running, and what their options were for getting their money back. As a result of this pressure, the Ombudsman put Prokop in touch with *The Varsity*, and he made public his plans for this year. However, despite his good intentions, these plans have fallen through.

There seems to be no further recourse for last year's members. Despite the fact that the society bore the University name, and used University facilities, there is no other administration involvement in this affair. The Film Society was just one of a great number of groups that applied to the University for the right to use its name and facilities.

As the Assistant Vice-President of Student Affairs Eric McKee points out, the society received recognition as a valid club, and nothing more. This recognition "implies no legal responsibility (on the part of the University) whatsoever."

McKee's Administrative Assistant, Michael Dafoe acknowledges that the system here has not seemed to have worked to the students' advantage. The problem, he says, is that his office has "never before run into something of this kind." It seems that there are very few clubs on campus that handle the amount of students' money that the Film Society did, and so the question of clubs mismanaging this money has never come up.

Liz Hoffman, the Ombudsman agrees that there seems to be a problem. "As of right now", she said, "I don't know who should be taking responsibility, but somebody should." She is quick, however, to defend the position taken by McKee and Dafoe. Students are understandably leery of administration involvement in the affairs of their clubs, and so cursory examination and recognition was the best the University could do. "This," said she, "is the happy medium we arrived at."

Hoffman is equally quick to agree though, that several students have been

Continued on P.8

"Joke" just got out of hand

'Racist' posters to be taken down

By DENISE TANNENBAUM

Two students' councils have withdrawn a poster advertising a contest after students across the campus protested the poster's racist portrayal of a black man.

The poster, depicting a black man with a cigarette saying "I don't win and I is gonna eat your face" and "Contest? Watchoo talkin' 'bout?" advertised a contest for a joint Winterfest carnival between St. Michael's and Victoria Colleges.

The Victoria students' council (VUSAC) immediately rejected the posters, designed by members of the Winterfest committee John Disabastiano and Michael Worlgar. They were put up at St. Michael's College.

Two St. Mike's students, Greg Donaghy and Mako Watanabee, sent a petition to the St. Mike's student council (SMCSU) asking them to remove the poster. They were told it would be removed more than two weeks ago, said Sean Meagher, St. Mike's Students' Administrative Council (SAC) representative.

However as recently as last Friday a student brought the poster from St. Mike's to the SAC office to complain.

Apparently John Canning, President of SMCSU, didn't know about the posters, and as soon as he did he ordered them taken down, explained SAC president Bob Jones.

Canning reported that there was a great outcry against the poster and that he shared the protesters' concern with its poor taste.

"The great reaction and stern disapproval emphasizes our (St. Mike's students') belief in justice for all, Christianity and charity," explained Canning.



The Poster

Canning called the incident a rather unfortunate episode, a result of poor judgment exercised by the Winterfest Committee.

"We didn't think they'd raise the uproar that they did," explained Chris Thompson, head of St. Mike's Winterfest Committee.

"I think it was meant as a joke and just got out of hand," said Anne Pyke, VUSAC President.

When Victoria College's Scarlet and Gold Commission saw the posters, they decided they could not put them up because they felt that the "jive lingo" would upset people.

"Not only is the poster racist," continued Pyke, "but it has nothing to do with Winterfest."

President of the Scarlet and Gold Commission, Andrea Hicks, called St. Mike's, told them they couldn't put up the posters and said they'd prefer if St. Mike's didn't put theirs up either.

Anne Pyke then called the Afro-Caribbean Student Union to tell them that the poster was a terrible mistake. Pyke said that they told her they appreciated being called, and that these incidents happen often.

"We badly need an organization that can handle this type of incident," said SAC President Bob Jones.

"A Race Relations Committee could shed some light on the larger University body which would otherwise have no direction. The Committee would be an educational body that could find the issues and explain to different groups why certain issues are sensitive."

Jones currently has a proposal to form the Race Relations Committee of SAC, but admits "We're definitely having difficulty" getting the project off the ground. SAC has twice tried to hold meetings with the various campus ethnic groups but the response has been disappointing, said Jones, due to "poor communication."

Ride-A-Thon Success Leaves SAC Stables back in the saddle

By DENISE SCOTT

Last week's ride-a-thon to raise money for U of T's ailing horse stables has trotted in $2,500 in pledges.

Stable committee chair, Dave Roghosian, was very encouraged by the response. "We had hoped (the ride) would raise $1000."

The Students' Administrative Council (SAC) Stable Committee and the stable management are hoping to "Save the Horses," and will use the ride-a-thon money to help offset last year's $9000 deficit.

The committee, says Boghosian, is dedicated to doing all that it can to save the horses for future generations of U of T riding enthusiasts. Unfortunately, not enough students on the main campus are aware of the problems that plague the stables, he said. Only 15 pledges were received for the ride-a-thon from the downtown campus. The rest came from Scarborough College students and non-students that use the facilities.

Boghosian admits that "fund-raising is only a quick fix and that investment is needed if we're ever going to break even." But according to SAC President, Bob Jones, when the money runs out, so will the time for the stables and those trying to save them.

SAC decided earlier this year to close the stables in December because they had lost money each year for several years. SAC Vice-President Linda Quirk said at the time, however, that the decision to close the stables could be reversed if conditions improve before December.

Meanwhile, the horses must eat, and the price of hay is rising. Do you know anyone who wants to buy a horse for Christmas?

It may become a question of horse versus turkey.

HartHouse

MON. NOV. 5	FILMS BY AND ABOUT WOMEN-Last showing in art film series: "THE LIFE AND DEATH OF FIRDA KAHLO" — Mexico's most famous woman painter. Noon and a 7 p.m. screening in the Meeting Room.
MON. NOV. 5	GRADUATE COMMITTEE sponsors the INVESTMENT + GROUP discussing "Options". Meet in the North Dining Room at 7 p.m.
MON. NOV. 5 - NOV. 9	GALLERY CLUB'S "SEAFOOD FESTIVAL"- a repeat of last season's popular event featuring a great selection of seafood items. Reservations 978-2445.
TUES. NOV. 6	ATTENTION FINNISH EXCHANGE APPLICANTS-completed application forms and essays must be returned to the Hart House Programme Office not later than 5 p.m.
TUES. NOV.6	CAMERA CLUB'S SLIDE PRESENTATION AND DISCUSSION SERIES- "SLIDE ESSAYS" with Mrs. Margaret MacGregor. Noon — one in th Camera Clubroom.
WED. NOV. 7	RIFLE CLUB-TEAM TRYOUTS-take a shot, 4 p.m. in the Range. Also at 4p.m. Friday, Nov. 9.
WED. NOV.7	"JAZZ PLUS"-"THE KINGS OF SMING" entertain from 8 p.m. on in the Arbour Room Pub ("HARTBEAT"). All U of T students welcome to take a study break.
WED. NOV. 7	HART HOUSE VESPERS offered by the Chapel Committee held every Wednesday from 5:30 - 6:00 p.m. in the Chapel. All Welcome.
WED. NOV. 7	INFORMAL DEBATE — Resolved that: "A REGULAR CONSTITUTIONAL IS GOOD FOR THE SYSTEM". All those interested in honing their debating skills are encouraged to partcipate. 8 p.m. Bickersteth Room, 3rd floor.
PRE BOOK NOW NOV.7	CRAFTS—CALLIGRAPHY—SECOND SESSION DUE TO POPULAR DEMAND—Limited to 15 students. Wednesday evening sessions with Susan Wintrop are scheduled Nov. 7 to Dec. 5. 7 p.m. CRAFTS ROOM. Learn basic letter shapes in italic script plus an evening on the art of manuscript illumination. Fee: $15—available in the Programme Office, weekdays (10-5).

ATTENTION WINE TASTERS – PREBOOK A SEAT FOR THE GALLERY CLUB'S WINE SEMINAR SERIES, THURSDAY EVENINGS – November 8, November 15, December 6. 8:00 p.m. Discover "whites," sparkling wines and vintage ports. Series Tickets $50. Tickets are limited so purchase early at the programme Office weekdays, 10-5.

THURS. NOV. 8	MUSIC AT HART HOUSE— CHAMBER SERIES features CJRT ORCHESTRA SOLOISTS: James MacDonald, horn, Kathleen Solose, piano offer music of Beethoven, Schumann, Weterkamp and Jacobs. 8 p.m. Music room. FREE admission (no tickets).
THURS. NOV. 8	DEBATE— "Resolved that a Secular Education is Religious." Honorary visitor is Richard Vander Vennen, Institute for Christian Studies. 8 p.m. Debates Room.
FRI. NOV. 9	RIFLE CLUB— TEAM TRYOUTS begin at 4 p.m. in the Range.
MON. NOV. 12	FILM BOARD — OPEN SCREENING looking for all those students at U of T working on experimental films to drop in at 7:30 p.m. and show your work. Music Room.
TUES. NOV. 13	CAMERA CLUB-SLIDE PRESENTATION AND DISCUSSION SERIES last event of the fall programme presents Mr. Ed Parsons' show "Nature" Noon to one p.m. Camera Club Room.
TUES. NOV. 13	INFORMAL DEBATE — Resolved that "POLITICS IS THE OPIATE OF THE PEOPLE." Have you secretly desired to be a great debater — join the experts who are willing to share their vast debating experiences. Meet 8 p.m. Bickersteth Room.
WED. NOV. 14	JAZZ PLUS — Bring your friends to this final Wednesday night performance held at the "Heart Beat" Pub. Line up forms in the Arbor Room by 8 p.m.
WED. NOV. 14	GRADUATE COMMITTEE DINNER SERIES guest speaker Mr. Alan Eagleson, Executive Member of the NHL Players Associatioin topic is "International Hockey Matters and Canada Cup '84". Tickets $26.50 at the Programme Office, 10 - 5 weekdays. Note: Reception at 6 p.m. and dinner in South Dining Room following.
WED. NOV. 14	FORMAL DEBATE — "RESOLVED THAT ISRAEL IS A BURDEN TO THE WEST" — Honorary Speaker is Mr. Jonathan Kessler, American-Israel Public Affairs Committee. 8 p.m. Debates Room. Please present U of T student card at door.
THURS. NOV. 15	ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE", EAST GALLERY: MARY CATHERINE NEWCOMB "SCULPTURE". Artists will be present on Nov. 15 from noon - 2 p.m. and Nov. 7 from 3 - 5 p.m. Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.
MON. NOV. 19	RIFLE CLUB — "MUNCHIE SHOOT" (25 cent entry fee) 4 p.m. in the Range and Winners celebrate in the Arbor Room.
WED. NOV. 21	FILM ART — MUSEUM WITHOUT WALLS SERIES sponsored by the Art Committee., Two films of art and nature in harmony: one musical, one visual entitled "Music for a Wilderness Lake" and "Christo's Running-Fence Project." 8 p.m. Music Room. All students welcome.
WED. NOV. 21	AMATEUR RADIO OPEN MEETING. The evening programme covers "Making it in Dx Contesting. Guest Speakers: Mr. Bob Nash VE3KZ. 7:30 p.m. Use East Landing stairs to third floor South Sitting Room.
THURS. NOV. 22	ART CURATOR OF HART HOUSE OFFERS A SPECIAL TOUR OF THE HART HOUSE ART COLLECTION the finest private collection of Canadian Art in the Country. Tour begins in the MAP ROOM (just right of the Hall Porter's desk as you enter the main door) at noon.
SUN. NOV. 25	SUNDAY AFTERNOON CONCERT stars "THE TORONTO CONCORT" — Canada's foremost early music ensemble. 3 p.m. Great Hall. Two tickets per U of T student upon presentation of student card available two weeks prior to performance at Porter's Desk.
MON. NOV. 26	INVESTMENT GROUP sponsored by the GRADUATE COMMITTEE continues with its discussions. Topic of the evening "Commodities." Meet 7 p.m. in the 3rd floor South Sitting room and show your U of T student card.

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UBC Students Ask For Cyanide Pills

"It's Disarmament Or Nothing"

VANCOUVER — They want to die quickly, rather than endure the slow rot of the aftermath of a nuclear blast.

Students at the University of British Columbia are passing a petition which will ask the student Health Service to stock cyanide for students who want it in the event of a nuclear war.

UBC Students for Peace and Mutual Disarmament are circulating the petition calling for a referendum on whether "students will have the choice of a quick, painless death reather than the slow, inevitable death in a world destroyed."

The student society requires 500 signatures from a group before they hold a referendum. Ten per cent of students must vote yes in the referendum for a vote to pass. SPMD member Mark Fettes said the group wants the vote at the same time as the mid-November Canadian Federation of Students membership vote.

"The intent is to make students realize the gravity of the issue and think of alternatives to cyanide pills. Basically it's disarmament or cyanide," said Fettes.

Brown University in Rhode Island sponsored a similar referendum in which 95 per cent of students voted and the vote passed, Fettes said, adding the event made headlines in the U.S. and Europe.

But Fettes said if the vote passes it is not necessarily binding because health services can refuse the AMS request, as they did at Brown. "The (Brown University) health services said 'No way — are you nuts?'," Fettes said.

The petition cites a recent Massachussetts Institute of Technology study estimating at least 14 million Canadians will be killed outright in a nuclear exchange. The study added, "the deployment of a new generation of counter-force, war fighting, nuclear weapons and the militarization of outer space increases the likelihood of nuclear war through accident or design."

The Swedish Royal Academy of Science, says the petition, estimates Vacouver is targeted by at least three Soviet nuclear warheads.

Students Feel The Pinch

REGINA (CUP) Three financially strapped universities faced with the threat of further underfunding next year are asking students and professors to bear the brunt of the cuts.

At the University of Regina, students will feel the pinch this January, and it won't be from overspending at Christmas.

The university's board of governors recently announced a 9.3 per cent increase in tuition fees for full-time students, less than six months after it raised fees by 19.6 per cent. Students are now being asked to pay a total of 28.9 per cent more money than last year.

At the University of B.C., the administration fears the Social Credit government will decrease university funding by five per cent. Administrators have warned that such a move could mean elimination of programs, possibly a whole faculty, and the continuation of a freeze in university faculty and staff salaries.

Dalhousie University, at the other end of the country, has launched a five-year fundraising drive to shave off the institution's $25 million debt. Although the campaign is geared towards attracting money from the private sector, students are also being asked to contribute.

In return for a guarantee from the administration that tuition fees will not exceed the annual cost-of-living increase, Dalhousie's student council has come up with a proposal to increase student union fees by $15 with the extra money going towards the campaign. Students will likely vote in a referendum to give $750,000 to the university.

Both U of R and UBC administrators say they are becoming increasingly worried about the desperate situation facing their universities.

"We do not have sufficient funding, in total, to cover our operating costs," said Teal Lowery, U of R associate vice-president.

The university is grappling with a potential deficit of $750,000 this year, in addition to the $2 million deficit carried over from last year.

"This action, in part, is to hopefully offset some of that potential deficit. It's not going to eliminate it," Lowery said.

The increase will mean an extra $400,000 for the university. The board of governors has already cut 60 off-campus courses this fall in a cost-saving effort and Lowery says they will have to trim some of the university's operating costs if the U of R cannot come up with the money.

UBC administration president George Pedersen must deal with a $1 million shortfall this year and a considerable drop in the university's contingency fund. Because 33 per cent fewer students who applied to UBC failed to show up, Pedersen says the contingency fund has all but dried up and administration must start making cuts.

"We haven't quite addressed the deficit. We may have to cut back on the budget allocation to retrieve funds, but no decisions have been made," he said.

"Perhaps we don't need as many instructors now that the numbers (of students) have dropped, but we don't know that yet."

Dalhousie University administrators still have a long way to go to reach their goal of $25 million, although they have already raised $4.6 million from private foundations and corporations, including $432,000 from the board of governors.

Dalhousie's debt has been rising since enrolment surged in the past two decades. Terry Donahoe, Nova Scotia education minister, said the government will not continue pumping more money into the university.

"I believe that simply giving the universities more money is not the solution to our problems. The solution must be found not only in increased revenues, but in the proper management of resources," he said. The fund raising drive was kicked off Oct. 13.

Youth Challenges P.Q.

By RODGER MADDEN
The McGill Daily

MONTREAL — It's time for more than vague promises of youth employment in Quebec. Voters will have a real alternative to the ruling Parti Quebecois in the upcoming byelection in the Montreal riding of St. Jacques.

Le Regroupment Autonome des Jeunes (R.A.J.) with its leader Patrice Legendre as candidate is running on a platform similar to the one the Parti Quebecois used in 1981.

The P.Q. platform in 1981 promised an improved social welfare system and a job creation programme for those under 30. But according to Legendre, they quickly abandoned those promises.

And R.A.J. has decided to challenge them.

Formed just a year ago by several Quebec youth groups who originally supported the P.Q., R.A.J. is a reaction to the failures of the P.Q. government to keep their promises.

Up to now, R.A.J. has organized demonstrations as a tactic to protest P.Q. policies, and on May 23 occupied the Montreal Social Services Centre. R.A.J. has now decided to do more than protest. They see the St. Jacques by-election as the first step toward reforming Quebec's social welfare system.

Legendre says the major issue in this by-election is the appalling youth unemployment rate, as well as the P.Q.'s unwillingness to provide adequate compensation for the 16.8 per cent of Quebec youth who are jobless.

The Quebec government's policy is to provide only $150 per month to those unemployed under 30, while those over 30 receive $400 per month.

The P.Q. won't raise the level of benefits for unemployed youth, says Legendre, because they think unemployed youth would have no incentive to look for work.

But, as R.A.J. points out, if there are no jobs, where do you look?

R.A.J. wants to institute through legislation a 35 hour work week, without reductions in pay. This, he says, would create some 300,000 new jobs in Quebec.

R.A.J. will run candidates in several ridings in the upcoming general election in Quebec.

University Students Sent Back To Grade School

ST. JOHN'S (CUP) Overcrowding and a lack of classroom space at Memorial University may force students to go back from where they came — grade school.

The university administration is considering the idea of purchasing an old grade school near the campus, which it has rented this term for first-year English and Psychology classes.

But Mary Barry, general studies English co-ordinator, said there are many problems in holding classes away from the university.

"It's difficult on the students and it's difficult on the faculty. There's no quiet workspace tutorials."

Barry said many students have dropped morning slots at the school to take afternoon courses at the university. First year English is a requirement for every graduate at Memorial.

While general studies English classes will not be held at the school next semester, the university is anxious to use the property for extra classroom space, said Wayne Thistle, vice-president academic and finance. Enrolment is expected to climb higher in the coming years, he added.

Negotiations are now underway among the university, the school board, and provincial government officials to buy the building.

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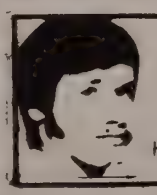
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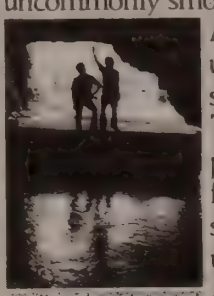
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ALUMNI ASSOCIATION



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U of T's Official Student Voice Since 1880

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"Do you know what Crisco's for?"

—the legendary Holly Johnson of Frankie Goes to Hollywood poses a toughie

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Political Blind Eye

Few students at this university have been exposed to or affected by starvation. By world standards, we Canadians are pretty well off. By Ethiopian standards, we live in luxury.

The famine which has beset Ethiopia and many other African nations is easily the most horrifying in recent memory. It has been estimated that some 7 million Ethiopians (and 35 million Africans) are in danger of starvation. The drought has lasted a decade.

Canada, for its part, has supplied much-needed assistance to the needy Africans. $25 million in food will be sent to Ethiopia in the fiscal year of 1984-85 (that's up 50% over 1983-84's $16.4 million). This country will be providing 25 to 30% of all aid to the desperate nation.

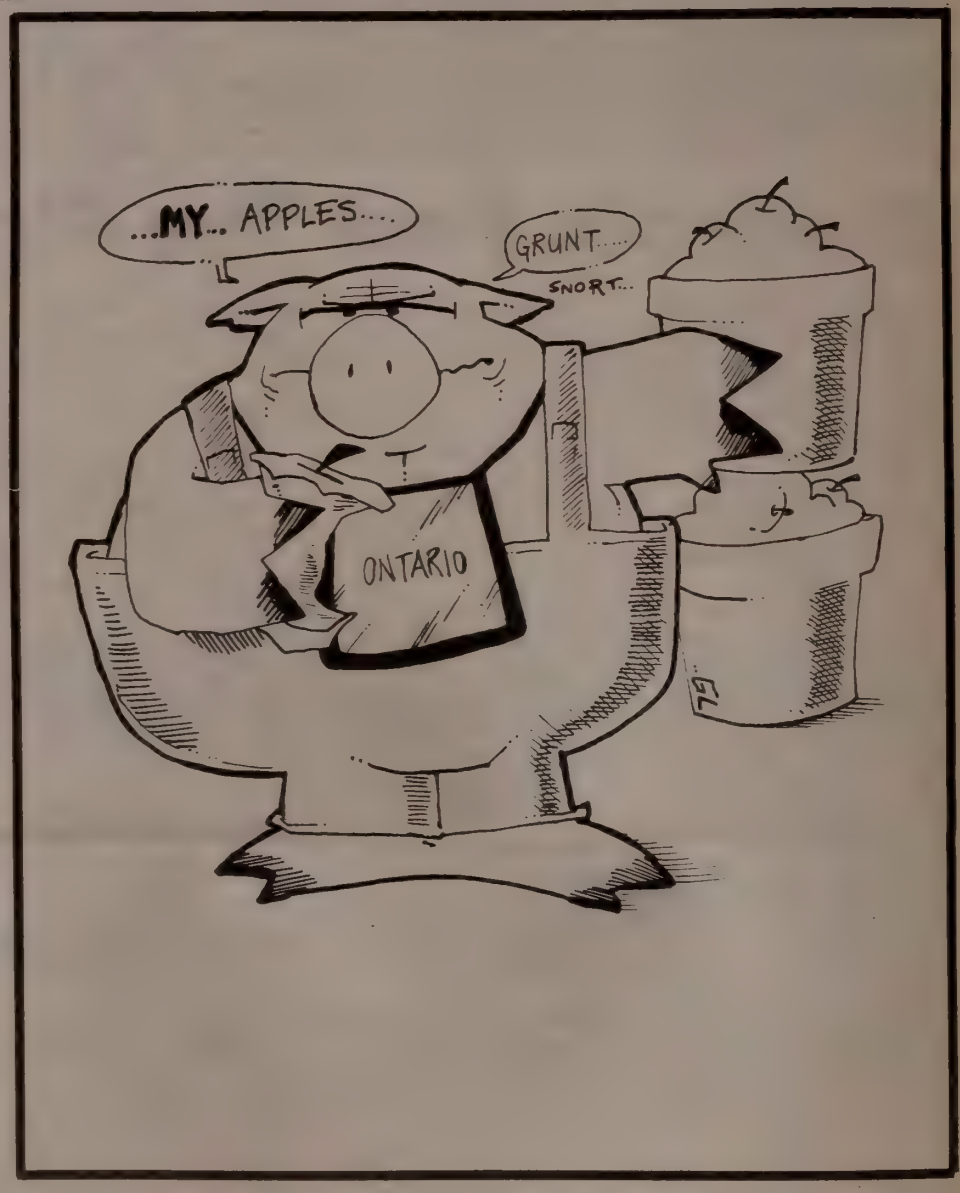
But Canadians are in danger of becoming too smug when it comes to world aid. Yes, Canada has a good record in helping nations in need (a better record than those of either of the United States or Europe) but it's nowhere near good enough. There remain Canadians who don't feel any moral duty to prevent starvation; there remain regions which seem oblivious to the whole problem.

Ontario is one such region. At a recent news conference Bill Newell, director of World Vision Canada, condemned the Ontario government for offering "nothing to international aid and development." Unlike Alberta, British Columbia, Saskatchewan, Manitoba, and Quebec, Ontario (one of Canada's richest provinces) will not offer a penny to Ethiopia or to its neighbours.

Newell suggests that "there's probably no voting constituency in Ontario really anxious about this sort of thing so the government doesn't bother with it." He has a point — a firm mandate from the voting public would doubtless influence Ontario Tory policy in this area. However, the public tend not to embrace world starvation as an everyday issue. The action tends to come from government first, with public approval to follow.

In this case, it looks as if the government won't budge unless it is forced or embarassed to. That indicates a shameful state of affairs, one that every resident of this province is morally bound to correct. The domed stadium is but one extravagant expense which can be pointed to as an example of Ontario money being wasted, when it could and should be used to alleviate world suffering.

In Ethiopia, 7000 people starve to death every day. If that doesn't make Ontario politicians feel ashamed of their inaction, nothing will.





Hope you're RUSHIN' to the next

STAFF MEETING!!!

Wed, 3:00 PM. Good times for all.

cartoon workshop

Watch famous ex-*Varsity* Cartoonist **Philip Street** demonstrate techniques of illustrating and cartooning. Never a dull moment!!! Bring the family!!!

Nov. 7, 1984. 2:00 PM *Varsity* offices, 91 St George

We're still looking for a **Subscriptions Editor**. Applications are being accepted at *Varsity* offices.

Relax, don't do it...A little F.G.T.H for all you fans out there. Don't all cheer at once. John is sick, which is not good at all. John, it isn't good at all. It just isn't right. Moral. Just. Heidiger or whatever his name is would almost certainly agree. Get well soon. Thanks to Lolly, JD, Brucish, Geoffinkle, Colinesque, Marni, Georgella, Jeffunkle, Glenilli, Margola, Karenosque, and Uncle Sven for the pointless arguments. Warm greetings to Camillo—I'm due for a cut, so I should be up soon.

LETTERS

The Varsity *has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.*

Thanks 'n' Praise

Many thanks to Pamela Young for a fascinating and informative article (*Varsity*, October 18). Not only was it amazingly well written but it explained many of the deep, dark mysteries about the old grey deathstar that have troubled me for years. Keep that writer, and keep up the good work!

Nancy Watt
New III

Scat Scorn

I never thought *The Varsity* would borrow tactics from the *Toike Oike*, but the issue of Oct 25th proved me wrong.

The article entitled "Eccentric Innis Celebrates It" (which I wrote) was accompanied by a photo of Innis College which instead had the words "Anus College" superimposed over the College's correct title. This bit of "humour" was not authorized by me, and to make matters worse, the concluding paragraph to the story was left out (perhaps due to layout considerations).

The fact remains, however, that the term "Anus College" is an insult to the spirit in which the article was written. It was meant to celebrate the twentieth anniversary of the College, and your added photo nullifies the aspect of the College's coming of age.

The point is that Innis turned twenty on the 20th, meaning that it has now rached its maturity. *The Varsity* is 105 years old, yet its level of maturity is questionable after printing such an insulting photograph.

Sure, I have a sense of humour, but *The Varg* is supposed to GIVE 'EM HELL ... or is that the *Toike Oike*?

Pierre Blum
News Editor
Innis Herald

Scat Scorn II

I write in response to the feature of Oct 25th, "Eccentric Innis Celebrates It."

Was substituting "Anus College" for "Innis College" a mistake? A mix-up in photos that no one picked up? Or was it a little "joke" that *Varsity* editors approved?

If it was a prank, *The Varsity* at least owes Innis College a printed apology. If it was not, this incident is an insult to Innis College, its people and values and, most alarmingly, to *The Varsity* itself.

I will not launch into a polemic on the evils of *The Varsity* — this year's editorial judgment is an improvement on last year's and *The Varsity's* general quality of writing, taste, and journalistic integrity remains, in my opinion, the best on campus. Which perhaps explains why this editorial lapse is such a shock.

First, the photo nullifies the thrust of Pierre Blum's article; Blum admits Innis' eccentricity but he celebrates it rather than denegrates it. The photo is anti-journalism — inaccurate and irresponsible. Second, *The Varsity* is supposed to be U of T's official campus newspaper. As such, its mandate is to criticize and inform the university's students. Assuming this "joke" was noticed by the editors, does *The Varsity* approve the idea that Innis is the asshole of U of T's colleges, a joke college fit only for the butt of someone's humour? (and doesn't the review section say something about "learning the meaning of taste"?)

Innis has long had a reputation as being a "dead-end", students' 5th or 6th choice college where "groovy" subjects are taught, "zany hijinx" occur and the academic reputation is suspect. But, in many ways, people at Innis take pride in an iconoclastic image: better weird than right-wing. As Innis matures, however (the whole point of the 20th anniversary event), we necessarily take stock of our image.

Surely Innis College's value now lies in its distillation of those "60's values" our present generation of Preppie, right-leaning, career-conscious students so sadly lacks. Our programs demonstrate a concern for human environment (Urban and Environmental Studies) and communication (Cinema Studies); our atmosphere is relaxed and unpretentious; Innis is genuinely people-centred.

Referring to us as "Anus College" is not a harmless joke. It is a stinging insult to the students and staff who work and care enough to preserve Innis' human integrity. It is a dismissive swipe at Innis College's values — and perhaps a telling rebuke of *The Varsity's* standards. Calling us "Anus College" fits in more with *the newspaper's* sensibilities than with *The Varsity's* relative maturity and thoughtfulness.

If this "joke" in the photograph was intentional, my anger remains. If it was an oversight or just a dumb

Continued on P.8

Waterloo plans to sue CFS Predecessor

WATERLOO (CUP) In a move that could leave the Canadian Federation of Students in deep financial trouble, the University of Waterloo Student Council plans to sue the National Union of Students, CFS' predecessor, for thousands of dollars in membership fees it paid to the organization in 1982-83.

Council members claim that NUS owes them about $15,000 in membership fees that it must pay back because the union did not abide by its by-laws. Council president Tom Allison says NUS "for all intents and purposes" has ceased to function.

In 1981, NUS delegated all of its responsibilities, including financial ones, to CFS. It effectively became a "dummy corporation" of CFS, according to former NUS chair John Doherty.

Allison said the council paid its membership fees to NUS in 1982 and withdrew from the organization in 1983 at a student union general meeting. Allison says the withdrawal was effective immediately.

NUS, however, did not recognize the pull-out until May 1984 and has launched a suit against the council demanding payment of 1983 fees.

The council's counter-suit will be filed in court this week. Allison estimates the amount will be similar to that of NUS' suit, or about $17,500 which includes interest and legal costs.

"If we're successful, there'll be an incredible impact on NUS and thus on CFS. All the other schools that have paid NUS fees could get their fees back. And with CFS being responsible for NUS and thousands of dollars in debt, anybody could guess what would happen," Allison said.

Allison refused to comment further, saying: "It's obvious what would happen. I don't want to be cruel."

Allison said he did not know how many student councils would sue NUS for back membership fees if Waterloo wins its suit. But about eight universities and colleges, including York, McMaster and Trent Universities and the University of Western Ontario, still pay fees to NUS.

NUS and CFS chair Beth Olley refused to comment on the issue. "It's nuts. It's a suit and a counter-suit. Once it goes public, I'll be more than happy to comment," she said.

At a council meeting on Oct. 14, Waterloo council members were told that according to a new lawyer assigned to the case, they are legally entitled to the fees paid in 1982.

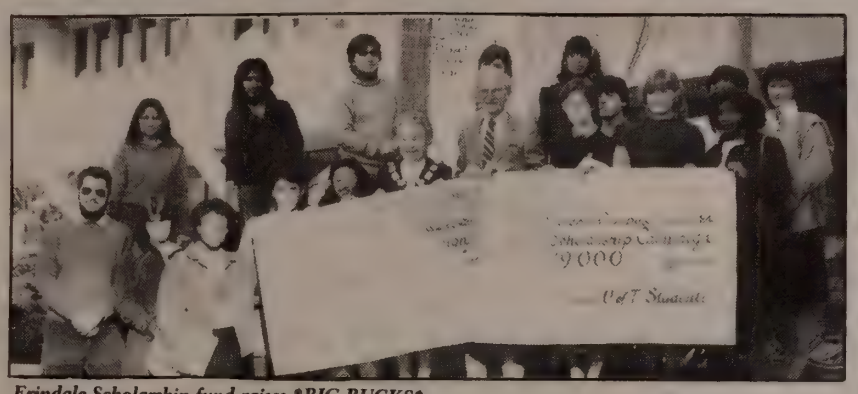
"The (council's) lawyer felt that a counter-suit claiming a refund from NUS for the period of 1981-1983 might force NUS to drop its claim for fear of creating a precedent-setting situation for other student unions," minutes from the council meeting say.

Allison has admitted that the suit is an attempt by the council to force NUS to back down and did not dismiss the possibility of an out-of-court settlement.

"To have one student government suing a national student movement, it's a no-win situation for everybody," he said. "(But) NUS has more to lose than we do."

The court date for NUS' suit is not expected until next year.

NEWS IN BRIEF



Erindale Scholarship fund raises $BIG BUCKS$

The Erindale College scholarship fund-raising campaign has extended its goal from $250,000 to $400,000 while keeping the original time frame of 3 years. Erindale students support the campaign with a five dollar incidental fee, and donations from many other sectors at Erindale and in Mississauga as a whole have already pushed the proceeds of the campaign over the initial goal, in only half of the allotted time.

The second phase of the campaign has been firmly launched by a donation of $20,000 from the corporation of the City of Mississauga to commemorate the visit to Canada by His Holiness Pope John Paul II. This contribution will be used to fund an annual $2,000 admission scholarship to Erindale Campus.

Animal Lovers Suspected In Med-Sci Blast

An explosion early Thursday morning outside the Medical Sciences Building on King's College Circle may have been the result of a bomb planted by an animal liberation group, Metro police say. In a report in the *Globe and Mail*, Staff Sergeant Len Ormerod of 52 division said that the blast "might be the work of an animal rights group. We still don't know what the initials stand for."Outside the building a message was spray painted "Dear A.R.M.P.Dare accepted." Nigel Allen, an employee in the building, was leaving by the southwest exit at 7:30a.m. when he noticed "the glass door had been broken and rubble had been scattered." He then called campus police who turned the matter over to 52 Division.Noting that the message contained no reference to any known animal rights group, Allen suggested that the blast "might be a very obscure act of revenge."

Erindale Students Back On The Buses Again

A bus strike that forced thousands of Erindale College students to find other ways to get to school ended late last night. The two week long strike by 300 members of the Amalgamated Transit Union ended when members voted 89% in favor of a new contract. Details of the settlement were not available at press time, but ATU representative Terry Topps was quoted as saying the contract was "a victory" for the union. Mississauga Transit buses were expected to be running in time to handle this morning's rush hour. Over 50,000 Mississauga students and 2,500 Erindale College students use the transit system every day.

Vic College SAC Reps Play Hookey From Board

Statistics from the Students' Administrative Council (SAC) show that Victoria College SAC representatives have the worst attendance record at Board meetings. The four representatives attended about 28 per cent of the Council meetings. The overall figure for attendance at the Board is not much better; overall, about 52 per cent of council members have made it out to debate the issues. In the larger constituencies, the best attendance record goes to New and St. Mike's, both with about 63 per cent attendance. Some of the more prominent absentees include last year's University College Handbook editor Dave Wex (12 per cent), and SAC Communications Commissioner Bernard Wong (63 per cent). Scoring 100% were President Bob Jones, Vice-President Linda Quirk, External Commissioner Nye Thomas, and Education Commissioner Carla Cesaroni, among others.

Arts and Science Dean May Get Enrolment Control

The Dean of Arts and Science may soon have complete control over limiting enrolment to programs. A motion which will come before the General Committee of the Faculty of Arts and Science today asks that the responsibility for limiting enrolment be given to the Dean, who in turn will "report" to General Committee. The motion is based on a recommendation of the Silcox Report on the Relationship of Faculty Resources and Programs.

Scarborough Passes New Discipline Code

A non-academic discipline code has been passed by the General policy committee at Scarborough College. This code accords to the Principal of the College the authority to investigate any alleged breaches of a non-academic offence, as laid out in the code, and to impose a penalty if he deems it warranted. There is also a clause in the code that sets up an appeal process. Everyone, from the Students' Council of the College to the Dean seem to be pleased with the code.

Meanwhile, SAC President Bob Jones is preparing a report on the subject of a non-academic discipline code. He hopes that it will provide a basis for student policy in any further discussions with the administration.

News

DEPARTMENT MEETING NOV.6,1:30

topic for conversation:

"which way is up?"

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holocaust education week

NOVEMBER 5 TO 9, 1984

B'nai Brith Hillel Foundation/Jewish Students' Union takes part annually in Toronto's community wide Holocaust Education Week, whose purpose is to inform and educate people to the historical reality of the Holocaust.

SCARBOROUGH COLLEGE

Monday November 5
From 11:30 a.m. to 2:30 p.m., a disply on the Holocaust, as well as audio-visual presentations, will take place in The Meeting Place (Level Two, S-Wing). This display will be manned by the JSU staff, so also take the opportunity to meet the people behind the organization.

ST. GEORGE CAMPUS

Tuesday November 6
From 10:00 a.m. to 3:00 p.m., a display and audio-visual presentation will take place in the Sidney Smith Lobby.

Wednesday November 7
The display and audio-visual presentation on the Holocaust will continue, with the addition of an afternoon program. This program will be located in room 1088 and Sid Smith, from 4 p.m. to 6 p.m., and will be a talk with a Holocaust survivor, **Gerda Frieberg** and **Gord Wiseman**, a member of the League for Human Rights B'nai Brith, Cabinet.

jewish students' union 604 spadina ave (416) 923-9861
Sponsored in part by SAC

TIME & PLACE

MON — NOV. 5

8:30 a.m. - midnight **EXHIBITION ON MULTICULTURAL EDUCATION:** 'Developing Partnerships' features information on heritage language programmes, multicultural centres and educational materials designed to help foster greater undertanding of Canada's many cultures. Robarts Library, November 1 to 26.

1:00 p.m. **UNIVERSITY OF TORONTO DIVESTMENT COMMITTEE** Weekly meeting held in the South Sitting room, Hart House. All welcome.

4:00 **NICARAGUA NEEDS YOUR HELP!** Meeting for all interested in supporting Nicaragua at this critical time. Help with campus education, Tools for Peace campaign, fundraising event ... Bring your ideas! South Sitting Room, Hart House.

4:10 p.m. **U.C. POETRY READINGS:** This week Julian Patrick will be reading 'The Poetic Tree' in the Walden Lounge, U.C. Union.

7:30 - 9:30 **CUSO INFORMATION MEETING:** Learn how you can broaden your experience while contributing your skills in the developing world. Current JOB OPPORTUNITIES, working conditions, application and selection procedures will be discussed. PLACE: International Student Centre, 33 St. George Street.

8:00 p.m. **JULIANNE BAIRD,** soprano, presents the last in a series of lecture/demonstrations on Baroque vocal techniques. This week Ms. Baird will feature the 'Cadenza Ornamentation of Mozart' at the Royal Conservatory Concert Hall. Students $5.00.

TUES — NOV. 6

11:30 - 2:00 **INTERESTED IN SOCIALIST POLITICS?** Come by the booktable of the International Socialists, located in the lobby of Sidney Smith Hall.

4 p.m. **BLUE DAWN: The Conservatives in Power** Public meeting with William Kashtan, General-Secretary of the Communist Party of Canada. Sponsored by the Communist Party of Canada — U of T Club. All welcome. Sidney Smith room 1072.

4:30 p.m. **THE RELIGIOUS STUDIES STUDENTS UNION** invites all students and professors to a party 110 Charles St. W. Refreshments will be served.

5:00 - 7:00 p.m. **V.C.F.** invites all interested people to attend their Tues. night community, which meets in the Alice Molton Room at Sig. Sam Library. This week's topic is SERVANTHOOD in relation to loving our neighbour.

7:00 p.m. **THE SOCIETY FOR CREATIVE ANACHRONISM** Meeting topic: "BASIC COSTUMING". All are invited to attend and join the Current Middle Ages. International Student Centre.

7:00 p.m. **OWIAA HOCKEY:** This week the U of T Blues take on McMaster at Varsity Arena.

7:15 p.m. **THE ST. MICHAEL'S SINGERS** meets every Tuesday at the same time in Upper Brennan Hall. New members are always welcome. No auditions or music reading abilities are necessary.

WED — NOV. 7

12 - 5 p.m. **BOOK SALE** to be held in the Fine Art Library, Sidney Smith, Room 6032B, from Wednesday November 7 through Friday, November 9.

12:15 p.m. **MESSIANIC BIBLE UNION** presents seminar: A Messianic Jewish Response to Antisemitism. Sidney Smith, Room 1084. Admission free.

12:15 p.m. **RICHARD KOLB,** lute, will perform works by Dowland, Ballard, Batchelar, and Piccinini in a free noon-hour concert in The Concert Hall.

1:00 p.m. **BE A TEACHER:** The Admissions Officer of the Faculty of Education will hold an informal session in Sidney Smith, Room 2102.

2:00 p.m. **THE GREEN PARTY** will hold an informal meeting in the South Sitting Room, Hart House.

4:00 - 5:30 p.m. **THE U OF T ENTREPRENEURS' CLUB** presents John Arena of Winston's to speak on how his business began and grew. Everyone welcome. Hart House Debates Room.

5:00 - 7:00 p.m. **VARSITY CHRISTIAN GROUP.** This week our World Awareness group will be focussing our attention on the "world" of Toronto and the great need for compassion and missions all around us. Meet us at the International Student Centre.

6 p.m. **THE HISTORY & PHILOSOPHY** of Science & Technology Students' Union presents Jonathan Miller's THE BODY IN QUESTION. This week's episode, 'Try a Little Tenderness," will be screened in Room 004, Northrop Frye Hall.

7:30 p.m. **QUOI DE NEUF? MOLIERE.** Une conference donnee par monsieur Robert Manuel, homme de theatre, ex societaire de la Comedie Francaise, officier de la Legion d'Honneur. George Ignatieff Theatre. Entree gratuite.

7:30 p.m. **OUAA HOCKEY:** This week the U of T Blues take on Ryerson at Varsity Arena.

7:30 p.m. **AMNESTY INTERNATIONAL MEETING:** Peru, Its Social and Political Conditions. A film will be followed by two guest speakers, Diane David and Amilia Imana of the Peru Support Group. All are welcome. International Students Centre, Pendarves Room.

8:00 p.m. **THE SUFI STUDY CIRCLE** is holding informal meetings every week in the International Student Centre, exploring key themes of the Sufi mystical tradition.

8:00 p.m. **LESBIANS AND GAYS AT U OF T** will be having Pauline Martin of Parents and Friends of Lesbians and Gays as their guest at the International Students Centre.

THURS — NOV. 8

10 - 4:30 **EPILEPSY AWARENESS DAY,**U of T Services to Disabled Persons and the Epilepsy Association, Metro Toronto present a display on Epilepsy in the Sid Smith Lobby.

12:00 - 12:35 p.m. **GANDHI:** "Profiles in Power". Another in a series of films on South Asia. Sigmund Samuel Library, Room 154, Level A, Audiovisual Library.

3 p.m. **THE HISTORY & PHILOSOPHY** of Science & Technology Students' Union presents Jonathan Miller's THE BODY IN QUESTION. This week's epiisode, "Try a Little Tenderness," will be screened in Room 004, Northrop Frye Hall.

4:00 **WHO IS THIS JESUS?** SCM Bible of the Gospel of Mark. Trying to better understand the person of Jesus with a close look at the text. Informal group study with Rev. E. Frerichs, U of T Chaplain. Hart House Chapel. All Welcome!

4:00 - 6:00 p.m. **THE PHILOSOPHY OF LANGUAGE** presents a public lecture by Robert Stalnaker (Cornell). Stalnaker's topic will be 'Belief, Attribution, and Context'. Croft Chapter House, University College.

5:00 p.m. **SAC FREE FILMS** presents ELVIS NITE featuring Jailhouse Rock and That's The Way It Is (documentary). Erindale Campus S-2072.

7:30 p.m. **THE U OF T TORIES** will be having their Annual General Meeting in the Junior Common Room of Trinity College. Be inspired by the constitutional amendments! Stunned by the election of officers! Tantalized by the refreshments!

8:00 p.m. **THE BAHA'I CLUB** presents the talk: "The Harmony of Science and Religion". All are welcome to attend. South Sitting Room, Hart House.

FRI — NOV. 9

3:00 - 5:00 p.m. **THE INDIAN ECONOMY** — Retrospect and Prospect. A lecture by Professor N.K. Choudhry in Sidney Smith Room 2090A.

4:00 p.m. **THE BAHA'I CLUB** presents an introductory talk on the Baha'i Faith. All are welcome to attend. South Sitting Room, Hart House.

7:00 p.m. **THE JOINT CAMPUS CCF MEETING** will be held by the CCF's from the St. George, Scarborough and Erindale campuses, U of T Engineering Cell Group and Ryerson CCF at the International Students Centre, 33 St. George. All students welcome!

7:30 p.m. **THE MUSLIM STUDENTS' ASSOCIATION** will hold an informal discussion entitled 'Moses, Jesus, Muhammad (Peace be Upon Them): The Messengers of God'. All are welcome. International Students Centre.

8:00 p.m. **"MAN's DESIRE & FLEETING BEAUTY",** a witty and elegant Dutch comedy of the 16th century, opens for a short run on a specially constructed stage in the Hart House Debates Room. Presented by Poculi Ludique Societas (PLS). Tickets $6.00, or $3.00 students and seniors. Matinee Sat., Nov. 10, pay-what-you-can. To reserve call 978-8668.

8:30 p.m. **ROSCOE's pub.** Never better, always the cheapest. The place to be on Friday nights. Wetmore Hall, New College.

9:00 p.m. **THE ST. MICHAEL'S PUB** in the Coop. Come with a St. Mike's buddy and bring ID.

10:00 - 4:30 p.m. **A DAY FOR EPILEPSY:** a day of lectures and exhibits at the Toronto Reference Library, Room D. Call 593-4011 for more information.

SAT — NOV. 10

8:00 p.m. **THE KOREAN PHILHARMONIC ORCHESTRA,** under the direction of conductor Sung Soon Kim will perform in the Minkler Auditorium, Seneca College, 1750 Finch Ave. E. Tickets 6, 4.

8:00 p.m. **BAROQUE MUSIC BESIDE THE GRANGE.** Terry McKenna, Lute, Alison Melville, Recorder, Peggi Sampson, Viol. Church of the St. George the Martyr, 205 John St. Students 6, 4.

SUN — NOV. 11

3:00 p.m. **BANTING AFTER INSULIN, THE STRAINS OF HEROISM.** A lecture by Michael Bliss, Professor of History. Medical Science Auditorium.

8:00 p.m. **THE BAHA'I CLUB** sponsors a semi-formal discussion of 140 years of history unique in glory and tribulation. International Student Centre.

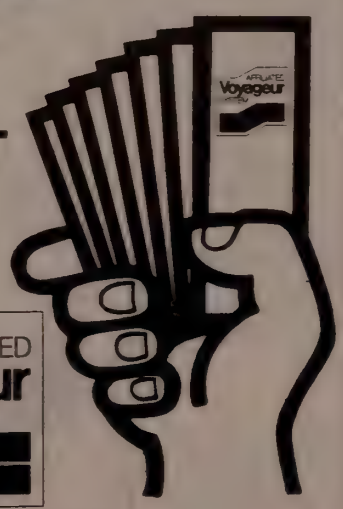
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NOVEMBER 21

KNOWLTON NASH

CBC NEWS ANCHOR

"HISTORY ON THE RUN"

LOCATION TO BE ANNOUNCED

SAC PUB
FEATURES

TUESDAY AT 9:00 p.m.
YOUNG FRANKENSTEIN

WEDNESDAY:
BIG SCREEN SPORTS

THURSDAY:
VIDEO DANCE PARTY

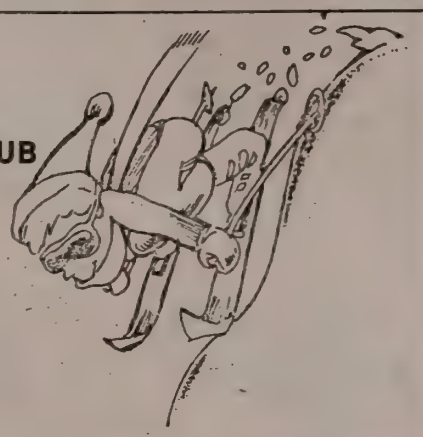
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Dentistry (1)
Erindale (2)

Interested Individuals contact **SAC** for more info.

SAC FREE FILM THIS WEEK

ELVIS NITE

JAILHOUSE ROCK and THAT'S THE WAY IT IS

SAC BOARD ATTENDANCE LIST...
The first six months in office

	28/3/84 Meeting #1	10/5/84 #2	3/6/84 #3	20/6/84 #4	11/7/84 #5	22/8/84 #6	12/4/84 #7	26/9/84 #8	Total Attended	Percentage
Education:										
Martha Poleschak	E	X	E	M	P	T				
Gail Quinn	E	X	E	M	P	T				
Engineering:										
David Cropp		✓			✓		✓		3	37
Mary Svazic	✓	✓✓	✓				✓	✓	5	63
Richard Gelb	E	X	E	M	P	T				
Bob Seaman	✓	✓	✓		✓	✓			5	63
Bernard Wong	✓		✓	✓	✓	✓			5	63
Helen Murphrey	✓	✓	✓			✓	✓	✓	6	75
Erindale:										
Elizabeth Wonnacott							✓	✓	2	25
John Fortney	✓	✓	✓	✓	✓	✓			6	75
Myron Hyzka	✓	✓	✓				✓	✓	5	63
Brian Scott	✓	✓✓			✓	✓	✓	✓	E	75
Mary Anne Semanyshyn		✓					✓	✓	3	37
Vikash Jabwani									0	0
Forestry:										
Jim Boothby	✓						✓	✓	3	37
Innis:										
Arnold Borsutzky	✓					✓	✓		3	37
Knox College:										
John Hinds	✓			✓	✓		✓	✓	5	63
Law:										
Dave Boghosian	✓	✓	✓	✓	✓	✓	✓	✓	■	100
Medicine:										
Tom Jokinen	✓	✓	✓	✓	✓	✓			6	75
Anand Kumar	✓								1	12
Music:										
Janet Fryer	E	X	■	M	P	T				
Pharmacy:										
Josie Ramadori	✓						✓	✓	3	37
New College:										
Craig Morrison	✓	✓	✓		✓	✓	✓		6	75
Talal Chehab	✓✓	✓	✓	✓	✓				5	63
Andrew Carter	✓							✓	2	25
Barbara Dockerty		✓	✓	✓	✓	✓		✓	6	75
Greg Tugg	✓	✓	✓		✓	✓	✓		6	75
P.H.E.:										
Todd Graves	✓						✓		2	25
Rehab Medicine:										
Catherine Brock	✓			✓	✓			✓	4	50
St. Hilda's:										
Cathy Blacklock	✓	✓				✓	✓	✓	5	63
St. Michael's College:										
Greg Donaghy	✓			✓	✓	✓	✓	✓	6	75
Gerry Heddema	✓							✓	2	25
Joanna Spadafora	✓							✓	2	25
	28/3/84 Meeting #1	10/5/84 #2	3/6/84 #3	20/6/84 #4	11/7/84 #5	22/8/84 #6	12/4/84 #7	26/9/84 #8	Total Attended	Percentage
St. Michael's College (cont'd)										
Sean Magher	✓	✓	✓	✓	✓	✓	✓	✓	8	100
Nancy Connolly	✓						✓	✓	4	50
Carla Casaroni	✓	✓	✓	✓	✓	✓	✓	✓	8	100
Scarborough:										
Larry Leger	✓	✓			✓	✓	✓		5	63
Philip Poland	✓	✓	✓	✓		✓	✓		E	75
Brad Christakos	✓	✓					✓		3	37
Hans Harding								✓	1	12
Robin Kraemer	✓						✓		2	25
Moses Mageeng	✓						✓	✓	3	37
Bill Parkinson	✓						✓		2	25
Lila Ratajczak	E	X	E	M	P	T				
Transitional Year Program:										
Roy Thompson	E	X	E	M	P	T				
Trinity:										
Rob MacInnes		✓					✓	✓	3	37
University College:										
Rhonda Cohen	✓					✓	✓		3	37
Ashley Newman	✓		✓				✓		3	37
David Wax	✓								1	12
Kevin Perkins	✓	✓	✓	✓	✓	✓	✓		7	87
Nye Thomas	✓	✓	✓	✓	✓	✓	✓	✓	8	100
Victoria:										
Lynda MacNiven	✓								1	12
Kim Barnhardt	✓	✓					✓		3	37
Ben Chan	✓						✓	✓	3	37
Andriy Wynnckyi	✓							✓	2	25
Alison Jones	E	X	E	M	P	T				
Wycliffe:										
Mark Gibson									0	0
Bob Jones, President	✓	✓	✓	✓	✓	✓	✓	✓	E	100
Linda Quirk, VP Corporation	✓	✓	✓	✓	✓	✓	✓	✓	8	100
Neil Henderson, VP Elections	✓	✓	✓	✓	✓	✓	✓		7	87

cont'd....

Continued From P.4

mistake, perhaps the incident serves as a reminder of the importance of journalistic care. *The Varsity* has always respected subtlety; I hope you recognize how these kinds of slights invoke such concern.

Mike Zryd
Innis III

Essay Services

I was surprised and disappointed to see two entries in the "Unclassified" section of your October 15th edition, advertising "Customized Essay Work for Undergrads" and "Absolutely A-1 Essays."

In my opinion, the commercial sale of essays intended to be submitted for credit is an unwholesome practice and against the interests of the students of this university. The vast majority of these students rely wholly on their own skill when writing papers for their courses and expect that their efforts will be judged fairly against the efforts of their peers.

I believe that an official campus newspaper which is financially supported by the students ought not to sell its services to those who wish to promote plagiarism for their personal gain. I hope that *The Varsity* will reconsider its policy with respect to accepting their advertising.

Sincerely,

Mark Halpern
Law II

We already have. Thankyou for your concern.

—Ed.

Graham Correction

A portion of your vignette appearing in "In The Ivy" on Oct. 29, pertaining to Alex Graham, is incorrect, and as such, misleading. You have stated that Mr. Graham left the provincial PC's when his bid for the leadership failed. This statement is inaccurate. Mr. Graham's bid for the leadership was in no way connected with the provincial young Conservatives; nor did he, at any time, vie for such a position. Mr. Graham was unsuccessful in his attempt to attain the Presidency of the U. of T. P.C. Association last fall. This association, while falling under the umbrella of the Ontario Progressive Conservative Campus Assocaition and the Ontario Progressive Conservative Youth Association, is nevertheless an autonomous entity, and the leadership of U.T.P.C. does not constitute the leadership of its parent affiliations. Perhaps you should speak to a prominent campus Tory if you want to hear the facts of the matter — there are many of us about. And, for the record, the erroneous reporting of *The Varsity* is far more traumatizing than was the loss of a "committed" Tory such as Alex Graham.

Sincerely,

Paula McGirr
Treasurer,
U.T.P.C.Z

Toike Stuff

This is an open letter addressed to all those people who find it difficult to coexist on this planet with the *Toike Oike*. There are two main points which I would like to clarify.

To start with, the circulation of the *Toike* is over 16,000. The number of students in the Faculty of Applied Science and Engineering is 2,700. Now applying the theory of integer subtraction, we find roughly 13,300 copies are delivered outside the realm of engineering, most of which are snapped up within the first hour or two. Please bear in mind that when you criticize the *Toike*, you are not only criticizing engineering, but half of the rest of the university as well. Any publication only prints what its readers will read, and attacking engineering for the *Toike* is like trying to use the tail to wag the dog.

Secondly, there is a proper procedure to follow if you wish to complain about the *Toike*, or in fact any of our other publiations. First, write a letter to ... (I'll pause here so you can get a pencil and paper)...

Communications Chairman
U of T Engineering Society
10 King's College Road, Rm. B670
Toronto, Ontario

You will then be invited to air your complaints to the Executive Council of the Engineering Society, and a decision will be made regarding the complaint.

Yes, I know what you're thinking now: that we're all sexist, racist bigots down here, and that we would stick together and never say anything bad about the *Toike*. Well, you're wrong. The publishing policy of the *Toike* states that it is to be a credit to the Engineering Society. We are obviously concerned with that point. And remember, an engineer, by definition, will listen to any argument that is based on solid reasoning and facts; and well gosh darn, if we aren't the same people you trust your lives with every time you drive a car, cross a bridge, and fly in an airplane. (Okay, Bill, put the violins away — you made your point).

Anyway, if you are not satisfied with the Eng Soc's decision, you should go to the University Ombudsman, and after that, there's the Ontario Human Rights Commission.

Finally, remember that in all three procedures mentioned above, the definitions and guidelines used to determine whether material is offensive will be those dictated by law and not those arrived at by any campus group who claim to have superior insight into a particular sociological problem.

On, one last point. I'm really not interested in using the pages of *The Varsity* for a series of letter-wars with those who disagree with this letter. I've given you the proper procedure. Use it.

William Hollings
President
Engineering Society
University of Toronto

Yet More On Albania

Canadian apologists for despotic regimes have always been a rather amusing bunch, but Messrs. Gershuny and Daly in their letters of Oct. 25/84 take the cake. Tell me, have you guys ever considered employment in the Albanian Party of Labour's propaganda department? Your talent is being wasted here in the imperialist West (what will you grow up to do? Write advertising copy for Molson's?). UNCLE ENVER NEEDS YOU! I mean, it takes a certain ingenuity to present this little fiefdom as God's gift to humanity. Imagine; "the world population is involved body and soul in the construction of the country", "Albanians are passionately in support of their party", and "Albania is celebrating forty years of complete liberation from the world of capitalism and social imperialism." (Incidentally, Albania broke with the Soviets in 1961, remained in the Warsaw pact until 1968 and maintained closer than this relations with Red China until 1978. So it's really six years. Shame on you, Mr. Daly. But what are a few misrepresented facts among comrades, eh?)

And of course, the Robarts exhibit "gives an all-sided picture of the Albanian people's struggle..."

This is so bloody farcical that one doesn't even know where to begin to criticize it. So the display is all-sided, is it? Funny, I don't recall anything about Hoxha's liquidation of the Albanian clergy, his purges of political opponents (including, I believe, a chief minister a few years back), and his complete outlawing of religion. There was no mention of the Albanian "democracy" which allows only one list of candidates and one political party (Hoxha's Albanian Party of Labour, what else?) or of Uncle Enver's countless other curbs on the freedoms we, including Gershuny and Daly, take for granted.

I would like to ask you gentlemen what happens to those who openly disagree with the policies of People's Albania? What would happen to *you*, if you were to open a display glorifying two hundred years of American democracy in a Tirana library? Or if you were to write letters condemning Enver Hoxha and/or supporting Ronald Reagan, Constantin Chernenko, Israeli foreign policy or anything else on Hoxha's hit list to *New Albania*? (By the way. On your visits to the Promised Land, did you ever encounter anything besides Albanian/Leninist/revolutionary literature? A copy of *Reader's Digest*, perhaps? Or something by Milton Friedman?) We all know what would happen. Hoxha's "socialism" enjoys such passionate support because its opponents aren't around for very long. Calling Albania "Stalinist" is not applying a cheap epithet. It's stating a fact. Too bad Gershuny and Daly are immune to reality. It's easy to be a radical in Canada, boys. You don't have to worry about the secret police knocking on your door and confiscating your letters. Perhaps if "socialist" Albania warrants such praise that you feel compelled to inform the rest of us decent imperialist bootlickers of its glorious existence, you would be happier residing in Tirana? Then you could take an active role in the brilliant "socialist" future instead of just talking about it. Uncle Enver would make it easy for you. You would *have* to become a builder of "socialism". If for some reason you found something amiss with his vision, he'd make sure you changed your mind. Quickly. Or he'd make you wish you'd never been born. Or that you were back in the imperialist west, which at least allows you the freedom to air your nonsensical views.

Rick Sznajder
St. Mike's

FOLLOW the CROWDS

VARSITY SEMINARS

Marc Huber MAGAZINE JOURNALIST AND FORMER *Varsity* City Editor will give a seminar on Story ideas and Their Friends... taking a story from the editor's bark to the Pulitzer Prize

Tuesday November 6, 3:00 p.m.

Sunny Buskermolen

Bureau Chief for the Ontario Region of Canadian University Press will give a seminar on

BOPPING BACK TO BASICS

How to write a news story that is clear, intelligent and correct

Thursday, November 8, at High Noon

All meetings will be held in the Varsity Offices, 91 St. George St. Everyone is Welcome.

Pol Sci students

Continued From P.1

ching supply to demand." said he:"the difficulty lies in how one reconciles the needs of students for small classes on a high level, with the resources of the department."

Orwin felt that, given the demographics of past student enrolment, the Department has found a workable solution. "Except for some difficulties in International Relations courses, there haven't been any severe difficulties in the past."

Orwin also felt that dropping the 400-series requirement for Political Science majors would not be a problem. "Many of these students are completing three-year degrees and have to search desperately for 400-series courses that they can manage" he added.

Lise Betteridge is unhappy with being in a position in which UPSS is expected to moderate their demands because of a departmental need for fiscal restraint. As Betteridge sees it, "The Faculty of Arts and Science has to moderate its demands to the university, the Department has to moderate its demands to the faculty, and UPSS moderates its demands to the Department, and ends up unable to defeat any principles."

For members of UPSS, parity has become an important an issue as the ballotting procedure. "We became aware of how small our input into the department is during this (controversy)," Betteridge said.

"There is a need for student representation on Department committees," Stackhouse stated. At present, students have no representation on faculty committees, with the exception of the committee that authored the recommendations on balloting.

Betteridge, who presented the UPSS' position to the curriculum committee, did not feel that she was being taken seriously." Had there been student representatives with real power on the committee, I think that I would have gotten a much fairer hearing," she argued.

Dupre has indicated that he will bring up the issue of student parity at the next Department of Political Science meeting. However, he offered the UPSS no guarantees, and Betteridge feels that the Union has an uphill battle ahead. "We will be lobby ing and finding out where we have support."

"It is ironic," noted Betteridge, "that a department that stresses involvement in the political process should deny participation in its own committees."

No more movies

Continued From P.1

wronged, and says that she will investigate further.

Despite his firm assertion that the Film Society is past history, Prokop encouraged disgruntled former members to get into contact with either *The Varsity* or the Ombudsman. He indicated that there was an extremely slim chance that he would, if the response was great enough, consider holding a few private screenings, paid for out of his own pocket, as compensation.

the review

JOHN GRAY GOES TO WAR

KATE LYON

Playwright John Gray (of 18 Wheels, Rock and Roll, *and* Billy Bishop Goes To War *fame) was in Toronto recently, at the start of a promotional tour for his just-released first novel,* Dazzled. *This dazzlingly funny account of a displaced child of the '60's searching for a place in a confusing new decade has been receiving much media attention in the past few weeks. Speaking to* The Varsity, *Gray outlines some of the issues which are currently of importance to his work.*



JOHN GRAY

"The 60's was the big hallucination; a bunch of assholes protesting war in a country that's at peace..."

***Varsity:* Did you ever go through what Willard (the main character in *Dazzled*) goes through?**

Gray: In a metaphorical way, yes. Mordecai Richler is always asked if things are autobiographical or not and he has a really good answer for that. He says it would be inaccurate to answer with a yes or no. There's a kind of surrealism to the book which is, for me, as much autobiographical as anything else.

***Varsity:* Do people still question your motives for having written about Billy Bishop, a war hero?**

Gray: There's all that 1960's and post-'60's bullshit that not only are wars bad, but that the people that fought them are stupid, which is really is a wonderful way of taking a morally superior position without thinking about it. If you talk with someone who experienced the First or Second World War, you'll find them telling you that it was not just the worst time of their life, it was the best time of their life, too. It's not only superficial, it's also promoting war to avoid actually looking at what people like about it.

***Varsity:* People still don't want to deal with those issues?**

Gray: The '60's was the big hallucination: a bunch of assholes protesting war in a country that's at peace; protesting the mistreatment of black people as opposed to the mistreatment of the Indians. It's far safer because we don't have any mistreated blacks in Canada, anymore than whites. So we hallucinate an American issue as opposed to experiencing a Canadian one and doing something about it. The '60's was a real gala period for that kind of thing.

***Varsity:* Do you think anything has changed since then?**

Gray: Oh no. We are in the process of an inexorable and irreversible slide. We are going to become part of the United States and there is no way around it. The best thing we could possibly hope for is to be like Scotland, to be annexed but to have our own money. But it is inevitable that we are going to become part of the United States politically; whether we become part of the States psychologically will depend upon the extent to which we identify with American culture. The sooner we start to accept and realize that, that's when we can start to order our priorities instead of carrying on this pretence that we'll always be an independent country.

***Varsity:* You were quite involved in experimental theatre in the early '70's.**

Gray: Yes, but even then we were imitating off-off-Broadway and other foreign experimental theatre. I remember we did a show where Eric Peterson (the star of *Billy Bishop Goes To War*) stood stark naked while three naked women poured a bucket of blood over his head...That was our 'classical' show. I never really thought Canadian plays existed until 1975 when I saw *1837* in southern Ontario. It blew my mind watching these farmers seeing a play about a revolt of farmers. They marched down the road right where the theatre now is. It's hard to describe how much of a revelation that was, how much I'd taken for granted that the reality that was talked about in plays was going to be a foreign one. I'd just accepted that. I thought up until then that I'd been radical and forward-thinking.

"When we take a figure like Louis Riel and make a hero of him, I wonder if we're not trying to turn him into a British hero."

***Varsity:* There's still a branch of Canadian theatre where the attempt to be Canadian is not founded on the experience of being Canadian.**

Gray: I think the problem is that we're picking as heroes characters who are really based on foreign molds. I don't think, for example, that Canadians are in a tragedy. I think that until very recently in Canada, survival has been an issue. If a person goes up north and they disappear for six months and come back alive, they're something of a hero. A Brit would rather they'd died up there. That would make them a hero. Scott of the Antarctic wasn't the first or the gratest of Antarctic explorers; he was the one who died. The British have a tragic mold and the Americans have it too, to a certain extent. So when we try to take a figure like Louis Riel and make a hero of him, I wonder if we're not trying to turn him into a British hero. You'll see people again and again trying to do the Louis Riel story. Careers founder on it; whole CBC yearly budgets have been flushed down the toilet with Riel. That's why a lot of our Canadian stuff looks phony. Although the writing may come from real things, I wonder if we're not following a foreign mold.

***Varsity:* It was a pleasant surprise that Billy Bishop survived the war.**

Gray: The story of a person who dies in a war is a very simple one. But the story of a person who survives and does really well and likes it is, to me, a far more interesting story. The ironies are gorgeous, that's why I did it.

***Varsity:* You did extensive archival research into Billy Bishop and the other war heroes of WWI.**

Gray: Yes, but I never met anyone who knew Bishop and I didn't want to, because anyone who knew him would have known him when he was old, and wouldn't remember him as a young man. He was only nineteen when he went to war. I knew the period and I knew his story really well, but I didn't try to write him. That character is closer to a Nova Scotia guy squealing his tires down the main street of Truro. There's a certain kind of guy that I think he was...the articulate underachiever, the bright guy who doesn't do very well, but then finds something he *does* do well.

***Varsity: Billy Bishop* toured extensively in Canada and the States. Have you ever considered living in the States?**

Gray: I live in Vancouver because I can write there. If I lived in Toronto, I wouldn't be able to write. I'd have too many irons in the fire. I couldn't live in New York because it's a hopelessly ugly city. Sure, it's exciting to be there, but it would also be very exciting to be strapped to the front bumper of a Mercedes going 120 miles per hour.

CASTLES FOR CHRISTMAS

NEIL GUTHRIE

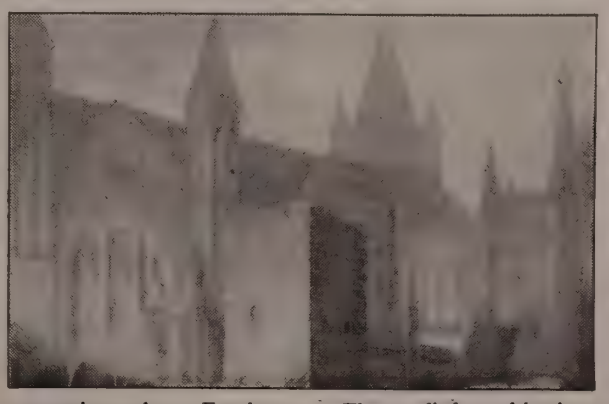
CASTLES IS ONE OF those books that comes out in the months before Christmas, the kind you can safely give to relatives you never see or to people you don't know very well because it oozes tasteful inoffensiveness. It is true that in a number of the folk tales and legends retold in **Castles** that 'vengeful cannibal spirits' chomp their victims and that the grisly Castle of Skulls rebuilds itself after each attempt to demolish it, but any gruesome effect is muted by David Day's slightly anaemic prose and by Alan Lee's fantasyland illustrations.

Lee is obviously a highly competent artist, and some of his drawings are lovely (for example the fluid, watery 'Princess at the Well' and the forbidding 'Ice Castle of Utgart Loke') but for a book that is supposed to conjure up images of mystery, imagination and barbaric splendour, Lee's work is rather bland. Most of the problem lies in his choice of colours, for Lee's palette seems to consist solely of cold blues and greys, chalky greens and umpteen flat shades of beige and brown that give a generally washed-out look to the final product. Instead of a rich feast for the eye like the illuminations in mediaeval manuscripts (which could have provided some good ideas for **Castles**) one is given a cold supper on a tray that is a little disappointing.

The effect of David Day's prose is somewhat similar. The whole concept of the book is inspired not only by chivalric romance but also by writers like Poe, Tolkien, Mervyn Peake and T.H. White, to whom the whole last section of **Castles** is dedicated, but all of this gives the text a second-hand feel that waters down the power and beauty of the originals simply by telling the reader how powerful and beautiful they are. And in trying to evoke the mysterious and the fantastic, Day manages to leave out the wit and humour of some of his models, the 'Gormenghast' books and *The Once and Future King* in particular. The **Castles** text is so terribly serious and yet not terribly profound:

The castle, and all it represents, will always be with us. Once it was born, once the stone was made living, the repository of power made real, the idea could never be unmade. Even if all the castles of the world were destroyed, in the minds of men they would be built anew; the wizard called imagination would raise high walls and towers out of ruins.

And what's maddening for the English specialist is that **Castles** is filled with factual errors, the most flagrant being the suggestion that *Frankenstein* takes place in a creepy castle (only in the movies, only with Boris Karloff and Elsa Lanchester). Day also misses out on a substantial mass of castle literature (the whole Gothic genre is represented by a nod to *The Castle of Otranto* that gets its author's title wrong), and I have strong suspicions that he has read neither Walpole nor *The Faerie Queene.*



These little objections aside, there is nothing seriously wrong with **Castles.** The book breaks no new ground and it is unlikely that it will capture the popular imagination in the way that *Gnomes*, its obvious prototype, did, but it's not something that deserves severe criticism. You may not want a copy for yourself, but it's exactly the right sort of book to give to cousins in Winnipeg.

record reviews

Captain Sensible
A Day in the Life Of...
A & M Records

ROHINTON MEDHORA

ONE OF THE NICER THINGS to happen to the Damned was **Captain Sensible**'s decision to break away form it to pursue a solo career. Although the Damned had some success in England, especially with *Damned, Damned, Damned,* they never made much of a splash in North America. When I saw the Damned in Washington last year, the audience was yelling for "Wot" and "Happy Talk" throughout the show. The Captain egged them on, but never obliged, only to say at the end, "demanding little bugger, aren't I?" Gutsy too, since the band had to walk right through the hall to get back to their dressing room at the far end.

Captain Sensible's solo material is largely quite interesting, but lost in a maze of import and domestic albums, 12" EPs, and 7" singles. Hence the value of this greatest hits collection. All the favourites are here ("Wot," "Happy Talk," "I'm a Spider," "More Snakes Than Ladders"), and then some ("Brenda," "I Love Her.")

The collaboration with **Tony Mansfield (of New Musik)** has paid off in terms of clean production and intelligent instrumentation. Of special mention, note the similarity in melody and tone between "Glad Its All Over" here, and New Musik's "Islands" or "Living by Numbers." Mansfield provides the Midas touch, and the Captain collects the gold. Dare I say it? A sensible arrangement.

Gil Scott-Heron
The Best of Gil Scott-Heron
Arista Records

ROHINTON MEDHORA

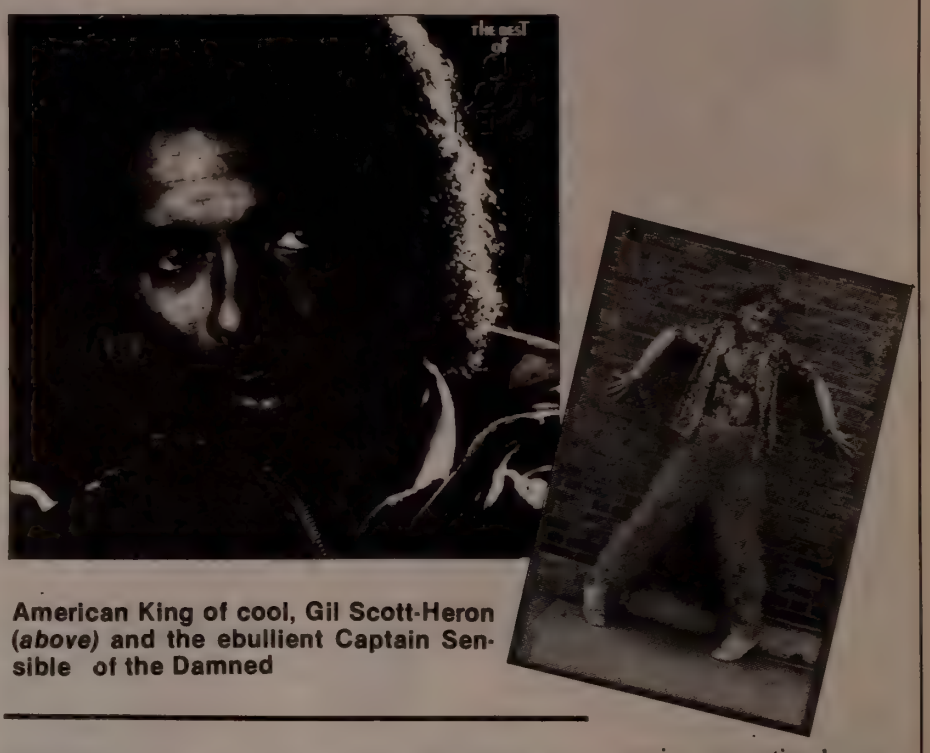
This month should be proclaimed **Gil Scott-Heron** month. His new single "Re-Ron," as well as this greatest hits package, have just been released. Robert Mugge's film about Heron, *Black Wax,* was screened at the Anti-Racism Film Festival in Toronto, and will soon be available as a video — right up there with Culture Club's Kiss Across the Ocean, and who knows, Duran Duran Live in Peoria. Soon, he will be coming to Toronto to play at the Bamboo Club.

The yuppie-minded critics of the regular media have been quick to label this collection perhaps well-motivated, but also uneven, unconvincing, or too raw. The fact of the matter is, as writer Nelson George says in the liner notes, "Telling the truth is a damn hard thing to do in the 1980s." One recession and over 400 dead marines later, Ronald Reagan seems poised to win a mandate for another four years in office. "Mandate, my ass," says Heron before launching into "B-Movie". Bringing up the man's sorry, buccaneering record invites not appreciation, but scorn from the American public these days. "B-Movie," "Re- Ron," and "Winter in America" notwithstanding, Reagan will garner sycophantic adultation at the White House, while Heron bows to well-deserved applause at the Bamboo.

In many respects, *Black Wax* shows Heron in a broader perspective than the album. The visual medium, of course, has something to do with this. But more importantly, by interspersing concert footage with a Heron-guided tour of his home city, Washington, DC, one gets a better idea of where the man comes from, musically and ideologically. Washington is very conducive to contrasts. A few blocks from Capitol Hill and the Smithsonian museums may be found the tenements that the Browns from Nowhere, Kansas, will never see except if they get lost. Not half a block from the White House was a pornographic movie theatre, only recently torn down. The city's only all-night drug store is in the heart of the seedy 14th St. area.

At one point in *Black Wax,* Heron pauses next to a wax dummy of ex-President Gerald Ford and says: "he looks more on the job now than he did then." Jimmy Carter is always "Skippy," and Reagan always "Ray Gun."

Heron likes to refer to himself as a "bluesologist" ("with 'ogist' at the end, see, it makes it look like a science"). His music, however, is a combination of blues, rap, funk, and jazz. His words are sheer poetry; his stage presence is nothing short of commanding. The Bamboo is hardly the Wax Museum, the splendidly spacious club in Washington where the concert part of *Black Wax* was filmed, but it will do. It will do because Heron is not just a musician, but the voice of an entire strata of people who owe little to politicians, more to activists, and much to the chance of birth. That is the fundamental message of the album — a collection which shows that for some, "we don't need no Re-Ron" isn't a neat campaign slogan, but a matter of societal relations, and at the extreme, of life and death.



American King of cool, Gil Scott-Heron *(above)* and the ebullient Captain Sensible of the Damned

Philip Glass
Einstein On The Beach
CBS Masterworks

BERNARD WONG

As a composer of minimalist music, Philip Glass has confounded the music industry for years. In 1976, while still unknown outside the artistic underground, he staged his first operatic production, **Einstein On The Beach**, at New York's Metropolitan Opera House. Consisting of choral chants of numbers (one, two, three...) and syllables (do-re-mi...) for over half of its five hour length, it played to sold-out audiences. Its costs, however, drove Glass back to driving a cab for the next year. The opera has subsequently been released as a boxed, four-record set on an obscure French label but it is only now that CBS Masterworks has released it domestically in this country.

This recognition of the work's importance, although belated, is undoubtedly fitting. For Glass, it was his first major endeavour and marks a pivotal point in his evolution from earlier textbook rhythmic and harmonic studies to his present thematic use of melody. The transition drew out a dramatic quality from his dry style of phased repetitions of musical phrases so that changes in chords, textures or dynamics are emphasized with a new-found clarity. Subtly, the music also affects listeners in a manner they have likely never experienced before, inducing a hypnotic or trance-like state from the way one hears pulses subconsciously amidst the mixed layers of musical voices.

If the music defies the orchestral setting that accompanies conventional opera form, then the libretto is likewise highly unusual. Lacking the melodrama of plots concerning star-crossed lovers or tragic heroes, **Einstein On The Beach** instead forms a collage of tenuously related images of its central figure's life, the modern era and the spectre of nuclear annihilation. With little visual representation of the actual stage production and a lyric intended for musical or psychological effect rather than narrative interest, the recording is a virtual abstraction of an already highly abstract work.

Ultimately, **Einstein On The Beach** presents a complete challenge to our conceptions of music-theatre productions. Fortunately, CBS records has finally faced up to that challenge as part of its commitment to achieve greater acceptance of Glass' ideas. Monumentally absorbing, this collection is an apt tribute to one of history's most eccentric and intriguing characters.

PASTA PASTICHE

THOMAS CROWNE

Roll your dough, roll your fate — Italian proverb

Except in the cases of comedy of manners, pure burlesque or slapstick, the subject of theatre is, by and large, individual fate. The fates of nations, peoples, times and places can seldom be made dramatic.

THEATRE

Acting Company's new production **La Storia** suffers from being too little drama, or even colloquy. Rather is an intuitively structured set of themes built from Italo Calvino's building blocks (stories lifted primarily from his *Italian Fables*) into a mere collocation, dependent upon the often contradictory talents of comic delivery and characterization to tack its heterogenous elements together into something resembling a play enough to be reviewed as one.

The play is constructed by the company collectively, and may lack therefore a central unifying vision, except as we give it one. It is, nevertheless, something of a *tour de force* for the actors and a showcase for their talents; not, I think however, a proper display of them.

For one thing, this production takes an unconscionably long time to bring itself into focus, to establish meaningful contact among the acculturated ghosts that haunt it. It has been made not only into a statement concerning the self-alienation of the immigrant experience, but into a mime of mutual alienation and the inability to converse with anything significant coming of it.

The emotional suspension, the stasis of feeling, its ineffectuality, and the morbid undertones of the characters' impotent sense of displacement, leaves little room for the play to move dramatically. This, besides its reliance on the comic crutch, acting off the surface of and not from the heart of the feeling, is probably the chief debility.

Suffice it to say that there are, in this production, comic touches worthy of The Honeymooners, storytelling that is almost always fully engaging, and (in the Ballet of the Pastamakers) intelligent physical comedy that drew much deserved applause from the audience. (I am reluctant to say this play appeared "on the stage". Tarragon's "Extra Space" is not a theatre so much as an experiment in technical primitivism. It is a tribute to the company that we were able to quickly forget how airless and overheated it was. Maria Fermo — lighting design and stage manager — might have been better off buying candles than Edison's first light bulbs; Janine Kroon's set may once have been a brilliant idea.)

The play, qua play, is built up tangentially, by each of the five characters (Alvario d'Antonio, Anna Migliarisi O'Neill, Tony Nardi, Mario Romano and Anna Starnino) relating folk tales and family anecdotes, from which we as an audience are supposed to shape, as from clay, some dramatical entity capable of speaking to us. Those who were simply entertained by the stories may have been missing the point, though this *piece* (ah, there we have the neutral word!) is clearly intended as a vehicle for getting Calvino's tales in front of a theatre audience, as is implied by the title, *La Storia.*

Director Alec Stockwell, who very recently was responsible for Sam Shepard's *Hawk Moon* and the new wave musical *Life on the Line* was unquestionably denied the time necessary to fully circumfuse this production, but one cannot, at any rate, fault someone for lacking genius.

For if Luciano Iacobelli, as writer, and Mimi Mekler, as dramaturge have in fact produced a play here, and not simply an emblemmatic compilation of free-form influences upon what might have been a play, it would have taken some measure of genius to see it and, one may say, a further measure to realize it on stage. For all the virtue one may find in this production, the larger life of the thing has been only sketchily, however promisingly, realized.



La Storia is recommendable, nonetheless. Opening night had its share of rawness, but notable was the remarkable integration of Italian and Italo-Canadian speech forms into the texture of activity. This suggests more than a little talent all round, including Stockwell, and no doubt greatly assisted by David Smukler, voice coach for the company.

One particular area of success was the ability to suspend action for interior monologue, particularly facilitated by means of the easy transition from highly authentic, culturally well-modelled and familiar, familial interplay, to the sometimes stark, sometimes piquantly humourous inner fabliaux of each character--which the play would lead us to believe was the deep tradition, cultural heritage and imponderable purveyance common to all those sharing the Italian experience in this country that is, they seem to be crying, not yet their homeland.

FRANKIE COMES TO TOWN

GREG TAYLOR

IN CANADA, AT LEAST, the gay subculture has traditionally maintained its distance from the mainstream. With good reason - homophobia, while not quite so prevalent in the traditional arts, still has a grip on the pop culture.

MUSIC

Which is why the reaction to recent British musical imports Culture Club, the Smiths and now **Frankie Goes To Hollywood** is so surprising. Frankie, perhaps the most daring of the lot, have met with overwhelmingly positive response from the public. *Welcome to the Pleasure Dome,* their double debut album, is rising quickly up the charts, and this past weekend's live performances at the Concert Hall were hugely successful.

That Frankie's current popularity is based almost solely on the basis of two singles, "Relax" and "Two Tribes" is probably as indicative of the power of promotion and slick marketing as of the band's talent. However, the simple fact that those two singles (one is about autoeroticism, the other concerns the Soviet/American arms buildup) sold as well as they did indicates that the public is not being wholly duped into accepting the morally unacceptable. "Relax" was lucky enough to just pass the rigourous standards of public morality, though the original video for the song was less fortunate.

Whether or not **Frankie** will be remembered as much more than a novelty act is anyone's guess. Comparisons with America's Village People (remember "YMCA"?) are inevitable, yet not completely justified. For one, **Frankie** possess more talent than all of the People combined. For another, **Frankie** are English. The English aren't "gay", they're just a little eccentric.

The fact that at least two members of **Frankie Goes To Hollywood** are openly homosexual does seem to have been missed by the screaming teenyboppers at the Concert Hall, many of whom clambered on stage to place innocent smacks on their newfound idols' lips. That the teenybop crowd predominated at the two shows was a bit disturbing: the gays, for their part, seemed to stay away in droves. If swallowed up by this fickle young market, **Frankie** could have a short future indeed.

As it stands, **Frankie** have, for the time being at least, not lost their uncompromising stance. The back cover and gatefold of *Welcome To the Pleasure Dome* sport what are by contemporary standards, quite rude illustrations of animals engaged in an orgy of oral sex, and pairs of beasts copulating as they march into a giant erect penis (a la Noah's Ark). Naughty, yes—but the kids doubtless love it as much as their parents hate it.

The basis of **Frankie**'s appeal, then, is twofold. In the first place, Frankie have talent. The new album is not a masterpiece by any stretch of the imagination, but it is quite good as debut releases go. The production, by Trevor Horn, is exquisite, and the appeal of the tunes and rhythms on the majority of the tracks is undeniable.

In the second place, Frankie are daring and rebellious in an age when (straight) sex is no longer taboo. In other words, in one sense **Frankie Goes To Hollywood** is to the 80's what the Beatles and the Rolling Stones were to the '60's.

Whether **Frankie** is able to maintain its position on the thin line between the socially innovative and socially unacceptable will, to a large extent, determine the band's future in the music industry.



PLAYING WITH FOLK TRADITIONS

BRADLEY FOSTER

WITH A SKIRL OF PIPES and a flash of their famous humour, **The Battlefield Band** marched into town on Wednesday night for their

MUSIC

date at the Music Hall. Although the hall was only half-full, the band filled the venue with their high-energy Celtic sound and received much of that energy and enthusiasm back from the audience. One of Scotland's most popular traditional-folk bands, their Toronto performance suggests that **The Battlefield Band** is likely to stay at the top.

The band did a number of traditional Scottish and Irish tunes as well as some very traditional-sounding modern compositions by Brian McNeill, chief wit and a founding member of the band. The four members of the band rely on the usual battery of Celtic instruments, from the fiddle to the cittern (which is somewhere between a mandolin and a guitar), but keyboardist Allan Reid's use of the pedal organ, electric piano and synthesizer is unorthodox. Looking very bookish and introduced as "Conan The Librarian", Reid injected a warm sense of humour and an electronic vitality into the evening's entertainment.

No one seemed to be offended by the **Band**'s flip attitude and spirited, irreverent treatment of traditional material. Speaking of spirits, the sale of beer in the lobby of the Music Hall is a well-deserved first in this province, and a welcome alternative to the typical concert libations.

Sets were opened and closed with firey jigs and

Continued on p. 16

Energetic Noises

DIANE WOOD

L'ETRANGER IS A band that, as far as the record goes, has paid its dues. Formed in 1979, this

MUSIC

four-man group has an E.P. (*Innocent Hands*) and their latest release, *Running Out Of Funtown* to their credit. Thus, it's nice to know that playing at a New College Hallowe'en party wasn't considered beneath them.

'Energetic' seems a bit passive a word to describe a live show by this band, as the energy they convey is infectious. Led by bass player and vocalist Chuck Angus, **L'Etranger** leaps and bounds all over the stage. This is not to say that the band digs itself into a rut of continuously high-powered performance. The tempo changed at various intervals, and with the inclusion of an acoustic guitar played by lead singer Andrew Cash, the transition was a comfortable one. Instrumental changes also took place during the set, with band members reversing roles and giving a different feel to certain songs.

Like many of the bands surfacing in the city, **L'Etranger** directs its lyrics toward social and political issues. In a live show, however, these preoccupations don't alienate the audience, couched as they are in a commercially acceptable sound.

L'Etranger will be at Larry's Hideaway November 10, so if you're a bit bored with pre-recorded electro-pop, check them out. You won't be disappointed.

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RICK McGINNIS

THEATRE

OF ALL THE ARTS, THEatre seems to be the only one to have become uniformly highbrow. While books and movies, for example, have comfortable divided themselves into highbrow and lowbrow (indicated by the difference between Stephen King and D.M. Thomas in the former case, and Fellini and Spielberg in the latter), there still exists the temptation to pronounce 'theatre' as if it were spelled with a capital 't'. There are books and there is literature, there are movies and there is film, but there is only one solemn and sacred theatre. An evening of silly, slapdash theatre accessible to everyone seems to have died out with vaudeville.

O Canayen, now playing at the Theatre Passe Muraille, is subtitled "highlights of Canadian history as told by clowns". **O Canayen** is,by turns, silly and slapdash, crude and naive. Yet what is wrong with silliness, crudity and naivete? the production is a wildly funny and entertaining show that carries none of the baggage associated with today's dramatic art.

With the exception of set designer Patsy Lang, most of the principals behind **O Canayen** also appear in the show, which was written by Michele Smith, directed by Dean Gilmour, and features music by Toronto nightclub standby Micah Barnes. Augmenting these three are actors Shirley Cheechoo, Fiona Gordon, and Dominique Abel.

Gordon and Abel might be familiar to those who saw *The Gadi*, one of the more remarkable shows to play in Toronto last summer. **The Gadi** was fuelled by the energy and enthusiasm of its cast, who played like a bunch of precocious children striving to outdo each other with their routines. **O Canayen** is filled with this same kind of playfulness, erupting at one point into a water-fight that may or may not have been scripted in show.

This holds true for all of the cast, but there are some standouts. Michele Smith comes across as eager and petite, with an appealing wide-eyed innocence. Dominique Abel has the unique ability to incite laughter with a wordless, dumbfounded pause; his character somehow brings to mind the Seven Dwarfs, a combination of Sleepy and Dopey. Micah Barnes makes his presence consistently felt, through a combination of his uptempo music, a wild, flexible singing voice reminiscent of Danny Kaye, and a leonine hairdo and bashfulness taken from Bert Lahr's Cowardly Lion.

Beneath **O Canayen**'s simplicity, however, there

Continued on p.16

Dramatic Developments

ILANA SUNSHINE

THEATRE

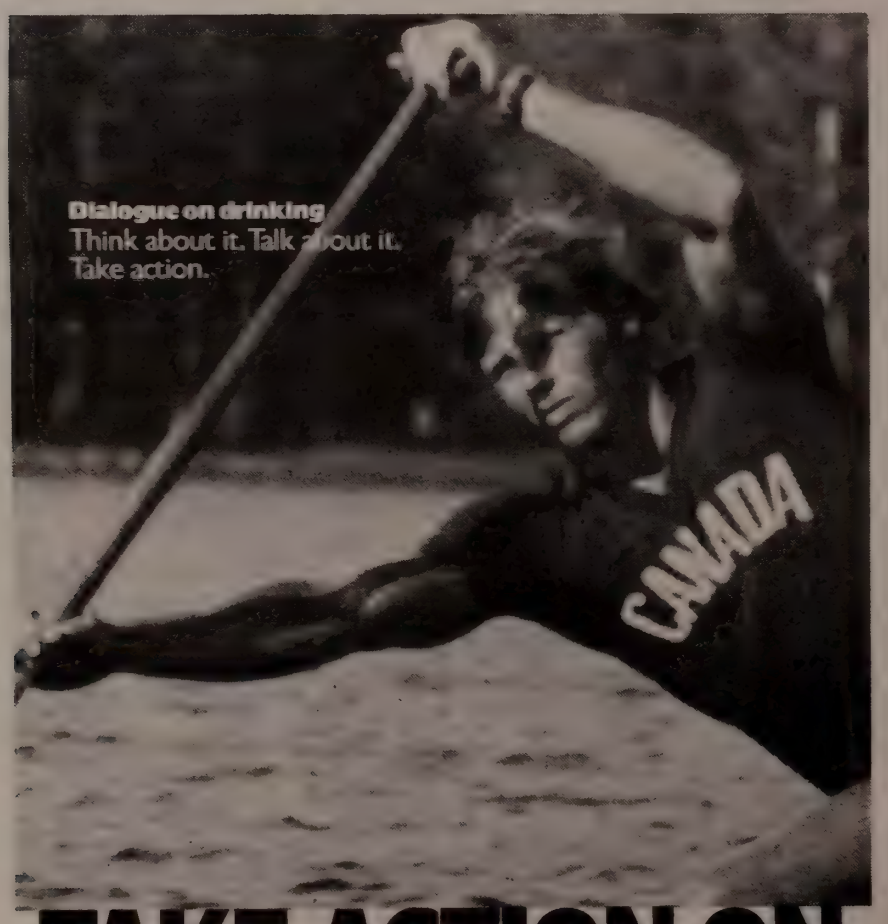
OPENING ITS "RESEARCH and Development" festival for new playwrights, the Theatre Centre recently presented *Jennifer Asked About God Today* and *Red Rowboat*. The two works are the first of eight to be presented in the series.

Set in Mother's Pizza Parlour, *Jennifer Asked About God Today* concerns a hybrid couple who argue viciously about the religious rearing of their ten year-old daughter, after she has expressed a religious curiosity. Cora Barnes (played by Susan Spicer) is a staunch Christian living in the shadow of her husband's antireligious attitudes, insisting nonetheless that her daughter attend church. Bill Barnes (Paul Rainville) obstinately refuses to let his daughter attend church due to a traumatic past incident that colours his decision. The piece is short and well acted (we forgive Bill's excessive use of the word "eh") yet the brevity fails to accomodate and justify the intense emotional response it imposes on its audience.

Red Rowboat is the more dynamic of the two plays. Here, a young and intuitively religious Jennifer has been adopted after her parents die in an accident. Jennifer indulges in an evening ritual of conjuring the Saints out at sea, in her rowboat. The new family members quarrel about the child's future, and the concern resides in unburied and unresolved resentments of their own past. Benzie (played by Julie Beebe) wields a few sharp lines which fortify and lend depth to her character, and Jennifer (Felina Patterson) is a charming and captivating little thespian. However, the qualities of the individual actors are sabotaged by the ineffective timing of the play. Too many pauses, intense sighs and expression changes undermine and offset the natural quality of the dialogue. The play treads a thin line between serious drama and self-conscious melodrama.

Both plays suffer from the same flaw. They become intense very quickly and attempt to "move" an audience without sufficient justification for doing so. There is not enough time for the audience to sympathize with the character's predicament before it is bombarded with highly charged repartees seeming either unwarranted or premature. The script may have been more finely executed if the audience had been given time to become thoroughly engaged in the actor's plight, thus furnishing the necessary foundation for reception of the emotional forays.

Tickets for the remaining six plays are $3.99 each and a $12.00 pass is good for the entire series, which runs until November 11th.



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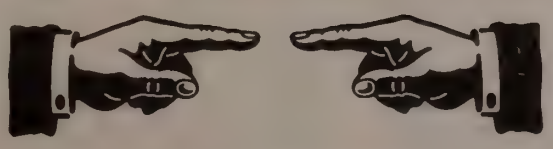
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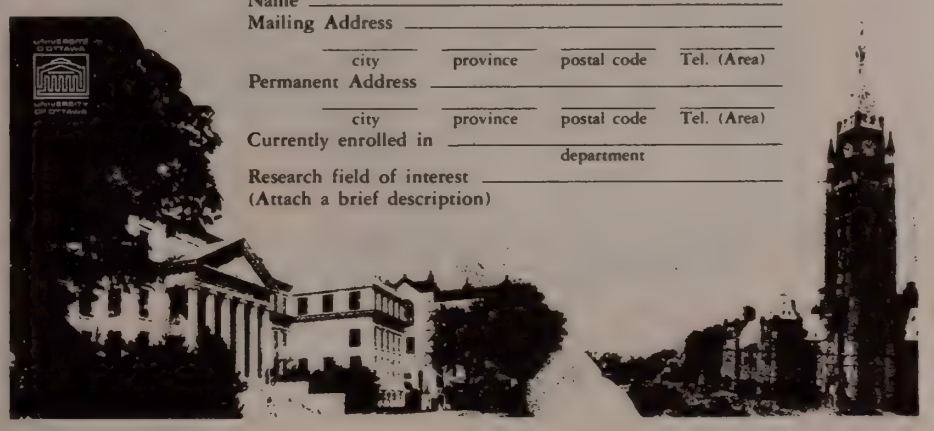
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SPORTS

Blues Notes

Blues Badminton on top in East Sectional

The U of T Women's Badminton Team won 16 out of 18 matches to clinch the East Sectional Tournament over the week-end at U of T. Toronto's 16 points edged out Queen's 12, and RMC's 7 while Ryerson was shut-out. The Blues only dropped a singles match and one doubles match. Coach Marj Shedd was impressed with the performances of Terry Gama-Pinto, Linda MacDonald, Carolyn Merritt, Terri Richard, and Angela McCulloch. U of T travels to McMaster next week-end for the cross-over tourney and then will travel to McGill the following weekend for the "Big 4" tourney.

The men's team also came out on top in their East Sectional meet, overwhelming York, RMC and Ryerson in their first of 4 qualifying tourneys. Blues players John Wright, Dave Wowchuk, Mike Whittey, Jamie Hulburt and Shiu-hong Lui together lost only 3 of 24 matches played. In fact, Hulburt and Lui were the only players of the 2 day competition to sweep all of their matches. Blues number one ranked player, Wright, conceded on ly an average of 5 points per game. The Blues closest competitor, York, came within 5 points of Toronto. The Blues roster boasts of many talented first year players and depth enough to field 2 competitive teams.

X Country second at CIAU

The women's Cross-Country team ran to a second place finish at the Canadian Intercollegiate Athletic Union Championships on Saturday. Karen Dunstan was named All-Canadian for her third place finish. The first year student ran the course in 17:21 behind Western's Jill Peurola who paced the field with a 17:11 first place finish. Blues Donna Dixon came in 7th with an 18:11, Michal Fairburn finished 16th in 18:41, Giselle Miller turned in an 18:49 for 17th and Sheila Cowie counted as the Blues' 5th runner with a 19th place finish.

Hockey Blues squander lead -lose championship in overtime

MATTI ANTANAKOS

The Women's Hockey Blues lost a hard fought battle in the championship game at the York Early Bird Tournament over the past weekend.

After handily deafeating McMaster and Guelph to advance to the championship game against York Yeowomen, the Blues lost a heartbreaking 3-2 overtime game to the host squad.

The Blues opened the tournament Friday with an impressive 5-2 victory over McMaster. Mac scored in the opening minute of the period, but the Blues stuck to their game plan and Heather Ginzel tied the score 1-1 to end the first period.

The Blues dominated the second period. Twice they played shorthanded yet held Mac to only three shots. Patty Leonard drilled a shot from the point to put the Blues up 2-1. Karen Spence then walked in on the Mac goalie to score the game winning goal. To cap off the second period scoring, Lindy Monahan sent the Blues to the dressing room with a 4-1 lead.

In the third period Mac fought back hard but could only come up with one goal. This one came after Karen Hughes directed Darlene Northover's pass into the net to put the Blues ahead 5-1.

The Blues came out strong in their second game, shell-shocking Guelph with 10 unanswered goals. Spence was the definite star of the game as she scored 4 of the Blues' 10 goals.

U of T was up 3-0 going into the second on goals by Ginzel, Spence and Deanna Klusa. Spence netted two in the second while Barb Jeffrey and Hughes pushed the score to 7-0 by the end of the second.



Blues Heather Ginzel crashes into the Yeowomen goaler.

Spence scored a lovely goal to open up the third period scoring. Jennifer Dalgarno and Janice Maxwell rounded off the 10-0 score. The Blues kept the pressure on throughout the game, firing 52 shots at the shaky Guelph goalie.

The Blues' defense was impeccable in recording the shutout. Karen Joseph and Mary-Ellen Ditali shared the goaltending duties. Says Joseph of the defense in front of her, "They were fantastic. They made my job easier and didn't leave too much for me to do."

The victory advanced the Lady Blues to the championship game against the host team, York. Hot goaltenders at either end of the rink kept the game scoreless until the second period.

Hughes, keeping up her goal-a-game pace, gave the Blues the early lead. Spence netted the second goal to boast the Blues to a 2-0 lead going into the third period. The Blues continued to apply pressure and were on the route to what seemed like certain victory.

But with 2:09 left in the game, York scored to come within one goal. At the :37 mark, York pulled their goalie for an extra attacker on the face-off. An inexperienced U of T team was left flat-footed on the face-off, as York sent the game into overtime.

In overtime the Blues had three solid scoring opportunities but York clinched the game on a fluke deflection off a Blues' skate.

Coach Dave MacMaster was pleased with the flow of the game. "The girls played well, both teams did. It was just certain situations that lost the game for us. Karen Joseph played really well in the game making key saves. She can't be faulted for the goals that went in."

The weekend wrapped up the Blues' exhibition season. MacMaster sees the upcoming season as being a competitive one, specifically between U of T, York and McMaster.

The Blues open their regular season Tuesday at 8:00 p.m. against McMaster. The game is scheduled to go at St. Mike's, as Varsity stadium is still undergoing renovations.

Scores 2 third period goals

McLaughlin's goals bust Brock

BY GLENN MARTIN

When a hockey club is hurting and not playing up to par as a unit, it sometimes takes an individual effort to salvage a tight game.

Don McLaughlin proved to be that individual for a makeshift version of the Varsity Blues last Firday night in Thorold against the Brock Badgers. The sophomore center scored the only two goals of the third period — both unassisted — to lift the Blues to a 5-3 victory.

With the sudden retirement of Scott Bullock, injuries to captain Darren Boyko and Jim Byrne, and Phil Drouillard serving the second of a two-game suspension, the Blues started the game with only 9 forwards. They dressed just 18 players, two under the OUAA limit.

The result was much line-juggling and a contest that was somewhat less than an artistic masterpiece.

"It was really scrambly all game, so the plays went right out the window," said McLaughlin. "You just have to forecheck them as much as you can, and I got a couple of breakaways out of it."

The game-winner, at 8:37, resulted from a giveaway by Badger defenseman Doug Speck. Ironically, McLaughlin had missed a similarly glorious chance seconds earlier.

"I usually deke when I get a breakaway," said the second-team OUAA all-star. "It worked the second time. If it hadn't, I'm sure there would have been some negative thoughts on the bench."

With under three minutes remaining, McLaughlin put the game away when he picked up a loose puck along the boards and broke in to beat Brock goalie Rob Bremner high on the long side.

Accustomed to playing between Boyko and Drouillard, McLaughlin found himself centering Eric Orschel and Doug Caines. The ejection of Orschel for a first period fight further confused matters, pressing Dave Bullock and Mike Cappolino (normally a left winger) into extra duty at right wing.

"I would sooner play with the same unit," admitted McLaughlin. "You get a feel for the guys — you know where they're going to be. But it doesn't hurt. Since there are 11 rookies on the team, I guess that's the only way you get to really know them."



Don McLaughlin's 2 breakaway goals in the third period lifted the Blues to a 5-3 victory.

Coach Tom Watt expressed similarly ambivalent thoughts.

"Sometimes you get too comfortable with your linemates and you take too many things for granted. It's a double-edged sword. Scotty Bowman is a very successful coach, and he seldom uses the same combination twice in a row. I like to be a little more set, but we have no choice right now; we have to shuffle."

The Blues started off looking like the same club that buried Brock 9-2 and 14-4 last year. Goals by Orschel and Glen Murphy in the first period and Dave

Continued on P. 15

Big 4 reaffirm commitment to form new league

BY MARG WEBB

Last Wednesday, the Universities of Toronto, McGill, Western and Queen's reaffirmed their commitment to the Canadian Intercollegiate Athletic Association to pursue the formation of a new athletic conference.

The decision came out of a meeting of the athletic directors of the four schools held on Monday. It also came on the heels of a promise from the four schools to wait to hear proposals on possible league realignments that might accommodate the four schools from December meetings of the Ontario Universities Athletic Association and Ontario Women's Intercollegiate Athletic Association.

U of T's athletic director, Gib Chapman, described the reaffirmation as a formal notice that "we're going to continue the commitment to the creation of a new conference (but) we'll continue to consider other feasible alternatives."

According to Chapman, the other universities in the OUAA and OWIAA didn't really believe that the four potential break away schools could secure permission from their own schools to form a new league. As a result there has been a "hardening of the status quo positions" in the OUAA and OWIAA.

The formal reaffirmation to the CIAU of the four schools' intention to form a new athletic conference was intended to convey two things.

According to Chapman, the reaffirmation should make it clear to the OUAA and the OWIAA that any solutions they propose "must include the core of the four schools in one conference" and that "formal approval on each campus (for the formation of a new league) is underway."

In fact the formal approval process is one step away from completion at U of T. Last year the Committe on Campus and Community Affairs endorsed the concept of a "Big 4" league as did the Council of the Department of Athletics and Recreation and the committee for intercollegiate athletics. All groups are heavily represented by students and the proposal was received virtually without opposition.

Eric McKee, assistant to the Vice President of Student Affairs, says the final approval from the Committee on Campus and Community Affairs is likely to be attained at a November 20th meeting.

According to McKee, "everyone is planning to

Continued on P. 15

Melville returns to boost Blues Cagers

By MATTI ANTONAKOS

Pat Melville, the Ontario Women's Intercollegiate Athletics Association's (OWIAA) top rebounder back at U of T after a stint in the semi-professional leagues in England.

She left the Blues in 1983 as a National Team Alternate, League All-Star and top rebounder in the history of OWIAA.

At that time, the Varsity Blues Women's Basketball Team was struggling; she has returned to a team that is set on nothing less than a trip to the Nationals.

"The players have improved a lot in the year I've been away. And the quality of our game has improved. Even the first year rookies are of better quality. I would say that they're among the best group of rookies."

In comparison the English clubs Melville played with were not up to the quality of basketball that exists in Canada. This, however, was not a disappointment for Melville. "I knew they were of lower calibre, I wasn't expecting them to be better. They play a slower game because they play a zone-game.



Top rebounder Pat Melville

However Melville did pick up invaluable experience. In England she was a comparitively taller player, so she was given a chance to play centre. Melville spent a lot of time inside and under the basket. She says that benefited her: "it was good because I learned more inside moves. I was also matched-up against some very good American players."

Melville's reasons for going to England were not primarily basketball oriented; rather she wanted a year off school and a chance to tour Europe. She's now back for her fourth year of Physical Education.

Coach Michele Belanger says that because Melville was missing last year the team collectively handled the job of sinking the rebounds. This has added to the team's depth and now leaves less pressure on Melville.

Says Belanger: "Melville is a good contribution to the team. I've seen her improvement since she's come back. She's more mobile inside and more focused in terms of her concentration on basketball."

The team Melville returns to is well balanced and is now concentrating on the specifics of the game. Melville herself says that she'll be working on her defensive skills to compliment a team with incredible depth. "I was anxious to get back to play in Canada; it's a faster game because game because of the man-on-man coverage."

Basketball edged in week-enders

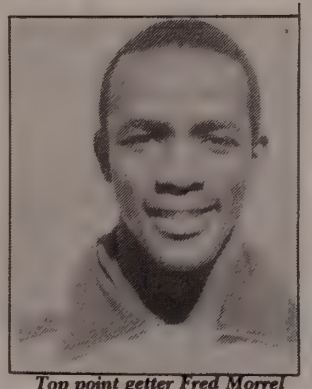
By AL SAPLYS

This past week-end, the men's Varsity Basketball team travelled to Houghton College in New York State and to Brock University and were stung for two losses in a pair of close preseason matches.

On Friday night the team dropped a 74-68 decision to the N.A.I.A. team from the American New England Conference. Guard Fred Morrel was the high scorer for the Blues with 22 points and Sam Hill, his counterpart, added 18.

High scoring forward Roger Rollicks did not play due to a knee injury that has kept him out of the line up for 10 days.

On Saturday night, the Blues lost another close one, this time to Brock 73-68. Fred Morrel again led the Blues, scoring 28 points, while forward Ranald Davidson netted 15 points.



Top point getter Fred Morrel



Rookie forward Mike Forrestal

In the first game, the Blues encountered a well disciplined and patient American squad.

"They spread their offense and pressured our wings," said Blues head coach Brian Heaney. "They were very experienced and their point guard controlled the play at all times."

Brock jumped out to an early lead on Saturday night forcing the Blues to play catch up ball for most of the game.

With 9 minutes left on the clock, the Blues trailed 63-47 but narrowed the gape to 67-63 with 2 minutes left. At this point, the Blues missed 3 crucial free throws and squandered the game away.

"We played hard and played most of our bench as oppposed to the first game," said Heaney who admits he is still searching for the right combination of players that will compliment each other.

Size was a problem for the Blues in both games as they were out rebounded at both ends of the court.

Heaney feels that parity will come with Rollick's return from his injury in 7 or so days.

Highly touted rookie Mike Forrestal, a 6'8" forward from Sudbury, ran into foul trouble in both games. But he was praised by Heaney in his debut.

Says Heaney "we're looking forward to the home opener now. This week-end we were in both ball games and we expect to beat Laurier next Saturday."

The game will go at U of T's Benson Gym at 8 p.m.

Reaffirming commitment to a new league

Continued from P.14

proceed" with the creation of the new athletic conference.

Chapman expects that, as a result of the reaffirmation notice, "between now and the December meetings, some concrete alternatives should come forward" (for accommodating the four schools in the Ontario leagues). Chapman says the four schools are "making it clear it's not a matter of suggesting (to the OUAA and OWIAA) but that they must consider all four schools. We're not talking about dividing the four schools."

The December meetings of the OUAA and OWIAA will confirm whether the four schools will compete together in a conference in the existing leagues or in a separate league. Chapman says that the four schools have drafted the outline of a new league structure sh ould the Ontario leagues be unable to accommodate them.

Toronto — 5
Brock — 3

Continued From P.14

Bullock's early in the second put Toronto up 3-0.

But penalties opened the door for Brock late in the second period. Jim Charters and Dan Speck scored power-play goals 46 seconds apart, the first coming with a two-man advantage. When Pat DeFazio converted a goal-mouth scramble with 14 seconds left in the frame, the Badgers had erased what looked like a comfortable lead in less than three minutes.

Only the heroics of McLaughlin and goalie John Kemp, who stopped 27 shots overall, prevented the Blues' first loss of the season. They are 4-0, and 9-0-1 including exhibition play.

Watt was impressed with Brock, but then he's used to teams being at their best to play his club.

"Everybody wants to put a notch on their gun by knocking off the University of Toronto. When you're the national champions people don't care about your problems. Certainly we were undermanned, but they're not concerned about that. That's our problem."

It's a problem that could worsen if Mike Coppolino decides to pack it in to devote more time to school. Though Watt said he hoped to see Coppolino at practice today, the aspiring medical student said he would not have even made the trip to Brock had the team not been so short of bodies.

By the way... While Byrne will miss several weeks with severed hand tendons, Boyko's kneed could be sound by next Saturday's game at St. Lawrence University in Canton, N.Y. ... Wednesday's scheduled home opener against Ryerson has been postponed due to the incompletion of the Varsity Arena renovations ... Brock held a 30-28 edge in shots on goal ... with Kevin Hamlin completing his two-game suspension, Mike Steer filled in as backup goalie.





SKIRLING SCOTTISH FOLK

Continued from p.11

reels, driven by Douglas Pincock's flawless piping. Nearly half of the songs performed were from their latest album, *Anthem of the Common Man*, named in honour of the famous Scottish miner and poet, Joe Curry. Sprinkled throughout the sets were jigs, strathspeys to a latin beat, and romantic songs such as "The Yew Tree", and "Port of Call". To give the audience and the band a rest and a change of pace, Alistair Russell and Douglas Pincock gave solo performances, Russell displaying his vocal strengths in the rollicking Irish song, "The Mickey Dam".

It is unfortunate that **The Battlefield Band** are not as well known in Canada as they deserve to be, but this is more a reflection of poor distribution and promotion than of their talent.

The audience warmed to the brief opening act provided by **Muddy York**, a competent local duo. **Muddy York** played an assortment of dynamic early Canadian tunes which recalled such events as a battle between the Métis and Scottish settlers, and a notorious hanging in Manitoba.

The show was backed by the Mariposa Folk Foundation, who are sponsoring a number of folk events in the near future, including a concert by one of Ireland's top singer-songwriters, Christy Moore, in December.

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lurk some bright ideas. A restaurant scene is played out in bird's-eye perspective, as if the audience were suspended from the ceiling. A moveable backdrop is rolled by, like the panorama in a silent film, to illustrate the passage across Canada. Given time, one can only hope that **O Canayen's** clowns will spawn successive shows, and give Toronto the kind of alternative theatre scene it needs, a welcome relief from the earnest tone dominating a city that could use a simple laugh or two.



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Betsy the talking mule pauses to consider the significance of Pharmacy Spirit Week. Owner Tumbleweed Jones appears amused.

Women camp out in protest

CWC tent set up outside Simcoe Hall

By LISE BETTERIDGE

A small, balloon-strung tent in front of Simcoe Hall is the closest thing yet to a Women's Centre at the University.

The Coalition for a Women's Centre (CWC) at U of T set up the temporary 'Centre' on Tuesday and Wednesday to protest the Administration's failure to respond to their plea for space.

At this point, the Administration has neither accepted nor rejected the Coalition's request, although it has voiced its support for the Centre in principle.

"Things have dragged on long enough," said CWC spokesperson Paula Kochman.

"It's time they (the Administration) sat down, talked to us, and got on with it."

The action this past week was not intended to be antagonistic, Kochman emphasized. She acknowledged the huge bureaucracy with which the University's new Status of Women officer, Lois Reimer, must deal; However, she felt that CWC's request "should be made a top priority."



The Tent

"I'm a little disappointed in their tent," Reimer said in an interview Wednesday.

"I had thought that the Women's Centre people knew what I was trying to do behind the scenes, and I would have liked it if they had waited until our meeting next week."

Reimer, CWC, and the Department of Women's Studies will meet to discuss a possible sponsorship by the Department, to overcome what Reimer calls "problems" with the group's organization.

The University's space policy requires that groups who are neither a university department nor a recognized student society, obtain the sponsorship of an academic or administrative unit.

Attempts at such an arrangement with SAC fell through in August, and the Administration has waited more than three months to arrange further negotiations.

A number of students visited the CWC tent to talk to members of the collective, and to sign the petition. Students were also urged to phone President Connell to voice their concerns.

Most students are "basically aware of the issue" said Kochman. CWC has received support from over 50 student, staff and faculty organizations on campus, including SAC, the Graduate Students' Union and the U of T Faculty Association. SAC will donate $5,000 contingent on CWC's receipt of space.

U of T, marking the centennary of women's admission to the university, has "the dismal distinguishing point of being the only major university in Ontario without a Women's Centre," according to a CWC press release.

"Admission is not enough," said Kochman.

"There are problems (for women) which are not being dealt with," and the Women's Centre is an appropriate and necessary mechanism for such activities, she said.

Divestment demanded

By MARK JOHNSON

Armed with the support of almost every U of T student council and political group, the University of Toronto Divestment Committee (UTDC) will be bringing its demand before the next meeting of the Governing Council on November 15.

Last year the UTDC launched a campaign to force the university to divest $3.6 million in holdings it has in corporations and banks that deal with South Africa. The question of divestment became one of the most hotly debated campus issues, resulting in lengthy SAC meetings filled with angry exchanges.

This year the UTDC have prepared a brief that it will present to Governing Council. Ava Szczurko, one of the founders of the divestment committee, reports that the brief will be accompanied by a petition signed by by over 1600 U of T students with statements of support from 25 college councils and political groups.

"We've had a broad base of support from the university community," Szczurko said.

Among the groups not to have supported the UTDC were the Erindale and Scarborough student councils and the campus PC's.

The brief that Szczurko will bring to Governing Council reports that 20% of the U of T's total investments go into businesses with interests in South Africa. The report lists Falconbridge, Exxon, Xerox, Noranda Mines and Moore Corporation among the offending companies. The university also invests in the Royal Bank, the Bank of Commerce and the Bank of Nova Scotia, all of which deal with South Africa.

Jim Wilson, part-time undergraduate rep. on Governing Council, will likely support the motion to divest.

"I probably would support the motion if a great number of the constituents feel that this is what we should be doing. I'm not in favour at all of the university having holdings in companies which deal with repressive regimes."



Bob Jones, SAC Pres

Mark Halpern, a representative for the professional faculties, also intends to support the motion when it is brought before the council.

"This institution has a responsibility to set the best example it can — to encourage businesses to take the moral path."

However, it is doubtful that divestment will meet with unanimous support from U of T's student reps. on Governing Council. Allan Chan of Engineering will probably oppose the motion.

"Financially speaking I really don't think it's all that possible for the university at this moment."

Chan also expresses doubt about why South Africa was singled out as the only objectionable regime.

"South Africa got picked because it's in the news and because it's prominent. They picked on South Africa because it's South Africa."

Since the UTDC appears to have met the conditions Governing Council sets for an investment review (300 signatures and support from at least 3 constituencies) its brief should be taken up by a Council

Continued on P.2

SAC stables set to close down

BY DAVID JOHNSTON

The SAC stables on U of T's Scarborough campus will be closed by December 15th. This decision was reached by a vote of 27 to 10 at last night's Students' Administrative Council (SAC) meeting.

The decision to close the stables amends a previous motion passed by SAC on Sept. 10 which proposed that the stables be closed after Christmas if a buyer could not be found for them. At the Sept. 12 meeting SAC Vice President Linda Quirk allowed that the decision could be reviewed if conditions at the stables improved.

Several possibilities for divestment of the stables were investigated by SAC: both the Scarborough College Students' Council and the College administration rejected proposals that they take over responsibility for the stables; the Athletic Society similarly declined.

Outside business groups were offered the opportunity to run the stables and one unnamed group went so far as to discuss the possibilities of building indoor facilities on the Scarborough site. Zoning restrictions and the fact that any serious work on such a project would not take place for at least a year and a half forced SAC to rule out such an avenue.

A further possibility was ownership through a co-op arrangement involving riders and boarders making use of the stables. Chairman of the SAC stable committee Dave Roghosian stated in his presentation to last night's meeting that such a plan was unfeasable.

Roghosian stated that SAC's move to close the stables was due to the fact that "no feasible alternative management is available". SAC feels that it would be unable "to divest itself of the stables operation by December 31st, except by taking steps to dissolve the operation immediately."

Stable manager Gillis argued that SAC had made little attempt to aid the failing financial health of the stables. Gillis was unable to argue with SAC's figures showing a loss of $2,516 as of Sept. 30 this year (3 times the deficit projected in the budget) but blamed SAC's failure to properly advertise its riding facilities for a good portion of the losses.

Gillis claims that the stables have not been given an opportunity to prove

Continued on P.5

A-1 essay services for sale

By MARG WEBB

For $70 and very little work you can "take care" of that end of November 'all your essays are due on the same day' squeeze.

The solution, proposed by A-1 Essays, is to let their essay service research and write your paper for you — for a nominal $9 a page.

The Bloor Street essay service, and others like it, have been advertising in campus newspapers for most of the term. Their contribution to the undermining of academic honesty codes at U of T is carried out in a completely legal contract.

A-1 Essays' contract states that they have been in business for seven years, that they are a "professional" service and that they can deliver any sort of mark a student demands in as little as 10 days. For a few extra dollars, they will even do an overnight job.

Their contract also guarantees satisfaction; they direct the customer to secure permission for a rewrite from the professor should the essay "bomb", and they'll do a second draft that will please — for free.

The company is extremely up-front about their business. On entering the office one is confronted with the straight forward contract. All one has to do is fill in the essay topic, the length, the due date, and the grade desired.

In response to a query as to whether it is possible to simply get remedial help with a draft, the service representative replied directly "Oh no, we'll write your essay for you."

According to the representative, it is specifically University of Toronto students who use their service. She said, "It's in the November crunch that we're really busy. It's a madhouse, but we're busy moist of the time."

Professor R.H. Farquarson, who studied the essay services when he was the Vice Dean of Arts and Sciences, suggested that the services were used to a significant degree by U of T students. He said he spoke to professional writers of pamphlets and brochures who advertised their services and were getting up to five calls a day from students requesting essay writing services. He believes that this evidence indicates that an advertising essay service would conceivably get and respond to many more requests.

Farauarson said he began studying the essay services

Continued on P.6



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Continued From P.1

subcommittee.

The Presidential Advisory Board on Social and Political Aspects of University Investment, which hasn't met in over three years, will probably investigate the divestment demand.

Wilson, who is also a member of the Advisory Board, warns that the university may not be willing to touch Xerox, if that company turns out to be one of their computer sponsors.

Divestment may be a crucial test, he says, of whether the university's investment policies can be extended to its sponsors.

SAC President Bob Jones, a supporter of divestment last year at Victoria University, will be attending the Governing Council meeting.

In the wake of the St. Mike's student council's decision to ban Carling O'Keefe products from the St. Mike's Pub, questions have arisen as to whether SAC will follow suit with the Sid Smith Pub. Jones says he won't be initiating such a motion as he "promised in last year's election not to pursue my own political interests."

If the issue is brought before SAC, however, Jones claims he will support it.

HartHouse

ATTENTION WINE TASTERS -- PREBOOK A SEAT FOR THE GALLERY CLUB'S WINE SEMINAR SERIES, THURSDAY EVENINGS -- November 8, November 15, December 6. 8:00 p.m. Discover "whites," sparkling wines and vintage ports. Series Tickets $50. Tickets are limited so purchase early at the programme Office weekdays, 10-5.

THURS. NOV. 8	**MUSIC AT HART HOUSE— CHAMBER SERIES** features CJRT ORCHESTRA SOLOISTS: James MacDonald, horn, Kathleen Solose, piano offer music of Beethoven, Schumann, Weterkamp and Jacobs. 8 p.m. Music room. FREE admission (no tickets).
THURS. NOV. 8	**DEBATE— "Resolved that a Secular Education is Religious."** Honorary visitor is Richard Vander Vennen, Institute for Christian Studies. 8 p.m. Debates Room.
FRI. NOV. 9	**RIFLE CLUB— TEAM TRYOUTS** begin at 4 p.m. in the Range.
MON. NOV. 12	**FILM BOARD — OPEN SCREENING** looking for all those students at U of T working on experimental films to drop in at 7:30 p.m. and show your work. Music Room.
TUES. NOV. 13	**CAMERA CLUB-SLIDE PRESENTATION AND DISCUSSION SERIES** last event of the fall programme presents Mr. Ed Parsons' show "Nature" Noon to one p.m. Camera Club Room.
TUES. NOV. 13	**INFORMAL DEBATE — Resolved that "POLITICS IS THE OPIATE OF THE PEOPLE."** Have you secretly desired to be a great debater — join the experts who are willing to share their vast debating experiences. Meet 8 p.m. Bickersteth Room.
WED. NOV. 14	**JAZZ PLUS —** Bring your friends to this final Wednesday night performance held at the "Heart Beat" Pub. Line up forms in the Arbor Room by 8 p.m.
WED. NOV. 14	**GRADUATE COMMITTEE DINNER SERIES** guest speaker Mr. Alan Eagleson, Executive Member of the NHL Players Associatioin topic is "International Hockey Matters and Canada Cup '84". Tickets $26.50 at the Programme Office, 10 - 5 weekdays. Note: Reception at 6 p.m. and dinner in South Dining Room following.
WED. NOV. 14	**FORMAL DEBATE —** "RESOLVED THAT ISRAEL IS A BURDEN TO THE WEST" — Honorary Speaker is Mr. Jonathan Kessler, American-Israel Public Affairs Committee. 8 p.m. Debates Room. Please present U of T student card at door.
	HART HOUSE VESPERS offered by the Chapel Committee held every Wednesday from 5:30 - 6:00 p.m. in the Chapel. All Welcome.
THURS. NOV. 15	**ART EXHIBITION —** WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE", EAST GALLERY: MARY CATHERINE NEWCOMB "SCULPTURE". Artists will be present on Nov. 15 from noon - 2 p.m. and Nov. 7 from 3 - 5 p.m. Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.
FRI. NOV. 16	**CHESS CLUB** "FIFTEEN MINUTE" TOURNAMENT. Prize fund too ($15.00). Event (7 p.m.) open to all club members — memberships available at the door upon presentation of U of T student card ($4.00). STUDENTS INTERESTED IN PLAYING FOR THE UNIVERSITY'S PAN-AM "C" TEAM MAY CONTACT HART HOUSE PROGRAMME OFFICE AT 978-2446.
SUN. NOV. 18	**MUSIC AT HART HOUSE —** THE ELMER ISELER SINGERS IN CONCERT — "SPIRITUAL BEGINNINGS" The spiritual music of North America, its rhythm and exhuberance rings throughout the Great Hall. 8 p.m. Tickets available at Porter's Desk upon presentation of valid U of T student card.
MON. NOV. 19	**RIFLE CLUB — "MUNCHIE SHOOT"** (25 cent entry fee) 4 p.m. in the Range and Winners celebrate in the Arbor Room.
WED. NOV. 21	**FILM ART — MUSEUM WITHOUT WALLS SERIES** sponsored by the Art Committee., Two films of art and nature in harmony: one musical, one visual entitled "Music for a Wilderness Lake" and "Christo's Running-Fence Project." 8 p.m. Music Room. All students welcome.
WED. NOV. 21	**AMATEUR RADIO OPEN MEETING.** The evening programme covers "Making it in Dx Contesting. Guest Speakers: Mr. Bob Nash VE3KZ. 7:30 p.m. Use East Landing stairs to third floor South Sitting Room.
WED. NOV. 21	**LIBRARY EVENING** — cosponsored by the Library Committee and The Graduate Centre For The Study of Drama. Professor DuKore from the University of Hawaii discusses "Shaw As A Theatre Critic". 8 p.m. in the Library.
THURS. NOV. 22	**ART CURATOR OF HART HOUSE OFFERS A SPECIAL TOUR OF THE HART HOUSE ART COLLECTION** the finest private collection of Canadian Art in the Country. Tour begins in the MAP ROOM (just right of the Hall Porter's desk as you enter the main door) at noon.
SUN. NOV. 25	**SUNDAY AFTERNOON CONCERT stars "THE TORONTO CONCORT"** — Canada's foremost early music ensemble. 3 p.m. Great Hall. Two tickets per U of T student upon presentation of student card available two weeks prior to performance at Porter's Desk.
MON. NOV. 26	**INVESTMENT GROUP** sponsored by the GRADUATE COMMITTEE continues with its discussions. Topic of the evening "Commodities." Meet 7 p.m. in the 3rd floor South Sitting room and show your U of T student card.
THURS. NOV. 29	**MUSIC AT HART HOUSE —** "COMPOSERS IN CONVERSATION" — John Cage and Roger Reynolds, New Music makers share their contributions to contemporary music. 8 p.m. Music Room. No tickets required — all welcome.

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The Governing Council of the University of Toronto
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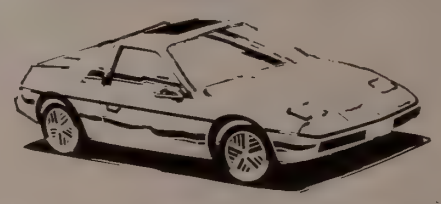
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Porn by-law Quashed

By SUSAN ELLIOT

When you next pop in to your corner store for milk, don't be surprised if air brushed buttocks and siliconed breasts meet your eye instead of Good-Housekeeping Magazine. Metro's adult book by-law regulating the sale of erotic material was struck down last week by the Ontario courts. The three man Divisional Court Panel decided that the by-law's wording was too vague. It also said the province had overstepped its jurisdiction in authorizing the by-law.

Since 1980, By-law 222 has required store-owners to obtain a licence to sell adult books or magazines and to display them 1.5 metres above the floor behind opaque barriers.

Mr. Justice Galligan cited the wording of the By-law as the principal objection. The law applies only to those materials which "appeal to erotic appetites or inclinations." Even though this definition was further defined in 1983, the lack of certainty concerning the wording still remains. Galligan said that he was still not convinced that even the new definition removes the difficulty for the well-intentioned bookseller of knowing whether or not a particular book falls within the jurisdiction of the law.

He said that there could be a "genuine, honest difference in opinion" about a magazine, and that what "is erotic for one person may not be erotic for another."

The court also disputed the validity of Metro's right to legally define for the public which materials appeal to sexual appetites and which do not. He wrote in his decision that the council must have made a moral judgment about the material. But he continued, "It is not for a court to make moral judgments but to make legal ones.

The penalties set up by the law were also seen as "draconian" and unduly harsh. An individual offender could be fined $10,000, imprisoned for one year or both. A corporation could be fined $25,000. And if a store was caught selling erotic material without a licence the store could be closed for a period of up to two years.

But without the by-law it is now up to these proprietors to decide what you see when you walk in to their stores. Most large chains like Mac's Milk say they have clear-cut policies about the marketing of these "entertainment" magazines. In 1978, Mac's began to stock them in blinder racks behind the cashier's counter. They try to strike a balance between providing a product for their customers and avoiding offending others. Russ Egerdie, public relations director for Mac's, says there is even a committee that decides what magazines their stores will sell.

The president of Becker's, Dr. Jeffrey Pottow, claims he "doesn't know what all the bother is about." About six years ago after a lot of complaints from mothers, they started wrapping the magazines in clear plastic to prevent kids from thumbing through Hustler when they came in for the latest Superman comic. Though Becker's complied with the law, Pottow thinks the height restriction and the opaque covers are not a good idea because restricting the customer's view is like censorship.

In spite of these policies, the latest issue of Penthouse featuring several pages of nude and contorted women tied up with ropes and straps is being sold in both stores. One wonders what it takes to be rejected by the Mac's Milk committee if not photos of this kind! It is quite clear that variety stores will continue with the kind of marketing they see fit as long as the complaints are low and the magazine sales are high. A quick tour around town shows that few have really concerned themselves with protecting children and offended adults. Even the University of Toronto Bookstore is selling the Penthouse issue in full view, unwrapped and at eye level. It appears universities cannot display the "good taste" we hope to expect from the rest of the community.

Council-woman June Rowlands is not content with this solution and has launched an appeal of the case. This is a start, but even when the law was in effect the weak enforcement undermined its power. And when the law

Continued on P.5

Life after the Bovey Report

By SUNNY BUSKERMOLEN

TORONTO (CUP) Ontario students are hoping that the Bovey Commission, formed 11 months ago to re-shape the province's university system, will not be ushering in the eleventh hour of education when it makes its report next week.

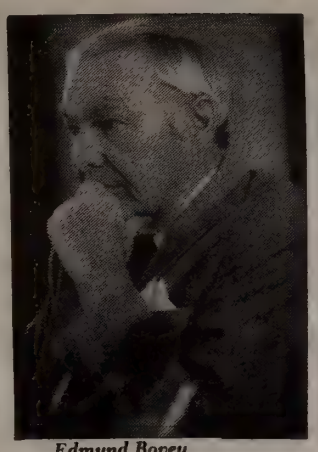
The Commission was mandated last December to report to the Minister of Colleges and Universities, Bette Stephenson, by November 15. Students re calling for the report's immediate release, and a provincial "Day of Action", organized by the Ontario Federation of Students (OFS), will coincide with the Commission's deadline date.

"It has the potential to be the most important report we've seen in education," said Monika Turner, OFS chairperson. "It's too hot a topic to be buried."

The Commission, officially "The Commission on the Future Development of the Universities of Ontario," but dubbed the "Bovey" Commission after its chair, private businessman Edmund Bovey, has attracted considerable attention ever since its formation.

Public pressure forced the Commission to hold public hearings this fall, after initially saying there would be no public input.

Only last month, however, the Commission hired a businessman to privately interview about 15 major businesses, once again raising questions as to what the Commission is doing behind closed doors.



Edmund Bovey

"If the Bovey Commission report is written more from the hidden agenda side than the public agenda side, or not reflective of what the public actively wants, then we (OFS) would say it was too biased and not a public commission," said Turner.

OFS will be presenting a 10,000 signature petition in the provincial legislature November 15, opposing Ontario's rationalization of universities and asking the government to make investment in higher education a priority.

"Rationalization, the catch-word of the Bovey Commission, is a nice and political way of saying that the university system will always be underfunded and not a high priority of the provincial government," said Turner.

An eroding of students' education is the bottom line of the Bovey Commission, according to Turner. She fears that students next year will face higher tuition, decreased accessibility, especially for women, part-time northern and francophone students, less access to student aid due to fewer grants, and possibly a modified income-contingent repayment plan (i.e. mortgaging for up to 30 years), smaller choice and flexibility of courses and programs, and no increase (perhaps even a decrease) in faculty and TA's. This, said Turner, will result in an even greater drop in the quality of education in the Ontario university system.

These concerns are shared by OFS researcher Richard Balnis, who travelled with the Commission during its month-long schedule of public hearings.

"Rationalization has been the misguided policy of the Ontario government since 1978 and the Bovey Commission will implement that further to the detriment of Ontario's economic and social needs," said Balnis.

Balnis defines rationalization as "selective cuts", as opposed to across-the-board cuts, according to a plan, "but the government doesn't have a plan."

"Rationalization means selective cuts to create leaner and meaner universities that will not adapt to Ontario's future — that's essentially what the Commission is doing," said Balnis, referring to the Bovey Commission's anticipated report as "short-term pain for long-term pain," although Bovey thinks the results will be long-term gain.

The Commission's report will likely include recommendations regarding tuition fees. Students can expect a substantial increase in tuition, in the order of $1200 to $2000, speculates Balnis, although the increase may be phased in over a number of years.

Balnis and other critics also foresee a narrower definition of accessibility becoming government policy. This would affect women, students from lower income backgrounds and certain ethnic minorities.

"One of the ways they'll increase this barrier is to revise the definition of

Continued on P.6

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"Puff, puff—it's so much fun!!"

—the ever-lovable Geoff Fairbank announcing his approval of the Editor's new smokewear

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

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The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

The Kids Are All Right

Ronald Reagan was reelected Tuesday night, and America's youth helped to secure his victory.

Perhaps the most disturbing of the analyses performed on November 4th voting patterns concerned the increasing (and now substantial) support for Reagan among those between 18 and 24 years of age. 59% of them voted for the President this time out, as opposed to 44% in 1980. The young people of America are entrusting their future to Ronald Reagan.

And why not? Ronnie has, in four years, proven himself the god of short-term gain. Evidence of reduced unemployment and inflation in Reagan's first term has wooed the young to the Republican ticket. The strict yet secure world of "Happy Days" has survived the time warp into 1984. Today's Ritchie Cunningham seems content as ever to spend life earning an honest wage in an environment devoid of potential disruptions to his American equilibrium. Nicaragua, Granada, El Salvador, the arms race, "star wars," cuts in government support of social programs and the arts—these issues don't seem to have bothered America's youth significantly. A job, a car and a decent salary seem once again to be the aspirations of the young. The ideals of the long-haired layabouts who tried to "change the world" have not aged well, to say the least. It's almost as if today's youth have taken to heart all those accusations of being shiftless and lazy, and are now trying to prove themselves in Ronnie's land of the brave.

One possible explanation of this phenomenon might be that the *big* problems of today appear unfathomable (let alone insurmountable), whereas in 1968 it seemed easier to accomplish tangible results—for instance, to pull the troops out of Vietnam. How can one fully comprehend the arms race, or the war for global influence between the superpowers? How is one to stop problems so far advanced they appear to have taken on lives of their own? If Ronnie truly believes in peace through strength, who are we to say he's wrong?

The surge in support for the Republicans among the young is indeed disturbing; one hopes the current conservative tide sweeping this and other Canadian universities is not a part of the same phenomenon—one which is, in the last analysis, nothing more than an abnegation of responsibility for anything beyond the securing of personal comfort. As close as we are to the United States, let us remember that we need not sacrifice our political as *well* as cultural identity to our southern neighbor. We may be influenced by American opinion, but we need not adopt it.

There *is* hope for the world—a long-term hope for a world beyond the cacti, dusty plains and shootouts at high noon. It is not yet too late for the youth of North America to recognize this hope, before it and the whole of Western Civilization turn to (highly radioactive) dust.



Item: Essay services continue to flourish at U of T.

HEY!!

Geoffrey Fairbank has been elected as the new staff representative to the *Varsity* Board of Directors. Hooray. The next thrilling Board Meeting will be held Monday, Nov. 12 at 4:00 PM in the South Dining Room at Hart House. If you're not there, we will surely miss you.

If you can fingerpaint you can lay out a newspaper. No guff. We need people just like y u, people willing to become layout assistants. Apply at Varg offices.

We're still looking for a Subscriptions Editor. Applications are being accepted at *Varsity* offices.

John's away on permoleave. He kissed so much his throat swelled up to an enormous size; virtually preventing him from intaking comestibles through the fleshy suction tube. He will rest until the embarassing swelling subsides. DJ and I sang tonight, boy did we ever. Sven's being a pain in the rear again—always complaining and whatnot. You'd think he was a masthead member or something the way he carries on...Karen, Marg, and Geoffy were as funk-inspired as ever (though they'd never admit it). George did marvy. And Ally (Hercules) McGillicutty managed to carry the weight. A long time. A fine job. Really.

LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Essay Services

I am writing to express concern at the fact that *The Varsity* of Monday, October 22, 1984, includes among the "Unclassified" advertisements two notices for vendors of essays.

The submission for academic credit of an essay which is not the student's own work is a form of academic dishonesty and is a breach of the University's Code of Behaviour. This being the case, I do not feel that it is responsible or appropriate for a campus newspaper to carry advertisements whose obvious purpose is to facilitate acts of academic dishonesty.

If my memory is correct, advertisements for essay services have not appeared in the campus press in recent years. I hope that the inclusion of such advertisments in Monday's edition was an oversight, and that *The Varsity* will refuse to publish further notices of this kind in the future. I would certainly appreciate receiving your assurance that this is the case.

Sincerely,

Frank Iacobucci,
Vice-President and Provost.

You have it.

—Ed.

Course Evaluations

Regarding *The Varsity*'s report on course evaluations (Monday, October 29, 1984), there are two points that I am hopeful you will call to your readers' attention.

Although some persons may hold the view of *the Great Brain Robbery* which was attributed to me, I do not. It is true that the authors of *The Great Brain Robbery* do not offer statistical or other analytical evidence to support their observation about students rewarding professors who reward them, but one cannot logically generalize from that fact that the entire book is without substance.

The University's administration at this point is *not* doing a study of the relationships between students' grades and their evaluations of instruction. We have discussed the possibility of a study with the liaison officer for the Association of Part-Time Undergraduate Students, but so far have not been able to determine whether or not a reliable study can be done with the data available. We shall continue to work with APUS to devise a means of producing reliable, relevant results, but it is not our intention to undertake any study which is not methodologically sound.

Yours sincerely,

D.W. Lang
Assistant Vice-President
(Planning) & University
Registrar

Albania Fun

Last week I went to see the display at Robarts Library that was mounted to celebrate the fortieth anniversary of Stalinist Albania, and although it was interesting, it was only marginally informative.

The information that was presented tried to leave people with the impression that everyone in Albania is reaping a rich harvest of economic and cultural gains under the all-knowing and benevolent guidance of their popular government. When viewed with a critical eye, such information is usually called propaganda.

Now, I find it a little hard to believe that the people of Albania are not at least a little cynical about the policies of their government. If we in the west can criticize our national leaders, then I think it is only reasonable to assume that Albanians are not uncritical of the enormous power that their government has over them.

And finally, nothing that I saw at the display convinced me that Albania is a democratic country, and for me democracy is the yardstick by which freedom is measured, not the absence of barbed wire fences.

H.J. Niidas
Economics IV

Continued on P.5

Researchers question ethics

By JEFFREY KASTNER

Researchers in the nuclear weapons industry do not seem to be concerned about the political implications of their work, yet it is they who largely determine its direction.

Science

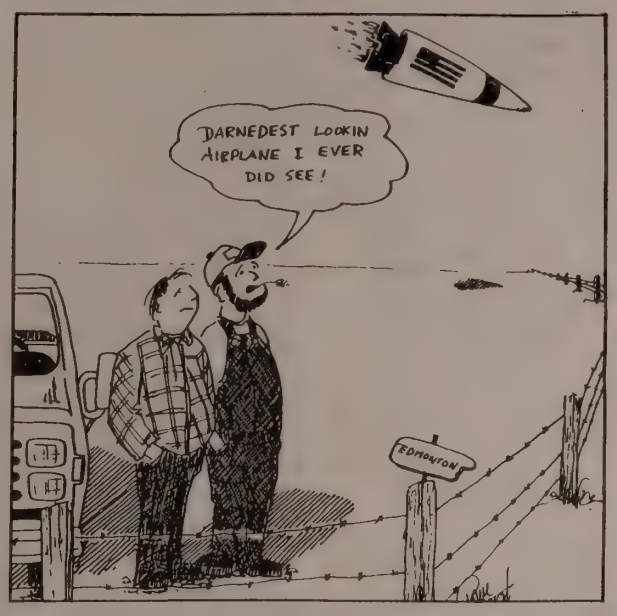
These technologists have been the object of a sociological study being conducted by Prof. Donald Mackenzie of the Sciences Unit, University of Edinburgh. The focus of this investigation is the Charles Stark Draper Laboratory at M.I.T., the lab where the guidance system of the MX missile was designed.

Prof. Mackenzie collects data by conducting interviews with the employees of the Laboratory. He presented some of his findings at U of T in a lecture entitled *Technology, the State and Strategic Missiles*.

Surprisingly, those interviewed have been quite candid, although there are some things they will not discuss. Mackenzie suggests that the Draper Laboratory will be mentioned extensively, no matter what the results of his study. It may be unabashed pride in their work that makes them so forthcoming.

The research on the guidance system for the MX began in the fifties. Since then, the technologists have been engaged in a relentless pursuit of accuracy. "A vast technical effort has been placed on relatively trivial areas of technology," Mackenzie stated.

One of the major developments associated with this project relates to the sphericity of ball bearings used in the gyroscope, which is an important part of the guidance device.



Some people have spent virtually their entire career on the MX guidance sytem. Mackenzie observed they have a "strong culture of intimacy with the metal." He wonders if it is a symptom of some masculine fascination for metal. One might carry this further and ask if it is evidence of a male obsession with weaponry.

It seems that in most cases these technologists became involved in missile gúidance quite by accident. Of the seventeen or eighteen interviewed, only one of them was gung-ho about working with weapons. The rest relied on apologetic self-justifications.

However, after commencing research, they became deeply involved and enthusiastic about the test performance of their high precision guidance devices. In one interview, an employee expressed regret that the technology he was developing could be used to kill people. Soon afterward, he claimed that the happiest moment of his life was when he saw the missile, fitted with the guidance system he had helped designed, launched at Cape Canaveral.

This paradoxical emotionalism is partially explicable when one realizes how complex and personal this technology is. A mere technical drawing of the guidance system does not suffice to enable someone to learn how to manufacture it. Representatives of the manufacturer in Milwaukee must travel to the lab in Cambridge, Mass. and assemble one with personal instruction.

Emotional involvement in weapons development is also extremely dangerous. Enormous sums of money are allocated to missile research and development. Once designed and produced, eighty per cent of navigational guidance systems are purchased by the state. The technologists, with their expertise, are able to "lock their technology into the needs of the people," Mackenzie contends.

There was a period during the development of the MX missile when the governmental policy on strategic weapons demanded "mutually assured destruction." Weapons were to be aimed at cities, which would make the accuracy of the MX superfluous. Research on the MX guidance system was to be halted. In order to continue their research the Draper Laboratory changed the name of the device to the "missile position measurement system", and effectively continued to receive funding.

C.A. Draper, the founder of the lab, said in an interview, "I invented what the people in charge *had to have*."

The employees of the Draper Laboratory regularly have their conscience tested by the pickets which frequent the gate. In the eyes of these research technologists, those opposed to missile development are "misguided, liberal, woolly-thinking people, who are corrupted by a group of hard core communists," Mackenzie claimed.

From the narrow viewpoint of enthusiasm for their research, this reaction is quite understandable. If the opposition to weapon technology were to interfere with the testing of new developments "a major spanner would be thrown into the works."

For test results, whether they be truly accurate or not, are what lend political credibility to strategic weapons. By extrapolation, one can say that had Canadian peace lobbyists been able to prevent the testing of the cruise missile, it would have seriously affected American arms strategy.

It may well be time to consider checking the power of these very influential technologists. Were funding directed to more pratical and peaceable projects, hopefully the enthusiasm of the researchers could also be redirected.

Continued From P.4

Burke Is Burk

With regards to your article "Average Student in SAC race", in the November 1st issue of *The Varsity*, I wish to point out that my surname was misspelled. As well, it was noted in the above article that I was a "representative" of Innis College. Although technically this is true, my actual position is that of president of the Innis College Student Society.

Thank you for addressing this matter.

Sincerely,

Scott Burk
President
I.C.S.S.

Let Them Croak

With respect to the "Cyanide for UBC" article: Hell, if they want it, give it to them! We don't need them around.

Sincerely,

Tony Kasper MMS 8T6
Steve Bywater MMS 8T6

SAC stable closing imminent

Continued From P.1

their money-making potential and that figures for October show the stables making money for the first time. Gillis sees this, along with fund-raising activities like last week's Ride-a-Thon, which earned in excess of $2,500, as evidence of the stables' potential for running itself.

SAC has offered to return the money collected in the Ride-a-Thon "to those who contributed (provided that adequate documentation is provided) and that all excess funds s(not claimed by contributors) be donated to the Community Association for the Disabled.

Scarborough College Students' Council external commissioner Joel Kadish upbraided the SAC executive for "bargaining in very bad faith" and presented the SCSC's vote of "regret for premature closure" to the assembly.

Gillis says that she was discouraged from contacting members of the SAC board and was told that "she wouldn't make any friends that way." When she asked for a list of the board she was given one with all the telephone numbers of the members blacked out. Quirk explained that this, for better or worse, was SAC policy.

Gillis and the majority of the riders present at the meeting were bitter that the stables are being closed just when they are beginning to operate "at full capacity and make money." Gillis said she could "respect SAC's sense of fiscal responsibility, but not their handling of this issue."

Porn by-law overturned

Continued From P.3

is in appeal, no one can be convicted of breaking this law.

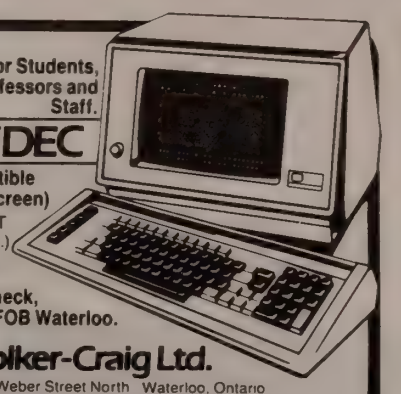
Nikita Crook-Stephens, an independent researcher who has served on NAC and the Ontario Council for the Status of Women Committee says she has noticed several stores that have not truly complied to the law. She says that, "Now, even without the law to back up complaints it is still up to individuals to express their disapproval at magazine displays they consider offensive." She says people should stop going to stores that continue to ignore their complaints.

The result ot the court decision and the realities of the market place point out on fact, that if a society wants to remain free from censorship it must put up with confronting material individuals will not like. But because we have retained this right to expression, we also have the freedom to complain, boycott and protest against those who do not consider the vulnerability of children and the sensitivities of adults. But this requires action and vigilance.

If you don't like what's on display at the corner store, tell them, and buy your Wheaties elsewhere.

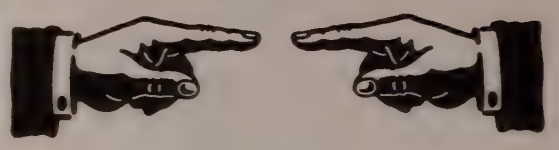
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honorary visitor
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Institute for Christian Studies

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Bovey Report anticipated

Continued From P. 5

what a qualified student is," said Balnis. "It now stands at 60 per cent, but I suspect it will be moved up to 70 per cent."

Another possible change affecting accessibility to the university system may occur in the student aid program, which may become an all-loan program, according to Balnis.

The Commission will probably recommend the creation of a powerful governing structure with the mandate to eliminate "unnecessary" programs, said Balnis, although he does not think that such unnecessary duplication has been proven or demonstrated.

"I suspect they'll go through each institution and look at not only professional schools, but basic arts and science programs as well," said Balnis. "These sorts of proposals will affect regional access: the ability of students to attend institutions in their community," said Balnis, noting that it costs students approximately $4000 per year to live away from home.

These concerns regarding quality of education and accessibility to Ontario universities have been echoed by faculty, administrators, and student groups in the 200 submissions to the Commission.

Unit Education Minister Bette Stephenson decides to release the report to the public, those concerned about post-secondary education in this province can only speculate and hope their worst fears will not be realized.

A-1 essay service

Continued From P.1

because he was unhappy at the prospect of people getting degrees by such means. "We tried to get into the system to see how it worked. We bought and Xeroxed their catalogue, that at that time had 6,000 essay topics listed. It now lists 12,000."

Farquarson made the list available to interested faculties but admitted that they failed to apprehend anyone submitting a purchased essay as their own work.

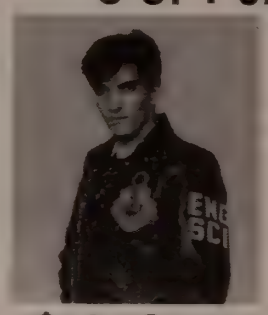
In fact, according to Carol Swift, the Secretary of the Academic Tribunal, only one student has ever been caught at this particular violation of the academic code. She said, "We had one case several years ago. In most cases it is the instructor who realizes (the plagiarism) but the provider of the essay wasn't paid and he called the university."

The tribunal typically hears 12-15 cases a year, of which plagiarism is the basis for five.

Swift acknowledged that, in usual circumstances, it is extremely difficult to detect this form of plagiarism. "Unless style or quality (of an essay) are obviously beyond the student's ability," she says, the instructor has little else to go on.

The university's hands are tied legally when it comes to controlling the essay services. Eric McKee, Assistant to the Vice President of Student Affairs, says the university can charge the services with trespassing if they attempt to spread flyers on campus, but other than that he says "the law does not provide any basis for us to eliminate such a service."

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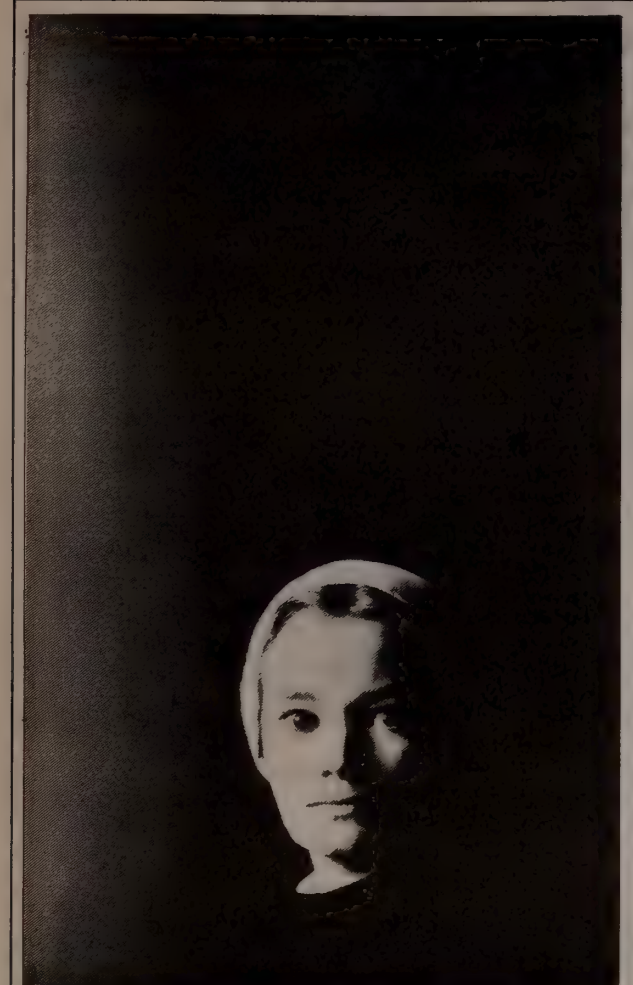
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Dr. John S. Colter, Chairman
Department of Biochemistry
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the review



Mercury's *Agnes Of God* A Minor Miracle

COLIN TAYLOR

THEATRE

COME JUDGEMENT DAY, the world will be divided quite conveniently into three distinct categories; those who will sail past the pearly gates on a wing and a prayer, those who will be booted without the slightest hesitation straight to hotel Hell, and those who, like John Pelmeier, will have to answer for writing plays like **Agnes of God**. The oft-forgotten 11th Commandment; thou shalt not promise more than thou canst deliver in dramatic fashion.

Agnes of God is a paradigm of the play that loses its potential impact through a self-conscious striving for greatness. Agnes is a young and cosmically innocent nun who has been accused of murdering her newborn child. She comes from a very troubled home, and has been a victim of nearly everything and everyone. She doesn't remember being pregnant. A psychiatrist is called in to assess her sanity. The psychiatrist has had a bad experience with the Catholic Church. It goes without saying, then, that she is an atheist, and that she hates nuns. She is out to prove someone responsible for the murder. She is Logic.

Enter the mother superior of the convent. She believes Agnes may be a saint. She has done her time in the real world and wants to protect Agnes from it. She distrusts psychiatry. She is Faith. The tension mounts. The struggle intensifies. The dime-store metaphysics begins to nauseate. The problem with the play is that its edifice of sensational plot and connect-the-dot characters of crystal clear psychological determination sags under the weight of Big Philosophy imposed on it. The problem with Pelmeier is that he lacks a clear focus. It's as if he approached the topic with a copy of *An Introduction to the Philosophy of Religion* in one hand, and Peter Shaffer's *Equus* in the other. Somewhere along the line a substantial does of Henny Youngman got chucked in. These elements do not make for a unified and consistent piece of work.

It is difficult for example to take seriously a character (the Mother Superior) whose first line is "Doctor Livingstone, I presume?" when she starts pontificating on the death of Faith, the rise of logical scepticism, the nature of science and so on ad nauseam maximum infinitum. Pelmeier refuses to make any concessions. He yearns for profundity, but at the same time wants a play with strong entertainment values. What he has done is to provide a context in which already stale arguments sound pretentious and completely out of place. Everything is imposed on the characters; nothing emanates naturally from them. Consequently, the believability factor, slim to begin with, sinks to zero when the psychiatrist is made to say things like "my God is my mind."

Because the characters have been so rigidly defined, they do not make convincing universal symbols, and therefore we do not feel compelled to accept what they say as anything more than a personal opinion. Also the fact that Agnes has a psycho for a mother, or that the psychiatrist's sister died as a result of a mother superior's irresponsibility is unfortunate, but says nothing original about the Catholic Church, or about religion, contrary to what Pelmeier would have us believe.

The only level on which this play has any interest is as a murder mystery, but even here there are problems. There is a great deal of humour, particularly in the first act, that makes the audience laugh but which functions against the plot. Murder of an infant by a nun in a convent is not very funny. The seriousness of the situation makes the humour seem frivolous, and the humour in turn dissipates at every opportunity whatever dramatic tension may have been built up.

Which all makes the Mercury Theatre's production something of a minor miracle. Roberta Maxwell, Shirley Douglas and Anna-Louise Richardson have built interesting performances from boring material. Maxwell, who plays the chain smoking psychiatrist, is an actress who could make the mere reading of a telephone book not only exciting, but cathartic. Shirley Douglas (Mother Mirian Ruth) possesses devastating comic timing. She also has the good fortune of playing the one character who most closely approximate believability. Anna-Louise Richardson is not so fortunate. Try as she might, she cannot give a hint of the saintliness we are told Agnes possess, because all she is given to work with is a curious character of fantastical naivete and a bratty disposition. Never has such a threesome worked so hard on so very little. Because of Pelmeier's unwitting distancing, we can watch these three actresses wield their formidable dramatic skills in an attempt to come to grips with their characters (with the help of Jon Michaelson's effectively simple direction) without once believing a word they say.

Paul Cox's Man Of Flowers

Classic Restraint

DAVID WEAVER

FILM

MAN OF FLOWERS, directed by Australian Paul Cox who made last year's *Lonely Hearts*, is a delicately beautiful film about the connection between art and sexuality.

Charles (Norman Kaye) is a quiet, middle-aged lover of beauty. He collects art, listens to opera, and has a particular fondness for flowers. To this assemblage he adds Lisa (Alyson Best), a model who comes to his house once a week and strips to the love duet from Donizetti's *Lucia Di Lammermoor*. For Charles, she is simply another object he admires. But just as he cannot resist touching the sculpture he loves, he is unable to resist becoming involved with Lisa, and the complexities of her life force him to see her as more than merely a torso. Lisa, in return, is drawn toward Charles' manners and his innocence; he is the complete opposite of David (Chris Haywood), her abrasive artist lover.

Cox treats his characters with respect. Charles is eccentric, but he is not foolish. When Lisa's boyfriend begins to threaten him, he reacts with startling speed and ingenuity. Similarly, the affair Lisa has with another woman is treated with understanding, rather than as mawkish or abberant. With his emphasis on his characters' individuality, Cox is not unlike Bill Forsyth *(Gregory's Girl, Local Hero)*. Both mer find an astonishing amount of humour and despair in the personalities of supposedly "ordinary" people. The exception to this, and the only real flaw in the film, is the characterization of David, Lisa's lover. Cox creates a contrast between the beauty of classical art and the fury of modern art, between the archaic manners of Charles and the brutishness of David. It is clear that Cox's sympathies lie on the side of Charles and beauty, and to make a point, David becomes a caricature.

Scattered throughout the film are silent flashbacks to Charles' childhood. The strict discipline of his father (played by the German director Werner Herzog) seems to be the source of Charles' inhibitions. But his love for his dead mother is expressed in the daily letters he still writes her, and then mails back to himself. It is his relationship with Lisa which pulls him out of his obsession with the past. There is never really any question of a sexual relationship between them, though. Charles is too much the aesthete for that.

The peaceful, measured rhythm of Charles' life is matched by the measured pace of the film. Much of the pleasure of **Man of Flowers** derives from his realization that he does not have to be lonely, but that he also does not have to change against his will. Cox refuses to judge any of his characters (except for David). Instead, he allows them to find their own solutions to their problems, in whatever way they can. He never compels them to do anything improbable, just for effect. There is a great deal of integrity, and beauty, in his approach.





record reviews



XTC rolls back with another solid effort: Boy and Co. *(right)* impress with the usual fashion risks

ROHINTON MEDHORA

XTC
The Big Express
Virgin Records

Another winner from a band that has yet to make a weak album. XTC's music cannot be neatly classified under any hackneyed label, a fact that has kept the band from massive popularity or airplay. The common themes that run through their half dozen or so releases are a flair for unusual instrumentation and a changing musical emphasis. The *Drums and Wire* phase (i.e. no keyboards) has clearly passed now, to reveal the return of a piano, mellotron, and synthesizers in moderate proportions — a trend begun on last year's beautiful *Mummer*.

Another *Mummer* theme — the celebration of pastoral life — continues in "I Remember the Sun" and "The Everyday Story of Smalltown." The music, too, has traces of British folk (as in Steeleye Span and Fairport Convention), although the big change on *Big Express* is the solid up front drumming of Peter Phipps.

The core of XTC remains Andy Partridge, Colin Moulding, and David Gregory, who take collective credit for the eleven tracks here; there isn't a clunker among them. Standouts include "All You Pretty Girls" and "This World Over." Is it too early to start thinking of Album of the Year?

Culture Club
Waking Up With the House On Fire
Virgin Records

A disturbing thought occurred to me last year during the Grammy Awards when Boy George thanked America for knowing a good drag queen when it saw one. Could it be, that by his ambivalent sexual posturing and generally flighty music George had done more to advance society's attitudes towards non-conformists than all the serious, impassioned pleas of the likes of Tom Robinson and the Clash? By extension, is it possible that this year's inane "War Song" will cause more people to do something about the profusion of war madness around us than the pacifist messages of such legends as Arlo Guthrie? I hope so, because there isn't much else to commend on *Waking Up*.

No single piece is exceptionally catchy on this album — the way so many were on last year's *COlour By Numbers*. Instead, we have ten mediocre pieces, all relatively dull images of each other. So much for the music.

The long list of "special thanks" includes everyone from Lolly, a switchboard operator, to Brian Epstein, John Lennon, and Martin Luther King. However, you'll have to buy the album to find out who does the band's make up and hair. A good example of ding bat pop only marginally redeemed by its message.

Gerry Cott
I Left My Hat In Haiti
Polygram/Current

Oh no! Not another man without a hat! Fortunately not. Ex-Boomtown Rat **Gerry Cott** has chosen Toronto as his place of work, and come up with a fairly successful mini-LP. This is not his first solo material since leaving the Rats in 1981 - last summer's 12" single "Ballad of the Lone Ranger" (not included here) was. But Cott has now extended his well above average song-writing skills to five songs. "Alphabet Town" and "Some People I know" are catchy enough to make most radio playlists, although it is "Love and War" that shows Cott at his best - there is something about that theme which only comes across well when tackled by capable hands. Also featured here are Parachute Clubbers Lauri Conger, Margo Davidson, and Julie Masi on piano, synthesizer, sax, and percussion. Cott's transition from 12" single to mini-LP bodes well for any future plans he might have as a solo artist.

RICK McGINNIS

Test Dept.
Beating the Retreat
Polygram

Test Department are quite adamant that their listeners shouldn't expect from **Beating the Retreat** what they would expect from a "normal" album. Like melody lines, for instance, or recognizable structure, hummable tunes, or something they can dance to. In their press release, which reads more like a manifesto, we are meant to see Test Dept. as a group of artists, reacting to a cold, inhuman time with sounds colder and more machine-like than anything that society could manufacture. **Beating the Retreat** is by turns chilling, abrasive, unpleasant and harrowing. Probably just the reaction Test Dept. had in mind.

Apart from some unspecified percussion, there are no conventional instruments on the album. There are screams and urgent pantings, the sound of metal clanging against metal, and a chainsaw. This is all recorded in digital sound, mind you, which makes the album all the more memorable for the permanent damage it leaves on the ear.

What **Beating the Retreat** definitely has is rhythm. Great thundering slabs of jungle-inspired rhythm like terrified longhorn cattle on the world's largest tympani. On second thought, a dance step can be improvised: an irregular blend of a crazed, heavy-footed shuffle and a twitching, nervous fit.

What Test Dept. are doing is nothing new. Cage and Stockhausen have had their bouts with machine music, and bands like Cabaret Voltaire and Throbbing Gristle (great name) have been working with found sound for some years in the pop vein. Indeed, Genesis P. Orridge of Gristle fame puts in production chores on **Beating the Retreat**.

What is amazing is that Test Dept. have found release on these shores at all, and in the deluxe package that Polygram has given them — the album plus four pages of photos from their video (images of people screaming, crucifixions, and half-nude figures wielding hammers) and cryptic quotes from the band ("Sense and order is worth a slight loss of freedom.") There is nothing that one can say that could recommend this album, except that I just couldn't stop playing it. Over and over and over.

ROB JOHNSTON

Sonatas for Fortepiano and Violin, Volume One, "The Mannheim Sonatas". Malcolm Bilson, fortepiano (Philip Belt after Walter, 1780) Sergiu Luca, violin (Sanctus Seraphin,- 1733). Nonesuch Digital 79070 (2 LPs).

Mozart's six Mannheim Sonatas for fortepiano and violin are the beginning of what became one of the principal vehicles of chamber music in the hands of Beethoven and Schubert, Brahms and Frank, Debussy and Bartok. These sonatas provide an excellent example of how Mozart took the slightest innovations of his contemporaries and developed them into expansive new musical idioms.

In Mozart's day, it was fashionable to write keyboard sonatas with an accompaniment for flute or violin that was little more than a superfluous doubling of the keyboard melody. This reversal of roles was musically ineffective, but it filled a social need. Like our Harlequin romances, this light music offered a welcome distraction to ladies who could afford to while away their hours at the fortepiano. The gentlemen were invited to blow some easy flute lines that would not demand tiresome rehearsal. Mozart wasted little time with such gallant frivolity and soon conceived of much better things for a violin and fortepiano to do with their spare time.

Mozart's imagination was engaged after hearing some novel echo and dialogue effects in the otherwise undistinguished sonatas of Joseph Schuster. He was quick to pick up on Schuster's lead, and it is astonishing how soon Mozart developed the idea of sonatas with an elaborate discourse between the solo and keyboard instruments. Through the six Mannheim Sonatas, written during the winter of 1777-8, an entirely new form of sonata evolves.

What a pleasure, finally, after so many badly recorded discs of Bilson at the fortepiano, to hear his instrument in a clear, ambient acoustic (previous recordings had us dangling inches above the strings). The sound of Luca's violin is rich and colourful, but sometimes over a balance with the fortepiano. I suspect the natural inequalities between these two instruments have been exaggerated by the way the recording was produced. In the first of the sonatas we sense how uncomfortable the violin finds its subordinate role to the fortepiano. In the last sonatas, where the violin is fully liberated, the balance of sound is more appropriate.

The spirit of playing Luca and Bilson display is a far cry from the cameo Mozart embossed on the record jacket. There is no sense of the preciousness so often encountered in mainstream performances of Mozart. It is not really important whether original instruments and appropriate performance practice render objectively authentic Mozart. But it is important that performers like Bilson and Luca have a musical alternative to offer souls in the 1980's who no longer find the ubiquitous "modern" performances subjectively authentic.



CONTEST

The Varsity and Pan-Canadian Films want to send you and a friend to see Don Owen's new film, *Unfinished Business*. See the *real* side of the Queen Street West scene!!

Simply drop into the sumptuously appointed Varsity offices at 91 St. George today after 1 p.m. and name three members of The Parachute Club, one of the bands appearing in the film. Failing that, tell us the stars of Owen's Sixties classic, *Nobody Waved Goodbye*.

CHOOSE YOUR FAVORITE SKEEF

A Injured Skeef: *The silver Glare of Xacto flashes. The gut-wrenching sensation of steel biting into thumb. And then ... the Blood. Endless amounts of it spilling out onto the layout room floor. Somewhere a Bulldog screams.*

B Thanx Skeef:*and thanx to B.M. and more thanx to C.M. and once again thanx to S.M. and yet another round of thanx to R.M. and R.McM. and While I'm at it thanx to Karen, Rob, Biffy and My Acting City Buuldog. Better wishes to J.B.K*

C Skeefie Goes to Hollywood (for Dad and his pipe):*This ain't really about Frankie. Mr.Ed. It's about Greggie T. and the Screamin' Ethels. No way Dad, this ain't no* Mr. Ed. Skeef, It sure is fonky but it makes no sense Somewhere a Bulldog grins. Say goodnight dave.

CJUT

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4. **HUGH MASEKELA** ..... *Techno Bush*
5. **XTC** ..... *The Big Express*
6. **THE NAILS** ..... *Mood Swing*
7. **JOHN CALE** ..... *Comes Alive*
8. **PARACHUTE CLUB** ..... *Dancing at the Feet of the Moon*
9. **VARIOUS** ..... *F Noise Compilation*
10. **RED HOT CHILI PEPPERS** ..... *Red Hot*

JAZZ

1. **RON ALLEN/ZULEMA CLAS** ..... *Cassette*
2. **BILL KING QUINTET** ..... *Ice*
3. **ELVIN JONES** ..... *Brother Jones*
4. **GOTHAM CITY** ..... *Cassette*
5. **ROB McCONNELL/ED BICKERT** . *Mutual Street*

wasp

THEATRE

Campus theatre comes out of a temporary lull with two new offerings striking close to the student heart. Forget about the essay/mid-term and go for Dutch laughs at PLS' presentation of **Man's Desire and Fleeting Beauty.** The play the story of a lovesick but inexperienced young man seduced by two smooth-talking rogues — Fashion and her companion Custom — into courting a ravishing young lady, Fleeting Beauty. The resulting courtship, as the rogues continue to ply the young couple with food, drink, and ahem, interesting suggestions, is hilarious, but ends typically with a good, stiff dose of morality. Debates Room, Hart House Nov 9-11 17-18

Across the part at St. Michael's Theatre, **Engaged** begins its two week run. W.S. Gilbert's obscure little play promises "jocularities, jocularities!" Nov 8-10, 14-17

For the upscale theatre-goer who is low on cash, Harbourfront's Studio Theatre will present Chekov's **Ivanov** ... FREE. Mingle with the condo set and wax philosophic while experiencing this play about a man "fighting for a reason to exist". Nov 7-11, Studio Theatre, Queen's Quay.

The Theatre Centre continues with its Research and Development of New Plays in Week Three with the Urban Beat, and exploration of contemporary social issues. **Smirks** investigates the fine art of twisting your mouth in that knowing way, while **The Medical Show** or **Mystery of the Purple Hand** promises a hysterial look at the history of malpractice. Nov 8-11 Theatre Centre, 296 Brunswick Ave.

Wacka, Wacka. Auditions for **A Funny Thing Happened on the Way to the Forum,** a New Vic Theatre/SMCSU production, Nov 10 and 11 Phone VUSAC for appt 978-3820 (Performance will be Feb 27-March 2)

Sharon McAuley

FILM

Tuesday, November 13, 4:00, St. Michael's College Theatre, Alumni Hall, 121 St Joseph's St. (never did know how to approach them barrages o' details): **Marshall McLuhan: The Man and his Message,** a new film about the late 'n' local turbo-brain who opened as many eyes and ears during his day as you've opened windows in yours. The film, narrated by weirdly-attired-guy Tom Wolfe, stars such canadienses famosos as Pierre Trudeau and Father John Kelly.

Reg Hartt starts his sex-murder-God thing at the Cineforum on Friday and Saturday at 9:30, with Lon Chaney in **The Phantom of the Opera.** Address is 736 Bathurst St.-- Admission by donation (but $5.00 would be better).

Opening this week: **The Life and Times of Harvey Milk,** apropos of the San Francisco municipal figure who was shot to death some years back; **No Small Affair,** which sounds perfectly nauseating; and **Man of Flowers,** about an Australian "art lover". Check out the suitably lurid advertisement.

Cynthia Macdonald

BOOKS

Maybe you've seen the Mediacom TTC stop billboard for **The Traders** by Alexander Ross. It's the "Inside Guide to Canada's Stock Markets" (from Collins). Great, I say, scooped by a bus shelter at Hoskin and St. George.

June Callwood was on CBC's Morningside the other morning. Maybe you heard her. She was talking about **Emma,** her new book (from Stoddart) about the cipher clerk of the same who was arrested and declared a traitor when Igor Gouzenko defected.

Frankenstein or The Modern Prometheus by Mary Shelley is back on the shelves complete with remarkably mediocre illustrations by Barry Moser and with an afterword by Joyce Carol Oates. This big, heavy coffee-tabler from University of California Press is probably most suitable as an accessory to a black leather couch.

Two short novels by Paul Theroux, "Dr. Slaughter" and "Doctor DeMarr", have been published by Houghton-Miflin in a single volume entitled **Half Moon Street.** Also from H-M is Morgan Llywemyn's **Bard, the Odyssey of the Irish,** the story of a group of Spaniards embarking on a romantic journey to the Emerald Isle.

The Dance of Shiva, by William Deverell (from McClelland and Stewart) appears to be a novel of cults, massacres and exoticism. Another terrorist thriller is Christopher Hyde's **Railway Robbery** (from Collins). You tell me what you think of it. O.K.?

Lastly and leastly comes **Painting with Elke Sommer,** a paint-by-number book for adults. Sufficed it to say that book really exists. (Maybe you've already heard.)

Barbara Mendel

MUSIC

An amazing week for fans of all brands of pop music. There are half a dozen bands worthy of being *Pick of the Week* — try and catch at least a couple, and stay in the rest of the month if you have to.

Tonight (Nov. 8) finds the Conscience of America, King of Rap, Funk, and Blues, **Gil Scott-Heron,** in for two shows at the Bamboo. Also tonight, ex-Velvet Undergrounder **John Cale** and his band are at Larry's. Hot on the heels of their fine debut album *Remote Luxury,* Australia's the **Church** showcase at the El Mocambo on Friday, Nov. 9; also that evening, the best local band around, **L'Etranger** is at Larry's. **Cyndi Lauper** and the **Bangles** play the Maple Leaf Gardens, and the **Cure** is at the Concert Hall on Monday, Nov. 12. And that's not all.

(**JAZZ** insert: If. however, you didn't manage to get ahold of Cure tickets, the evening won't necessarily be a washout. Renowned jazz drummer **Elvin Jones** will be leading a quintet featuring saxophonist Pat LaBarbra at the Diamond Club. Now, don't you wish you could be in two different places at the same time?

Bernard Wong

Guitarist **Buddy Guy,** who counts among his admirers David Bowie, Eric Clapton, Bill Wyman, Jimmy Page, and Keith Richards, plays until Nov. 10 at Albert's Hall. Also until Nov. 10, **Long John Baldry** is at Cafe on the Park, and — for those unimpressed by the talent so far — the **Artie Shaw** big band is at the Royal York's Imperial Room.

Imported Pastimes: Debut EPs from two impressive new bands will most likely not go domestic for a while. The **Explorers,** featuring remnants of the once-again defunct Roxy Music, have a catchy dance number in "Lorelei", and also have a followup release — again on import. Scotland's **National Pastime** have a great, full-bodied sound in "Lunacy", a song that would do a lot better if it didn't cost $6.99 for about five minutes of music. But over in Europe, they pay prices like that for all their music — and with lower incomes, on average.

Rohinton Medhora

THE TUBE

WAIT — don't ignore this column. We know you watch television when no one else is around: trashy soap operas, juvenile car chases, M*A*S*H re-runs, the Betty Crocker Bake-off — don't try to deny it. Well, we're not going to be telling you about those shows, which you should by all rights be ashamed to be watching in the first place. No sir. We're going to tell you about all that is well written, superbly acted and brilliantly edited on television today (advance token to the nearest railroad if you've already figured that this will be a short column).

The treat of the week has to be the 1935 MGM production of **Mutiny on the Bounty,** featuring Clark Gable as Fletcher Christian and Charles Laughton (sans hunchback and leotards) as the dastardly Captain Bligh. Not surprisingly, the original outclasses the remakes of 1962 and 1984. TV Ontario has it on Saturday Night at the Movies at 8 p.m.

Making their television debuts this week are Timothy Findley's **The Wars** (CBLT, Thursday at 8 p.m.) and **The Tin Drum** (City-tv, Saturday at 10:30 p.m.). A popular entry at this year's Festival of Festivals, The Wars chronicles the experiences of a wealthy Canadian youth, before and during his involvement in France's trench war of WWI. Banned in Ontario on its release in 1979, Oscar winner (Best Foreign Film) The Tin Drum is based on Gunther Grass' novel of a small boy with extraordinary perceptive powers, who wanders about Nazi Germany relentlessly banging a toy drum.

For the socially unconscious, Saturday has Richard Pryor and Gene Wilder in **Stir Crazy** (CFTO at 8 p.m.), Pryor and Cicely Tyson in **Bustin' Loose** (Channel 2 at 9 p.m.) and Mel Brooks' spoof of the silent film era, **Movie Movie** (CFTO at 12:15 a.m.)

Curiosity of the week: **Sssssssss** stars Strother Martin as a famous scientist whose noble aim is to transfer college students into King Cobras. A movie so nice, they're airing it twice: Friday at 8 p.m. and Saturday at midnight, Channel 29.

Biffy Barnes

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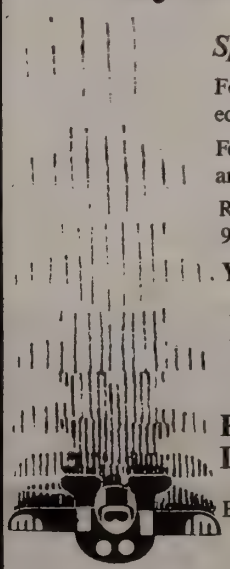
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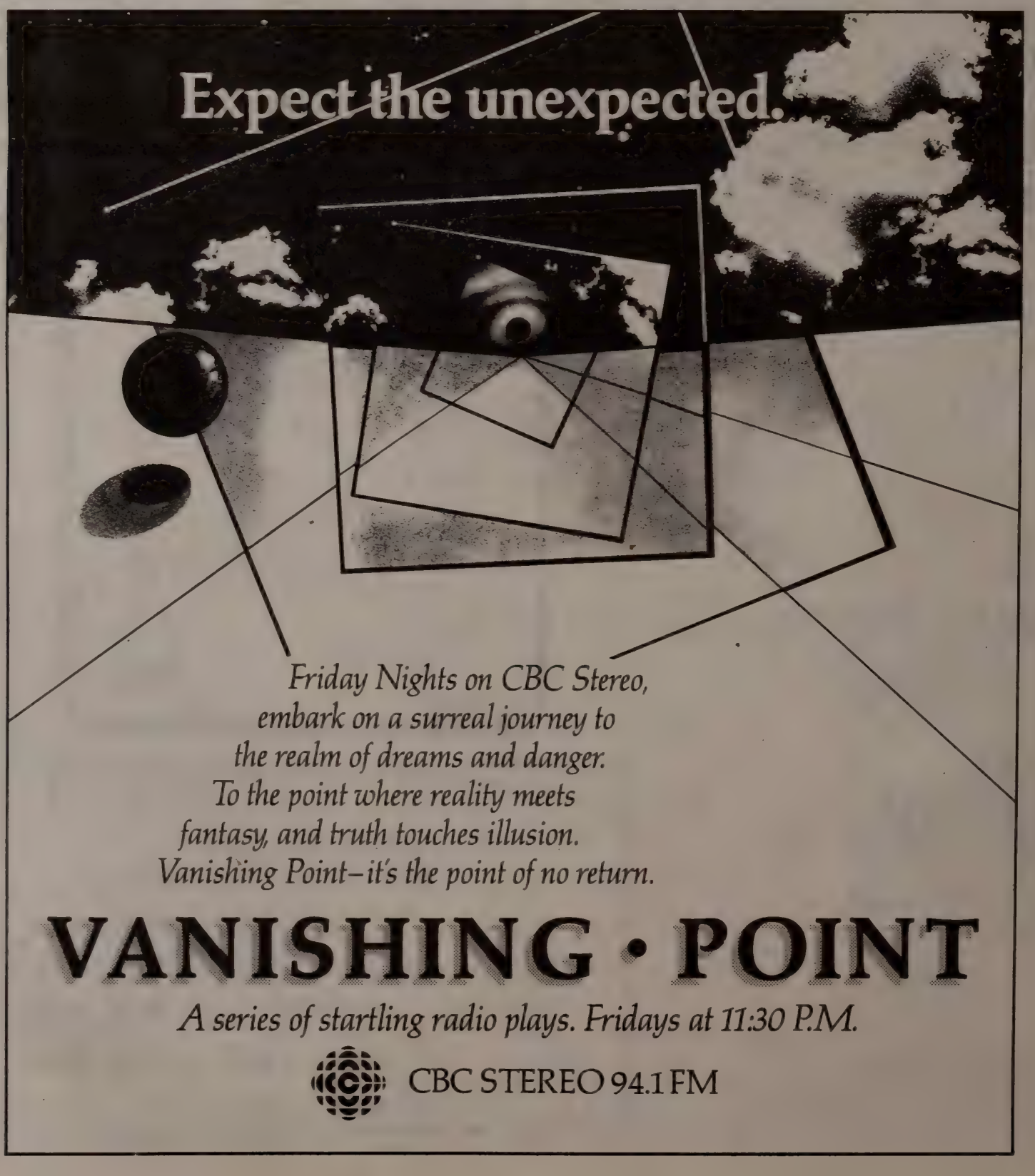
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Intramural Roundup

REHAB SETTLES RIVALRY WITH SMC

The Rehab-SMC rivalry in Div. I field hockey reached its apotheosis in a 1¼ hour marathon semi-final match that saw Rehab win in sudden death penalty strokes. In the third overtime, Rehab's Janice Jones made good on a stroke that broke through the virtually impenetrable defense both teams enjoyed. The teams played two scoreless tie-games in the regular season. Rehab will meet Doc 'n Drugs (who upset Erindale) in the final today.

EMMANUEL HAILS MARY TO MAKE FINALS

The Commerce Spartans had mixed success last week in men's Div. II touch football. In the quarter-finals, they revenged their loss in last years' championship to Western Warriors by beating them 12-6 with a gutsy performance. Their optimism (they had made the finals two years running) was soon blunted by first-place Emmanuel, who squelched them 19-13 in the semis. As George MacCuish, team captain of Emmanuel, said, "We pulled it out of the fire with 3 plays left." Commerce led 13-12 in the final minute when Emmanuel mounted a quick two play drive on passes to Steve Clarke, who scored on the second strike. Clarke dominated the game with another touchdown and two interceptions. Emmanuel now goes on to meet Law Generals in this week's best of three.

95 YD INTERCEPTION RETURN WINS FOR REHAB

In women's flag football, Rehab gained another victory over SMC's B team with a come-from-behind 12-8 win. Behind 8-0 on a Lorrie MacKinnon SMC touchdown, QBs Fiona Styles and Sue Cuddie collaborated on a drive that ended on a TD throw to Cuddie herself. SMC threatened deep in Rehab territory before defensive standout Paula Williams returned an interception 95 yds for the winning points. SMC came back again but a Cuddie interception in the dying seconds dashed their hopes. With Rehab's subsequent victory over Vic in the semis, they will take on SMC's A team for the final on Friday.

PELICANS PLUMMET

The Trinity Pelican's dynasty in Div. II tackle football fell at the hands of Innis/UC last Saturday as they dropped a tight 9-8 decision. Both teams were evenly matched by Innis/VC's secondary stood-out in stopping Trinity's passing game, keeping the score tied 8-8 at the half. Late in the second, though, punter/QB Chris Hollands surprised the Pelicans by punting for the single on second down, a shrewd move that proved the margin of victory. Innis/VC will meet Meds (who destroyed Dents 20-0) in this Saturday's final.

BY PAT CHORNEY, MANUELA STEVENSON AND MIKE ZYRD

Team of the Week



St. Hilda's Dribblers women's basketball Div. III are undefeated in regular season action.

Hockey Blues defense Superb against McMaster

BY MATTI ANTONAKOS

The University of Toronto Women's Hockey Blues opened their season Tuesday night on a winning note. They trounced McMaster University 4-0 in a game based upon the strength of the Lady Blues' defense.

Patty Leonard and counterpart Kerri Hardill played an outstanding game. Captain Sopie Radicki and Lindy Monahan solidified the efforts at the blue line to help Karen Joseph to a successful shutout bid.

In the opening period, Leonard worked her way out of the Blues' end to snap up a Deanna Klusa's pass that put the Blues up 1-0.

In the second period alternate Captain Heather Ginzel finished off Kelly Weaver's play to boost the score to 2-0. With 1:39 left in the second period Kluza scored from a set up by the team leaders Ginzel and Radicki.

During the third period Karen Spence capped the Blues' scoring on a goal set up by Klusak and Ginzel.

Coach Dave MacMaster was pleased with his team's performance: "They played a good game, it was good hockey. Mac's a good team and getting stronger every game, but we outplayed them. We continued shooting the puck on the net and going in on it."

The Blues worked as a unit, team play was evident in every aspect of the game. Over the weekend the Blues lost a tournament championship game to York University letting the Yeowomen come back to score 2 goals in the remaining minutes of the game. The Lady Blues lost the game in overtime as a result of the let down in defense and offense in the third period. There was no letdown against McMaster, however, as the Blues dominated the game from start to finish.

Kelly Weaver, a rookie, gave an enthusiastic and determined performance. Her attitude clearly helped inspire the Blues to that extra effort. Says Coach MacMaster of Weaver: "She put her heart into the game and came out with a great performance on the ice and on the bench."

Blues next game is November 13th in Guelph. They'll swing back to Varsity for a match against York November 20th at 7:00 p.m.

By the way . . .

The Department of Athletics is searching for an organist to play at Blues homegames in the newly renovated Varsity Arena on a newly purchased organ. Give Cathy a call at 979-2186 if you're good at "Take me out to the ball game."

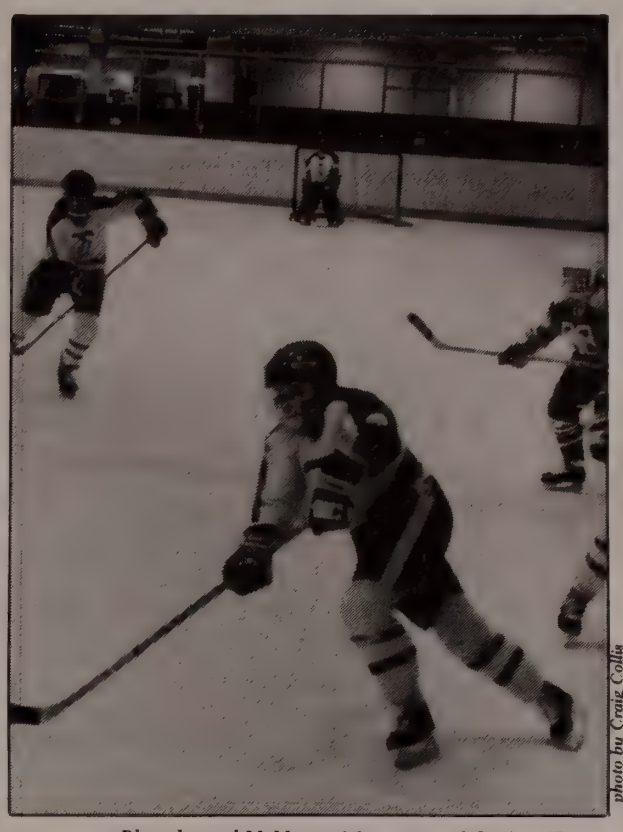


photo by Craig Collis

Blues downed McMaster 4-0 on strong defensive effort.

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SPORTS

Blues Notes

U of T Athletes of the Week

For the second week in a row, Karen Dunstan has captured the U of T female athlete of the week award. Dunstan, a first year Victoria College student, ran to a third place finish in the Canadian Intercollegiate Athletic Union cross country championships last week-end. Dunstan's bronze finish helped U of T to second place in the team standings. Don McLaughlin of the Hockey Blues was named the male athlete of the week for his game winning goal against Brock last week-end. With the Blues mired in a 3-3 deadlock in the third, the second year commerce student snagged a loose puck and put the Blues ahead on a breakaway goal. He backed that up with another breakaway goal for the insurance marker.

Waterpolo finds positive signs in 0-6 week-end

The Varsity Blues Water-polo team played 5 games in the McMaster Challenge Cup last week-end and then met York in mid-week for another match. In spite of going 0-6 in the matches, the Blues were encouraged by some strong play that took the games into the final minutes before an outcome was decided. The underdog U of T team has been making steady improvement throughout the season as the rookies gain experience. Against York, the Blues lost a tight home game 7-5. This week-end the Blues continue their home stand against McMaster and Western. The tourney kicks off at 11 a.m.

Basketball doubles Mac

The Women's basketball team took nearly the entire first half to get used to the wide open expanse of McMaster's gymnasium, but when they finally adjusted they dominated the game. In the second half, the Blues shut McMaster down and went on to an 88-48 shellacking. Pat Melville was top scorer with 20 points, Theresa Burns had 18 and Angela Orton picked up 17. Coach Michelle Belanger said "they were shorter, they ran a lot of screens that we had a difficult time adjusting In the last 5 minutes (of the 1st half) we took control." Belanger worked everyone into the game and everyone managed to get in on the scoring. The Mac squad gets a rematch with the Blues this Friday in the U of T Women's Basketball Tourney.

Volleyball loses in marathon sets

The Men's Volleyball Blues, after an impressive exhibition performance, made their regular season debut Tuesday evening losing tension-filled 16-14, 16-14, 20-18 decision to the York Yeomen. Orest Stanko, the squad's coach, admitted that the Blues' chances had been diminished by the absence of starters Paul Cox and Jeff Vermaas due to injuries. Stanko was pleased with the performance, as "...it could have gone either way. It was a well-fought match." Of the Yeomen, Stanko feels they will be the Blues' main competition for the Eastern OUAA division championship. Although many teams have good talent, he said, the title will "be decided between York and ourselves." Standouts for the Blues included Ed Drakich, Mark Dunn, and Mark Mah. Although the gruelling two-hour match was a tough loss for the squad, there is an optimistic feeling about the rest of the season. Men's Volleyball next sees action this Saturday in its home opener, against Laurentian. Starting time is 8:00 p.m., at the Athletic Centre.

Rookie runner led X country to major upset silver at CIAU'S

BY MARG WEBB

Whatever Karen Dunstan does, she does it right. The fleet footed first year at Victoria College has racked up a string of impressive achievements in cross country even though, according to her coach, she has only been training seriously in that running event for a year and a quarter.

Her most recent achievement was a bronze finish at the Canadian Intercollegiate Athletic Union championships in Guelph last week-end. But that was capping off a first place finish at the Ontario Juniors and a third place finish in the Ontario Women's Intercollegiate Athletic Association championships.

In two weeks, Dunstan is off to run in the National Junior championships in New Brunswick and after that, at the back of her mind, she has to be thinking about the world Canadian trials in British Columbia.

Dunstan's coach, Bill Stevens of the Scarborough optimist Club, remembers a time when it almost all didn't come about. At Stepehn Leacock High School, Dunstan ran track, winning the 1500 metres at the OFFSSA championships.

Stevens says "she has an awful lot of talent. You often don't (notice it) but I was lucky to see it. I talked to her about running cross country."

Stevens recalls the afternoon he suggested that to Dunstan. "She really pushed me to the wall. She wanted to know why, what program we'd go on and what exactly we expected to get out of it. But ultimately whatever a runner achieves has got to come from within. They've got to want to excel. Karen was asking me can you get me there."

Presently Dunstan is running 45 to 50 miles a week — about an hour a day — in preparation for the New Brunswick trials. Dunstan isn't adding any extra pressure to herself by setting goals, in fact she suggested that was a main ingredient in the U of T team's success this year. "it seems that we didn't have that much pressure on us," says Dunstan, "we helped each other and everyone just worked as hard as they could."

The team's success, a second place finish at the CIAU's, took everyone by surprise. Andy Higgins, coach of the U of T track team said "we're elated. We're a long way ahead of what we expected. There's a lot more talent there than we thought there was at the beginning of the year."

Higgins suggested that a third place finish at the Ontario's was more in line with what he expected of the team. The cross country team has had many lean years since the last strong team in the late 70's. Now he is projecting a national title in two years.



Karen Dunstan led the Blues X Country to a second place CIAU triumph.

photo by Martha McIntosh

Higgins attributes the resurgence to more intensive recruiting and to the expert coaching of Brad Morley last year and Peter Pimm this year.

Pimm called the team's second place finish "a major upset" although he said it was part of his strategy to sacrifice high finishes at earlier meets and instead get extra training that would get the team in shape. At the end of the season he prescribed rest for the Ontario's and consequently tha nationals.

The strategy worked well for Dunstan. She saved enough up in the rest to out-kick a girl in the final kilo of the nationals to clinch third. Says Dunstan "At first I was just running and waiting to see what would happen. About half way through I was with the front four so I thought I'd just try and stick with the front people to the finish."

The two front runners broke away, leaving Dunstan in a neck and neck battle with the fourth for third place. Dunstan says "I was a bit stronger at the end and I'm good on hills so (with the finish line atop a gruelling rise) I just ran up the finish hill faster."

New-old guy leads Hockey Blues

BY GLENN MARTIN

To current Blues hockey fans, left winger Doug Caines may be no more familiar than any of the club's many first year players. But Caines is no raw rookie; in fact, at 28, he's the oldest and most experienced player on the roster.

The new season marks Caines' return to the Blues after a four-year excursion in European hockey. Following an illustrious career at U of T that saw him amass 53 goals and 50 assists in four seasons and win the CIAU Player of the Year award in 1978, Caines got the urge to travel.

By sending out feelers to a few contacts in Europe, Caines landed a player-coach job in Denmark. He spent 3 years there in two separate stints, interrupted by a year of playing in Austria.

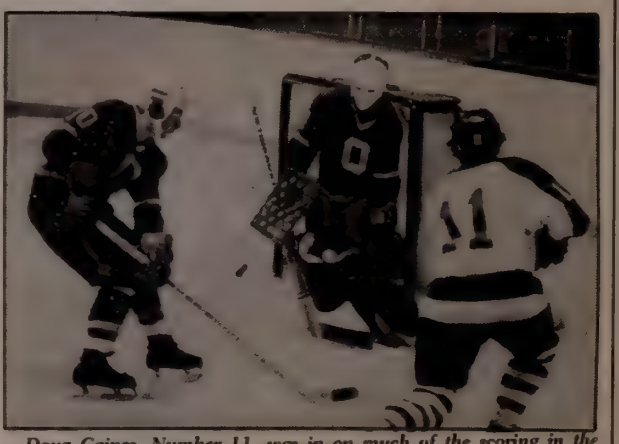
Caines estimates there are "well over 200 Canadians playing in Austria, Switzerland and Germany." He kept in contact with former NHLers Rick MacLeish and Jack Valiquette and ex-Blues star Kent Rhunke, all of whom were playing in Switzerland.

Blues coach Tom Watt, who left the team a year earlier than Caines only to return with him this season, was an inspiration to Caines in his undergraduate days and in Europe.

"I probably learned more from him in the four years I spent at U of T than I learned from all my other coaches combined. I carried a lot of those things over to Europe with me and it helped me become better prepared and organized for coaching."

International experience with the Canadian Olympic team and the Blues enabled Caines to make a smooth transition on the ice in Europe. But making the reverse switch hasn't been so easy.

"I'm having a bit of a problem adjusting back to North American hockey again," the Toronto native admits. "I played for four years on a bigger ice surface, without as much body contact and where the reaction time isn't as quick because you're not in a confined area. I can appreciate when I see the European teams come over here that they're up against something."



Doug Caines, Number 11, was in on much of the scoring in the Blues dynasty days.

Though Caines senses that his teammates regard him with a certain amount of respect because of his experience, he feels like a peer rather than a superior. And his player-coach days are over, at least for now.

"I'm not taking on any extra responsibility. I'm just being one of the players. We've got two good coaches (Watt, and assistant Paul Titanic) and I don't think they need much of my help."

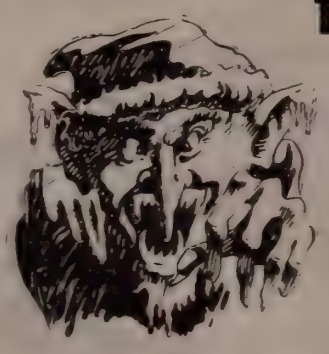
In his first year in the Faculty of Education, Caines' primary goal is to teach. But, he grants that furthering his coaching career is "a possibility down the road."

Though the Blues are now a perfect 4-0, Caines is sure the best is yet to come. Beset by injuries, suspensions and eligibility problems, the young club has overcome and been toughened by adversity.

"The guys that are there pull together a little harder. They know we're down players and that we have to work a bit harder."

But there's no substitute for talent and Caines promises that when the Blues return to full strength, "you're going to see a different hockey club." What a comforting thought for the rest of the OUAA.

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CJUT PROGRAMME GUIDE INSIDE...

THE VARSITY

VOL. 105 ISSUE NO. 19 MONDAY NOVEMBER 12 1984

UTFA, Administration to talk

Meeting to discuss resuming salary negotiations

By JOHN LORINC

The faculty and the administration are talking again.

Last Friday afternoon, negotiating teams from the U of T Faculty Association (UTFA) and the administration met to "explore the utility of resuming negotiations," says Frank Iacobucci, Vice President, Provost and Head of the Administration negotiating team. The talks were adjourned and will continue today.

The major difficulty, which resulted in the impasse in discussion last week, is that the administration is fundamentally opposed to the concept of binding arbitration.

If both sides agree to binding arbitration, it would mean that if an agreement could not be reached on a contentious issue, then an outside party would make a ruling that both sides would have to obey.



James Ham



Peter Dyson

On UTFA's side, says Peter Dyson, President of UTFA, "we're not prepared to settle for a legal agreement which gives the administration veto power (over salaries)."

The meetings concern the negotiations dealing with the issue of how to settle faculty salaries.

The immediate ramifications of the administration's position are that UTFA is now discussing the possibility of certifying themselves as a union and then returning to discuss salaries under those new circumstances.

On November 19th, UTFA is planning to hold a membership meeting to decide if there is sufficient support within the association to unionize. If so, motions to amend their constitution will be made to allow the move legally. They require more than 50% of the association to be in favour of the move. Dyson says, "we've sent out notices for the meeting on the 19th but at the moment we're talking (with the administration)." He notes that the results of Monday's meeting are "related to what happens (with the membership meeting). It is safe to say most people are anxious for an agreement."

UTFA is conducting its own poll to measure the opinion of its members before the actual meeting. The results have not yet been compiled.

The position between the two sides has advanced to the point where they agree on the concept of appointing a "3 member dispute resolution panel" to continue where negotiations leave off. One member would be chosen by each side and the chair would be mutually agreed on.

The administration's position is that the decision of the panel must be unanimous for it to be binding.

As a counter proposal, the faculty has presented three variations on binding arbitration:

"Option A" states that a unanimous, majority or chair decision shall be binding. The second option states that a unanimous decision will be binding or, if that fails, each side makes a final offer and the chair will select one. This decision is also to be binding. The final possibility is that within fifteen days of the conclusion of submissions from either side, a unanimous decision is binding. Failing that, a majority or chair decision will be binding unless GC repudiates the decision within 15 days following the first 15 day period. To repudiate the decision, GC must have a two-thirds majority.

The administration's main argument against the UTFA offer is that it is possib le that the decision could be left in the hands of the chair who may not be

Continued on P.2

VUSAC approves funding for Sex Ed Centre

BY ALISON MACLEAN

The Sexual Education Centre will be getting financial support from Victoria College after all.

The Victoria College Student Council (VUSAC) has voted to uphold the decision made by the 1983-84 council to participate in joint funding of the Centre with Innis, University and New Colleges.

Last Monday, the Executive of VUSAC met to discuss the concerns that had been voiced at a previous meeting regarding the allotment of funds to the Sexual Education Centre.

According to VUSAC president, Anne Pyke one of the concerns was that the council would get caught in a "contractual quagmire." Pyke said, "We (VUSAC) are in the black this year and we will have money left over to support the Sex Ed Centre. In future years, if VUSAC were bound to support the Centre, they might have to reduce services to Vic students."

To try to overcome this potential difficulty and to avoid an annual debate over funding the centre, VUSAC along with Innis College will be soliciting financial aid from other faculties and colleges for the centre.

"It would be the best thing for the centre because less money would be required from each college, there would be a reduced need for annual debate,



photo by Glenn Tanaka

The Sex Ed Centre; centre of controversy

and the centre would not be in limbo wondering where their funding was coming from every year."

A second concern was raised as to whether or not the Sex Ed Centre provided services duplicating those already available from the Health Service. Members of the Sexual Education Counselling staff present at the Executive meeting fielded questions and were able to clarify the centre's function as that of a counselling, not a practical service.

Thus, the two centres were shown to have different priorities, rather than an overlap of services.

The importance of the Sex Ed centre to Vic students was also a prevalent issue. Some members of VUSAC were unsure of the real benefits the centre would provide to their college. There was doubt as to the number of students at Vic who would make use of such a service, to which Pyke responded by saying, "You can't be bound by what's good for your single college, after all we're all part of one university. I use facilities, say, in Innis College that were paid for by students there. Lots of people come to the Vic Pub, which was paid for by Vic."

"I'm really glad it (the decision to fund the centre) went through; we all have to give and take," added Pyke.



Ontario Education Minister Betty Stephenson

Bovey Busters round two ... ?

TORONTO (CUP) Thousands of Ontario and Quebec students plan to take to the streets Nov. 15 in protest of government education policies and university and college underfunding.

The two provincial days of action are being organized by the Ontario Federation of Students and Quebec's largest student association, l'Association National Des Etudiant(e)s du Quebec.

While Quebec's protest will focus on the provincial government's loan and bursary policy and its plan to thaw tuition fees, frozen since 1975, Ontario's actions will be aimed at the impending report of a commission set up to plan the reshaping of Ontario's universities.

OFS Chair Monika Turner says Nov. 15 has been specially designated as a day of action because the Bovey Commission — named after the entrepreneur Edmund Bovey — is expected to hand over its report that day to Ontario's education minister Bette Stephenson.

cils will encourage students to protest at Queen's Park and in Quebec City respectively.

And students in Ottawa, who plan to contact federal political party leaders for the position on the underfunding issue, will rally Parliament Hill.

OFS wants to hold a press conference following the legislature protest and will circulate petitions across the province demanding that the Ontario government make education a priority. So far, 10,000 people have signed the petition.

ANEQ is urging universities and CEGEPs to stage occupations and student strikes on the two days preceding and on the day of action. The decision to recommend student strikes was approved by the ANEQ national congress in a September vote.

In a separate move, several universities in Quebec signed an agreement Nov. 1 expressing opposition to any tuition fee increases at their

Continued on P.3

St Mike's boycotts Carling, Rothman's

By LOIS MERMELSTEIN

St. Michael's College Students' Union (SMCSU) has moved to recommend a boycott of Carling O'Keefe and Rothman's products at St. Michael's College events because of Rothman's International's connections with South Africa.

The motion, approved at a November 4 SMCSU meeting, came three weeks after Craven A, a Rothman's company, agreed to sponsor a band for a St. Mike's Christmas pub, according to Greg Donahue, the SMCSU and SAC member who brought up the boycott motion.

Donahue's original motion was for SMCSU to recommend that the College try to break its agreement with Craven A and also to prohibit the sales of such Carling and Rothman's products as beer and cigarettes. However, SMCSU separated the motion into two and voted only to recommend a ban on Rothman's and Carling product sales.

When asked what effect the proposed ban on Carling O'Keefe beer sales might have, Donahue admitted it would probably be a minor one. But, he said, "it's a symbolic effect. It raises people's consciousness about the links between apartheid and Canada." In order to increase students' awareness

Continued on P.3

HartHouse

MON. NOV. 12	FILM BOARD — OPEN SCREENING looking for all those students at U of T working on experimental films to drop in at 7:30 p.m. and show your work. Music Room.
TUES. NOV. 13	CAMERA CLUB-SLIDE PRESENTATION AND DISCUSSION SERIES last event of the fall programme presents Mr. Ed Parsons' show "Nature" Noon to one p.m. Camera Club Room.
TUES. NOV. 13	INFORMAL DEBATE — Resolved that "POLITICS IS THE OPIATE OF THE PEOPLE." Have you secretly desired to be a great debater — join the experts who are willing to share their vast debating experiences. Meet 8 p.m. Bickersteth Room.
WED. NOV. 14	JAZZ PLUS — Bring your friends to this final Wednesday night performance held at the "Heart Beat" Pub. Line up forms in the Arbor Room by 8 p.m.
WED. NOV. 14	GRADUATE COMMITTEE DINNER SERIES guest speaker Mr. Alan Eagleson, Executive Member of the NHL Players Associatioin topic is "International Hockey Matters and Canada Cup '84". Tickets $26.50 at the Programme Office, 10 - 5 weekdays. Note: Reception at 6 p.m. and dinner in South Dining Room following.
WED. NOV. 14	FORMAL DEBATE — "RESOLVED THAT ISRAEL IS A BURDEN TO THE WEST" — Honorary Speaker is Mr. Jonathan Kessler, American-Israel Public Affairs Committee. 8 p.m. Debates Room. Please present U of T student card at door.
THURS. NOV. 15	ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE", EAST GALLERY: MARY CATHERINE NEWCOMB "SCULPTURE". Artists will be present on Nov. 15 from noon - 2 p.m. and Nov. 7 from 3 - 5 p.m. Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.
FRI. NOV. 16	CHESS CLUB "FIFTEEN MINUTE" TOURNAMENT. Prize fund too ($15.00). Event (7 p.m.) open to all club members — memberships available at the door upon presentation of U of T student card ($4.00). STUDENTS INTERESTED IN PLAYING FOR THE UNIVERSITY'S PAN-AM "C" TEAM MAY CONTACT HART HOUSE PROGRAMME OFFICE AT 978-2446.
FRI. NOV.16	N.B. GREAT HALL USERS THE GREAT HALL WILL BE CLOSED FOR DINNER DUE TO PRESIDENT'S INSTALLATION. FOOD SERVICES WILL SERVE HOT MEALS IN THE ARBOUR ROOM.
SUN. NOV. 18	MUSIC AT HART HOUSE — THE ELMER ISELER SINGERS IN CONCERT — "SPIRITUAL BEGINNINGS" The spiritual music of North America, its rhythm and exhuberance rings throughout the Great Hall. 8 p.m. Tickets available at Porter's Desk upon presentation of valid U of T student card.
MON. NOV. 19	RIFLE CLUB — "MUNCHIE SHOOT" (25 cent entry fee) 4 p.m. in the Range and Winners celebrate in the Arbor Room.
WED. NOV. 21	FILM ART — MUSEUM WITHOUT WALLS SERIES sponsored by the Art Committee., Two films of art and nature in harmony: one musical, one visual entitled "Music for a Wilderness Lake" and "Christo's Running-Fence Project." 8 p.m. Music Room. All students welcome.
WED. NOV. 21	AMATEUR RADIO OPEN MEETING. The evening programme covers "Making it in Dx Contesting. Guest Speakers: Mr. Bob Nash VE3KZ. 7:30 p.m. Use East Landing stairs to third floor South Sitting Room.
WED. NOV. 21	LIBRARY EVENING — cosponsored by the Library Committee and The Graduate Centre For The Study of Drama. Professor DuKore from the University of Hawaii discusses "Shaw As A Theatre Critic". 8 p.m. in the Library.
THURS. NOV. 22	ART CURATOR OF HART HOUSE OFFERS A SPECIAL TOUR OF THE HART HOUSE ART COLLECTION the finest private collection of Canadian Art in the Country. Tour begins in the MAP ROOM (just right of the Hall Porter's desk as you enter the main door) at noon.
SUN. NOV. 25	SUNDAY AFTERNOON CONCERT stars "THE TORONTO CONCORT" — Canada's foremost early music ensemble. 3 p.m. Great Hall. Two tickets per U of T student upon presentation of student card available two weeks prior to performance at Porter's Desk.
SUN. NOV. 25	table tennis alpha iv tournament open to all Table Tennis Club members. DIVISIONS: Men's A, B, C; Women's Open, Doubles Open - $2 entry fee. REGISTRATION: Forms at Bower Gym Fri. evenings 7:30 - 10:30 p.m. or anytime at Porter's desk. DEADLINE: Fri. Nov. 23 at 8p.m. for entries. Tournament 1:30-8:00 p.m. in the Lower GYM.
MON. NOV. 26	INVESTMENT GROUP sponsored by the GRADUATE COMMITTEE continues with its discussions. Topic of the evening "Commodities." Meet 7 p.m. in the 3rd floor South Sitting room and show your U of T student card.
THURS. NOV. 29	MUSIC AT HART HOUSE — "COMPOSERS IN CONVERSATION" — John Cage and Roger Reynolds, New Music makers share their contributions to contemporary music. 8 p.m. Music Room. No tickets required — all welcome.
TUES. DEC.4	FESTIVE OCCASIONS: ADVENT SERVICE sponsored By the HART HOUSECHAPEL COMMITTEE and the MUSIC COMMITTEE - AN ECUMENICAL SERVICE of LESSONS, CAROLS AND HYMNS. THE ELMER ISELER SINGERS PERFORM at 8:00 p.m. GREAT HALL.
WED. DEC. 5	"A CHRISTMAS TREE" A VERY LOVELY EVENING NOT TO BE MISSED.This event is staged for the benifit of ALL UNIVERSITY OF TORONTO STUDENTS. Hear traditional Christmas Readings and Yuletide music, sing carols. Participants include the Hart House Singers, the Hart House Orchestra, David Parry of PLS fame and a red suited mystery visitor. Mulled cider and cookies, not to mention candy canes too. PLEASE NOTE: ALL U OF T STUDENTS ATTENDING remember you will be sitting on the Great Hall floor as the furniture is cleared to accommodate as many Hart House members as possible. It is adviseable to bring along a cushion or a blanket. (Older children over the age of ten may attend as guest members.) Christmas Tree starts later this year - at 8:15 p.m. with admittance a few minutes prior.
DEC. 5,6,7	GALLERY CLUB'S "CHRISTMAS TURKEY FEAST" festive dining for the season. 5:30 - 7:30 p.m. Reserve early at 978-2445.

Cont. From P.1

accountable to the university. The decision concerns the faculty and staff salaries which comprise about 80% of all U of T's annual budget. Says Iacobucci, "we have difficulty with all three proposals but we see aspects of the third proposal which reflect our position."

The position UTFA takes concerning the administration's offer is that by requiring a unanimous decision for binding arbitration, they essentially reserve the right to veto, since one member of the panel will be administration appointed.

The most recent chapter of this issue arose in 1981 when James Ham staked his presidency on ensuring binding arbitration for UTFA rather than having them unionize. The vote to pass the motion in GC at that time was 22-20 with the president, chair and chancellor all voting (they generally abstain).

The vote was in part a vote of confidence for Ham. Since Ham's departure and the 18% salary settlement which was the result, many GC members, including St. Clair Balfour, Chairman, have changed their positions. Because the contract expiring at the beginning of next year negotiations resumed with the administration firmly against binding arbitration. In the event of no decision, the faculty might now decide to exercise their other option of beginning the movement to unionize.

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4:30 pm, WEST HALL, UNIVERSITY COLLEGE
15 King's College Circle
University of Toronto

Members of the staff, students and the public are cordially invited

OUR APOLOGIES

In the last issue of *The Varsity* (Nov. 8), there appeared two articles on page three which should have been labelled as commentaries. This oversight was of a layout rather than an editorial nature, and *The Varsity* apologizes for any resultant confusion as to the nature of the articles.

Ont, PQ institutions protest underfunding

Continued From P.1

University and college students in both provinces will converge on provincial legislatures. OFS and ANEQ hope student councils, institutions and demanding Quebec education minister Yves Berube immediately renounce this policy as a means of university funding. Concordia University, l'Universite du Quebec a Montreal, l'Universite du Quebec a Chicoutimi, l'University de Montreal and l'University de Sherbrooke all gave their support.

The schools planned to send telegrams and press releases to provincial media, Nov. 5, outlining their positions on a thaw in tuition fees.

SMCSU boycotts SA-linked products

Cont. From P.1

of the boycott, Donahue hopes to organize some sort of "educational component" to it.

Opposition to the motion came from several members of SMCSU, including Mike Murphy, who said, "SMCSU shouldn't be involved in world politics."

Murphy added that the main connection between Carling O'Keefe and South Africa is that some of Carling's profits go to Rothman's International, a company based in South Africa and which pays taxes there. "That's stretching things a bit too far."

Murphy said, "If it were something like IBM, which actually has a plant in South Africa, it would be different." He added that many American companies which have plants in South Africa do not discriminate against their black employees, and that "investing in South Africa is a better way to change things" than are divestment and boycotts.

Murphy also criticized SMCSU for not being informed on the issue, and called them "spineless" for voting the boycott but at the same time keeping Craven A's sponsorship of the band for the Christmas pub.

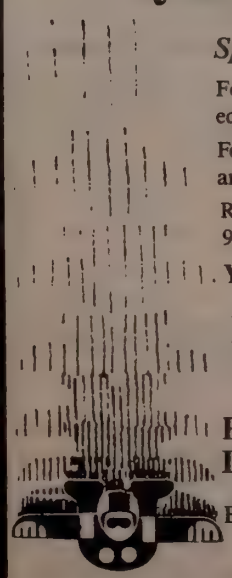
Both Donahue and Murphy agreed that the proposed boycott will probably have little effect on the average student in the long run, although Murphy thought that "most students will probably be upset."

Charlotte Reeve, a spokesperson for the Graduate Students' Union (GSU), which has been boycotting sales of Carling O'Keefe beer for several years in its bar, said that GSU doesn't know how much of an effect the ban has had, but "business hasn't dropped off" because of it.

The motion, passed 8-5 by SMCSU, must still be approved by the Collegium before going into effect.



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at Manning Ave.
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EYE EXAMINATIONS ARRANGED

THE VARSITY

U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"Politics is a long game. A very, very long game."

—the immortal Joan J. Tintor contemplates her future

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, ***Varsity*** Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a ***Varsity*** principle. ***The Varsity*** is also a member of the Ontario Community Newspapers Association. In addition, ***The Varsity*** is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

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Nothing's Sacred

What does "sacred" mean?

Obviously, to Canada's new conniving PM, "honest" Brian Mulroney, it means next to nothing.

To Mulroney, it means about as much as "democracy."

It used to be that what one didn't say during an election campaign was of crucial importance. Now reading between the lines is of secondary importance. Distrusting everything politicians claim or promise has become the order of the day.

That denotes a certain sad state of affairs, does it not? When election campaigns become merely extended used-car commercials, when the devious hard-sell has eclipsed any pretense of honestly discussing the issues, things have clearly gotten out of hand. True, these things *have* happened before, but they tend to happen in less "respected" nations. (Anyone for a military coup...?)

The argument that the public would never have selected the Tories had they known what "good medicine" they had in store is as frightening as it is faulty. It is common knowledge that Mulroney found himself in the office of the Prime Minister to a great extent due to his countless promises. *So what* if those in the know advised us that most of them would never be kept? The public thinks in strange (and not always wise) ways; if Mulroney had never intended to fulfill the promises, he should never have made them in the first place.

Doubtless many Canadians, upon hearing rumblings of possible cuts in/eliminations of family allowances and pensions, wish they had never trusted Mulroney and his blue-suited, wide-grinned goons. John Crosbie's famous pre-election line "The public would never vote for us if they knew what we really want to do" comes back to haunt us.

The bottom line is that the public of Canada put their trust in a party that was openly deceiving them. Granted, the "I think we need a change" attitude of most Canadians was possibly justified. Granted, the concept of making shrewd cuts in government expense may also be justified (to a certain extent), if that's what it takes to save the country from imminent collapse.

But is lying justified? Is it a good idea to let the government make up its *own* mind as to the best way to act in the interest of the nation?

We urge the voters of Canada to take immediate action to ensure that this government maintains some reasonable degree of honesty while they (unjustly) retain power. We also urge Canadians to remember this incident come the next election.

Symbolic Gesture

Mike Murphy of the St. Michael's College Students Union has stated that "SMCSU shouldn't be involved in world politics." He's dead wrong.

SMCSU did the right thing in moving to recommend a boycott of Carling O'Keefe and Rothman's products at St. Mike's events. (Rothman's is based in South Africa, and Carling O'Keefe gives a portion of its profits to Rothman's). SMCSU is symbolically protesting the institutionalized racism of South Africa's Apartheid system, one that should be protested wherever and whenever possible.

Certainly SMCSU should be involved in "world politics." Of course it's doubtful that SMCSU's decision will have any direct effect on the white South African oppressors, but that's not the point. The point is that educating students at U of T as to the current state of affairs in South Africa is a worthwhile endeavour. After all, not to boycott such products is to tacitly accept the status quo. And let's hope none of us wants to do that.

True, it is somewhat disturbing that SMCSU recently allowed Rothman's to sponsor a band for the Christmas pub, but to point to that oversight is not a sufficient argument against the boycott motion. Neither is the argument that college student councils should not become involved in "politics". To not become involved is a political move in itself; to favour a student council policy that concentrates merely on students' material needs is, in effect, to state one's opinions regarding the rightful importance of "politics" (including the fate of other students around the world) in the minds of those attending U of T.

Other colleges should follow in St. Michael's footsteps. As both a symbolic and educational measure, the boycott is extremely worthwhile. Though it's unlikely that St. Mike's alone will be enable to encourage discussion of the issue by U of T students *en masse*, there's no denying that every effort helps.

Small yet massively funktastic. Thanks to Barry, who is really a super-nice guy. A real humanitarian. A fabulous individual. Thanks also to Marg "I'll be here for 9am" Webb, Karen, Lolly, DCF—A, Glen, Richard, Geoff "master speller" Fairbunk, Marni, John L, and Bruce. A hundred yuks to the kids down below. Insert looks good. We *must* do it again sometime.



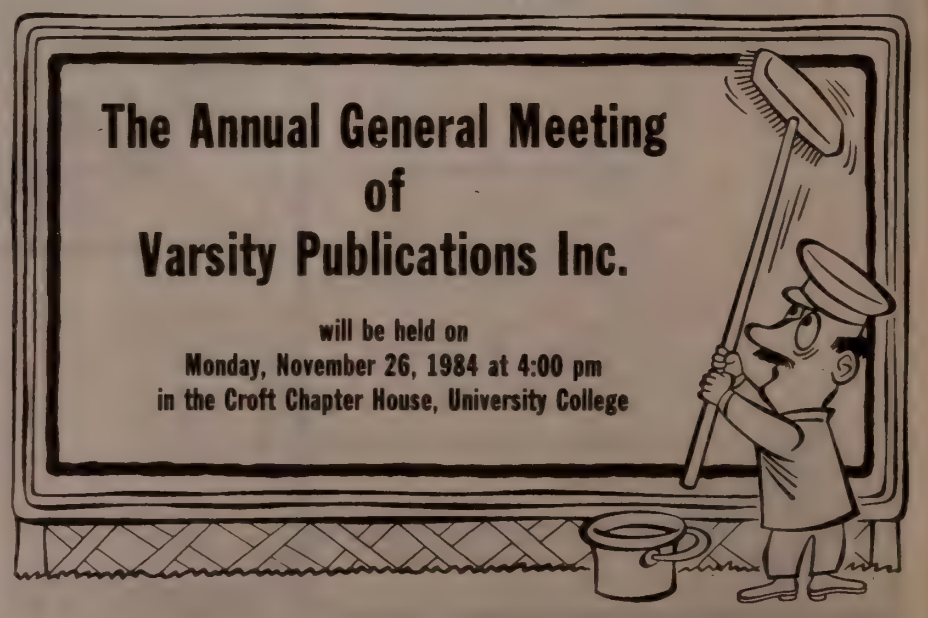
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100 Years of Women at U of T

by SANDRA HUTCHISON

It was well into the Twentieth century before women gained an equal footing with men in one of Canada's oldest, most prestigious academic institutions. This was the central theme of "The First One Hundred Years," an illustrated talk given Thursday afternoon at George Ignatieff Theatre by Anne Rochon Ford as part of a series of events scheduled by W.I.T. (Women in Toronto) to celebrate the centenary of women at the University of Toronto. Reading from a manuscript to be published next year, Ford wove a wealth of fascinating detail into a true story of the very gradual admission of women into the full life of this university.

As Ford told it, the story begins in the 1870s when rising pressure from women whose only access to higher education was through expensive private tutelage, led to public debates on their right to such education — debates in which, ironically, women had no part. Daniel Wilson who was then president of University College, the cornerstone of the federation of colleges that was to become the University of Toronto in 1887, strongly opposed the radical concept of "co-education." But, the speaker added, women found a champion for their cause in William Houston, a member of the Senate of the university. As a result of his efforts, provincial legislation admitting women to University College was passed in 1884. The next year several women received the first B.A.'s to be granted to members of their sex by that institution.

Though the law was observed in letter, Ford emphasized, it was by no means embraced in spirit. She cited the example of Elizabeth Balmer who was booed when in 1885 she dared to enter a philosophy class conducted by Professor Paxton-Young. But the courage displayed by Balmer in storming what was then still a bastion of male privilege was not uncommon. It and fortitude were requisite to the academic survival of women who during those first years of co-education were subject to a variety of indignities, such as being greeted in lecture halls by the strains of "Where Are You Going, Pretty Maid?" and "You Are Lost Forever, Clementine."

But the persistence of these first women in an institution which did not welcome them eventually did issue in an impressive list of pioneering accomplishments, Ford's illustrated talk underlined. On the screen flashed the faces of a number of serious, gentle Victorian women who had the distinction of being "first" in various academic achievements at this university. Spanning across the years since women's first admission to University College, Ford named many others: Helen Gregory, first B.A. in music (1886); Gertrude Lahler, first M.A. (1893); Josephine Wells, first doctor of dentistry (1899); Sophia Baker, one of the two Ph.D.'s to graduate in 1903 (Philosophy); and Clara Benson, the other Ph.D. (Biochemistry) and later first associate(1907) and first full professor(1927).

Hart House, the speaker said, deserved its "own chapter" in the history of women at the U of T. Ford presented her facts with the objectivity of the historian, but the shamefully recent admission of women to Hart House told its own story. The slide presentation of a 1971 notice of a social event encouraging men to bring "ladies" to "enhance the gathering" showed the longevity of the same spirit which had inspired the men of Hart House in 1926 to invite their female colleagues to a debate on the emancipation of women, but not let them speak in it. In 1959, Ford pointed out, women received in the Benson athletic building a "compromise" counterpart to the social, cultural as well as athletic center that Hart House was for men. Only in 1972 were they finally admitted into the life of that center.

The story from the other side of the lectern was much the same, Ford said, pointing out that the U of T has "traditionally had a bad track record for the professional advancement of women" and that it continues to be one of the worst offenders amongst Ontario universities in terms of wage gaps between men and their female counterparts. But there have been some signs of a growing recognition of women at the University of Toronto, Ford was quick to indicate. Toronto's "Women's Studies Programme" was in 1972 the first full-fledged programme of its sort in Canada. What's more, she added, it is the only one whose enrolment increases steadily every year.

As Ford's talk amply demonstrates, the legacy of women in Toronto is a legacy of struggle. Today that struggle continues on many fronts, not the least part of which is the battle for a women's center at the U of T — a battle which Ford urged her listeners to support by signing the petition which members of the "Coalition for a Women's Center at U of T" brought with them to the lecture. Clearly, women at the University of Toronto have come a long way, but there is still far to go.

Varsity Publications Financial Statements 1983-1984

AUDITOR'S REPORT

TO THE MEMBERS OF VARSITY PUBLICATIONS

I have examined the balance sheet of Varsity Publications as at April 30, 1984 and the statements of operations, members' equity, and changes in financial position for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of Varsity Publications as at April 30, 1984 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Chartered Accountant

Toronto, Ontario
September 24, 1984

VARSITY PUBLICATIONS
(Incorporated under the Canada Corporations Act as a corporation without share Capital)
BALANCE SHEET
April 30, 1984

ASSETS	1984	1983
CURRENT		
Cash	——	$190
Accounts Receivable	$94,038	81,086
Prepaid Expense	6,495	556
	100,533	81,832
FIXED (Note 2)	15,680	18,135
	$116,213	$ 99,967
LIABILITIES		
CURRENT		
Bank Indebtedness (Note 3)	$19,763	$10,000
Accounts Payable	60,107	57,762
Deferred handbook revenue (Note 4)	20,802	8,800
Account payable (Note 5)	3,840	3,840
	104,512	80,402
LONG-TERM		
Account payable (Note 5)	1,738	5,577
	106,250	85,979
EQUITY		
	9,963	13,988
MEMBERS' EQUITY	$116,213	$99,967

VARSITY PUBLICATIONS
STATEMENT OF CHANGES IN FINANCIAL POSITION
FOR THE YEAR ENDED APRIL 30, 1984

	1984	1983
USE OF FUNDS		
Excess of expenses over revenue	$4,025	$26,630
Less: item not requiring funds		
Depreciation	2,455	2,850
	1,570	23,780
Repayment of long-term debt	3,839	3,840
	5,409	27,620
(DECREASE) IN FUNDS	(5,409)	(27,620)
BALANCE, BEGINNING OF YEAR	1,430	29,050
BALANCE, END OF YEAR	$(3,979)	$1,430
Represented by		
Current assets	$100,533	$81,832
Current liabilities	104,512	80,402
	$ (3,979)	$ 1,430

STATEMENT OF MEMBERS' EQUITY
FOR THE YEAR ENDED APRIL 30, 1984

	1984	1983
BALANCE — BEGINNING OF YEAR	$13,988	$40,618
Excess of Expenses over Revenue	(4,025)	(26,630)
BALANCE — END OF YEAR	$9,963	$13,988

VARSITY PUBLICATIONS STATEMENT OF OPERATIONS
FOR THE YEAR ENDED APRIL 30 1984

REVENUE	1984	1983
Advertising		
Local	$ 90,401	$78,341
Campus	72,716	56,358
National	60,396	48,782
Handbook	34,460	35,725
Classified	10,029	8,212
	268,002	227,418
Student Levy	35,371	35,511
Typesetting	26,587	16,315
Interest and Sundry	459	952
Subscription	125	488
	330,544	280,684
EXPENSES		
Printing	103,604	94,919
Staff salaries & benefits	89,950	97,533
Commissions - Local advertising	24,175	19,046
Commissions - Handbook	10,338	10,719
Commissions - Typesetting	6,236	3,977
Commissions - Agencies	552	165
Delivery	16,264	13,665
Office & general	12,786	4,298
Typesetting	12,116	11,239
Canadian University press fees	10,968	9,954
Bad Debts	10,345	6,456
Layout	8,180	5,411
Telephone & postage	7,203	7,022
Professional fees	6,451	9,132
Supplies	5,025	3,396
Interest on long term debt	2,729	2,729
Interest & Bank Charges	2,511	815
Depreciation	2,455	2,850
Photography	1,358	1,913
Advertising & Promotion	878	902
Insurance	135	135
Bookkeeping expense	——	1,038
	334,569	307,314
EXCESS OF EXPENSES OVER REVENUE	$ (4,025)	$(26,630)

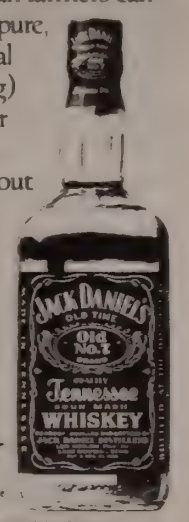
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TIME & PLACE

MON NOV. 12

9:00—1:00 P.M. THE UNIVERSITY OF CHICAGO Graduate School of Business will hold meetings about their M.B.A. and Ph.D. programmes. Contact the Career Counselling and Placement Centre for details.

11:30—1:30 NICARAGUA INFORMATION TABLE. Slide show about Nicaragua and the Tools for Peace Campaign. Books, articles, and information about what you can do. Bring your concerns and your questions. Sidney Smith Building Lobby.

4:10 P.M. U.C. poetry readings; This week Canadian poet Roo Borson reads his own poems in the U.C. Union, Walden Lounge.

4:30 P.M. "STILL LIFE IN LITERATURE AND PAINTING": A series of lectures by Guy Davenport, Alumni Professor, University of Kentucky will take place in West Hall, University College. Further lectures will take place from Tuesday through Thursday.

5:30 P.M. ANXIOUS ABOUT EXAMS? Worried about papers? Call 978-2684 for workshops and groups.

7:30 P.M. "THE DAY AFTER TRINITY" A powerful film describing how Oppenheimer and other scientists created the atomic bomb, and how the government used it. St. Michael's College, Carr Hall Auditorium.

TUES NOV. 13

12:00 NOON LAWRENCE DAY, a professional chess player, will take on students in this round Robin chess tournament. All interested chess players welcome! Howard Ferguson Dining Hall of University College.

4:00 P.M. THE FILM "MARSHALL MCLUHAN: THE MAN AND HIS MESSAGE", winner of the Silver Award at the International Film and Television Festival of New York will be screened at Alumni Hall. Producer/Director Stephanie McLuhan will introduce the film and entertain questions afterward.

5:00 P.M. VARSITY CHRISTIAN FELLOWSHIP: Let's go to the movies. Meet at 5:00 p.m., outside Porters Lobby Trinity College. We are going to see "THE PRODIGAL" at 5:35 Eaton Centre Cineplex. Two dollar Tuesday. Everyone welcome.

6:15 P.M. "EVOLUTION OF WOMEN — NEW SOCIOBIOLOGICAL PERSPECTIVES", Dr. Charles Lumsden, Associate Professor of Medicine, University of Toronto. Meeting of CAWIS, Room 4227, Medical Sciences Building.

6:30 P.M. AUDITIONS FOR Skule Nite 8T5, the musical-comedy revue. Band, Nov. 13, 14. Cast, Nov. 15,20, and Nov. 17 — 2:00. Meet in the Sandford Fleming Atrium. You don't need talent, just enthusiasm.

7:15 P.M. THE ST. MICHAEL'S SINGERS meets every Tuesday at the same time in Upper Brennan Hall. New members are always welcome. No auditions or music reading abilities are necessary.

7:30 P.M. INTERNATIONAL DEVELOPMENT STUDIES PRESENTS: Film — "El Salvador — Revolution or Death" and Speaker — from El Salvador Human Rights Commission, Jacobo Quiteno. Room R4226, Scarborough College.

8:00 P.M. THE SOCIETY FOR CREATIVE ANACRHONISM. Meeting — "dance practice". All are invited to come and join us in mediaeval and renaissance dance. Newcomers are especially welcome.

WED NOV. 14

11:00 A.M.—1:00 P.M. USED BOOK SALE in the Sid Smith Lobby, Wednesday and Thursday.

12:30 P.M. SANDFORD FLEMING HIGH SCHOOL STAGE BAND CONCERT in the Sandford Fleming Atrium, Faculty of Engineering, Kings College Road. All welcome.

12:30 P.M. NOON HOUR JAZZ: The Sandford Fleming Stage Band will play in the S.F. Atrium so bring your lunch and listen to some great music!

4:00 P.M. THE GERMAN CLUB OF VICTORIA UNIVERSITY offers another Kaffeeklatsd for all interested students wishing to speak German. A slide presentation by Professor Mayer will be featured.

6:00 P.M. THE HISTORY & PHILOSOPHY OF SCIENCE & TECHNOLOGY Students' Union presents Jonathan Miller's THE BODY IN QUESTION. This week's episode, "How Do You Feel?" will be screened in Room 004 Northrop Frye Hall, Victoria College, on Wed. and again on Thursday at 3:00 p.m.

7:30 P.M. LESBIANS & GAYS AT U OF T will be having members of the "Body Politic" as guests, the evening of Wed. Nov. 14 at 7:30 p.m. at 33 St. George St. (International Students Centre).

8:00 P.M. THE SUFI STUDY CIRCLE is holding informal meetings every week in the International Student Centre, studying the essential concepts of the Sufi mystical tradition.

8:00 P.M. "ENGAGED" by W.S. GILBERT. Presented by the English Literary Society of St. Michael's at the St. Michael's Theatre. Playing Nov. 14-17. Tickets $7.00, Students/Seniors $3.00.

8:00 P.M. WE THE PEOPLE: A PRESCRIPTION FOR ENDING THE ARMS RACE. A lecture by Dr. Helen Caldicott will be held in Wetmore Hall, New College.

8:00 P.M. INNIS COLLEGE STUDENT SOCIETY presents: 8:00 p.m. — KILLING US SOFTLY: ADVERTISING'S IMAGE OF WOMEN. 9:00 p.m. — NOT A LOVE STORY: A FILM ABOUT PORNOGRAPHY. 2 Sussex Avenue, Innis Town Hall. Admission Free.

THURS NOV. 15

11:30—1:30 P.M. NICARAGUA INFORMATION TABLE. Slide show about Nicaragua and the Tools for Peace Campaign. Books, articles, and information about what you can do. Bring your concerns and your questions.

12 NOON—1 P.M. LUNCHTIME LECTURE: Jonathan Kessler of the American-Israeli Public Affairs Committee will speak in Brennan Hall Lounge at noon. The subject is "Issues & Answers: Israel in the Middle East". Bring your lunch ... free coffee and cookies served.

4:00 P.M. WHO IS THIS JESUS? Student Christian Movement Bible Study of the Gospel of Mark. Trying to better understand the person of Jesus with a close look at the text. Informal group study with Rev. E. Frerichs, U of T Chaplain. All Welcome!

5:15 P.M. ARTUR JANSON, Viola, plays works by Lillian Fuchs, Schumann, Handel-Halvorsen. Presented by the Royal Conservatory of Music in the Concert Hall, 273 Bloor St. W. Tickets $2.00, Seniors/Students $1.00.

7:30 P.M. FOR LABOUR/MINORITY MOBILIZATIONS TO STOP FASCIST TERROR presented by The Trotskyist League Class Series. Sidney Smith Hall, Rm. 2116.

8:00 P.M. "NEW VIC NIGHT" Promote intercollegiate SPIRIT and have some fun in the process!! Activities include: Drinking games, "boat races", chug contests and dancing. At the Vic Pub — Wymilwood. Happy Hour — 90¢ a Beer (8—9:00).

FRI NOV. 16

12 NOON POLITICAL LEADERSHIP DEVELOPMENT SEMINAR Weekend with Jonathan Kessler for Jewish Student Union members, at the J.S.U. House. Shabbat meals included. Register before Nov. 12. Fri. NOV. 16 to Sun. Nov. 18 (4:30 p.m.)

12 NOON—2 P.M. ALL LATVIAN UNIVERSITY STUDENTS are warmly invited to attend an informal lunch commemorating the 18th of November. Free admission. Donations for Ministeres Gimnazium will be accepted.

4:00 P.M. SUDS, the Engineers weekly pub, now brings you darts, videos, beer, wine, and table service for your convenience. Come out to the Sandford Fleming Cafeteria and celebrate the end of another week.

5:15 P.M. HIGHLIGHT CONCERTS FOR OUTSTANDING STUDENT PERFORMERS presents Michael Rusinek, clarinet student of Avrahm Galper. Program: Poulenc (Sonate), Stravinsky (Three pieces). In the Royal Conservatory of Music Concert Hall.

7:00 P.M. SALT AND LIGHT OF THE WORLD — UTCCF invites you to join our bible study at the International Students Centre, 33 St. George. For information, call 927-9129.

7:30 P.M. "EMBRYOLOGY IN THE QUARAN" Speaker: Dr. Keith Moore, associate Dean of Basic Science, Faculty of medicine, U of T. At the Sandford Fleming Building, Room 1105. All welcome.

7:30 P.M. A CONFERENCE IN SOLIDARITY with the Women of South Africa and Namibia will be held on Nov. 16 and 17, at OISE, 252 Bloor St. W. A $3.00 donation will be requested for the Friday evening meeting. For registration and further information call 461-4255 or 967-5562.

8:30 P.M. ROSCOE'S PUB. Never better, always the cheapest. The place to be on Friday nights. Wetmore Hall, New College.

9:00 P.M. ST. MICHAEL'S PUB in the Coop. Come with a St. Mike's buddy and bring ID.

9:00 P.M. THE PUKKA ORCHESTRA, Live in the Meeting Place, Scarborough Campus. Tickets $4.00 in advance, $5.00 at the door.

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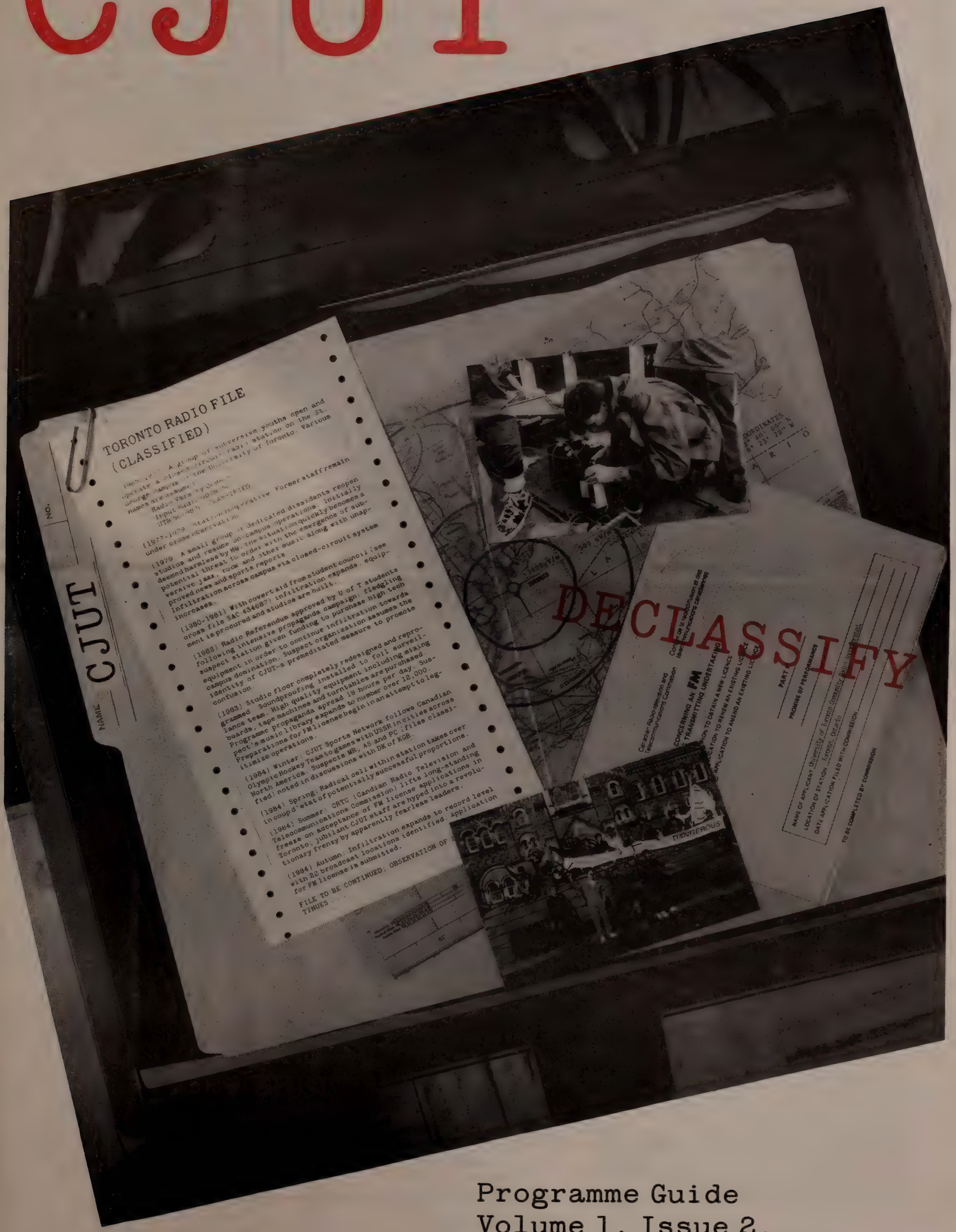
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CJUT



Programme Guide
Volume 1, Issue 2.
Effective November 1, 1984

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The shocking incident government officials couldn't cover up!

No one likes to wait. No one. The University of Toronto has been waiting for FM radio for 20 years. Now, it is so close that perhaps two decades of work may have been more than worth it.

Broadcasting licenses are a very precious commodity in this country. The application process is multifold and involves justification regarding programming, finances, internal structure and a confirmation of technical feasibility.

As far as radio in Toronto is concerned, there are three FM frequencies presently available. In July of this year, the federal government decided that it would accept applications for the first time in seven years. The deadline is January 31, 1985. One of three available spots on the dial is earmarked for the CBC, another is wide open for a commercial concern with a corporate radio ideology.

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- Our news is applicable to you.
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Hear for yourself just how good U of T Radio sounds. Tune in at any one of the many broadcast locations on campus.

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- Flavelle House Common Room
- UC Junior Common Room
- The International Students Centre
- Wetmore Hall (New College)
- Brennan Hall (St. Michael's College)
- Devonshire House Kitchen
- Sex Education Centre
- Hart House Tuck Shop
- UC Refectory
- Pharmacy Common Room
- U of T Bookroom
- The SAC Offices
- Medical Science Alumni Lounge
- Benson Building Lounge
- The Forestry Building
- The Newspaper Office
- The Gargoyle Office
- Metallurgical Engineering Common Room
- and coming soon . . . Varsity Arena

If your barracks or conference area is without the benefit of these important public address speakers, CJUT would be pleased to fill your site with soothing tones and classified information while you sit and wait for armageddon, your next class or perhaps even lunch from the mess.

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"Don't you think you're taking this military thing a bit far?" came the question from the Varg. "What with that wacky Homecoming float, challenging us to war games in Barrie and this Programme Guide - What the heck are you guys up to?"
Well.....eat this grenade and mind your own business. We love you cats, we really do. Other notable funsters we enjoy falling down with include that Reeeen Blackman dude, who is obviously Satan. Seriously. Joe Kinen, write up another one of those prescriptions. Thanks Dr. Cardy
Steve, it's all your fault. You too Michelle, Sam, Ambassador Coffee and Oliver's. You can go to bed now Mark. Keep the record.Special dispensation to the FIJI's who will be glad to hear that this only happens every 3 months. It seemed like a good idea at the time.
Angus and Leanne say HIDE YOURSELF.

VARSITY BLUES HOCKEY

WED	21 NOV	YORK (Sesquicentennial Championship)	7:15
FRI	23 NOV	CORNELL	8:15
WED	28 NOV	WATERLOO	7:15
FRI	30 NOV	HARVARD	7:15
WED	5 DEC	WESTERN	7:15
FRI	7 DEC	CONCORDIA	7:15
THURS	10 DEC	RYERSON	7:15
WED	9 JAN	MCMASTER	7:15
FRI	11 JAN	LAURIER	7:15
FRI	18 JAN	QUEEN'S	7:15
SAT	19 JAN	WINDSOR	7:15
WED	23 JAN	BROCK	7:15
FRI	25 JAN	CLARKSON	7:15
WED	30 JAN	GUELPH	7:15
FRI	8 FEB	LAURENTIAN	7:15
SAT	9 FEB	LAURENTIAN	1:45
SAT	23 FEB	ROYAL MILITARY COLLEGE	1:45

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CJUT PROGRAMME SCHEDULE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10:00 a.m.	Sign On					
11:00 a.m.	**MUSIC** Sports Overnight				CAFFEINE FREE	
12:00 noon	JAMBO CAREBOUNI	RECORD GUIDE	BLUES WITH A FEELING	URBAN UNDERGROUND	OUR CHOICE	Sign On
1:00 p.m.	SHAPES AND SOUNDS OF FOLK MUSIC	JAZZ CITY	GRAVEL RADIO NETWORK	CODA	EXPERIMENTS IN SOUND	
2:00 p.m.	**AFTERNOON JAZZ** Rendezvous					TECHNICAL TEST SATURDAY
3:00 p.m.						
4:00 p.m.	**ABOUT TOWN** News Sports Update Rendezvous Bullpen Radio Toike					LIVE SPORTS
5:00 p.m.						Sign Off
6:00 p.m.	CAMPUS IMPORTS	News			VIEW FROM THE SIDELINE Debauchery	
7:00 p.m.				RHYTHMIC CONCEPTIONS		REQUEST LINE 978-4324
8:00 p.m.						
9:00 p.m.			THERMONUCLEAR PHUNK			
10:00 p.m.						
11:00 p.m.	**MUSIC**					
12:00 midnight						
1:00 a.m.	Sign Off					

FEATURE PROGRAMMES

THE SHAPES AND SOUNDS OF FOLK MUSIC
Folk from the present and past. The artists, the styles and the local scene including reviews and interviews from major folk festivals. Co-produced with the Mariposa Folk Foundation.

RECORD GUIDE
What if Siskell and Ebert's smarter brothers reviewed records for CJUT.

JAZZ CITY
The cutting edge of post-cool jazz. Artists and composers who are forging a new face for modern music.

JAMBO CAREBOUNI
Contemporary African music. Its history, influence and directions. Each week a different artist, region or style is highlighted. Brought to you by World Art & Decor.

GRAVEL RADIO NETWORK
Broadcast 'live' from the past, GRN is a rock and roll music and comedy show. Join Joe, Skip and Piper as they take a magical trip through the past back to December 1957, September 1964 and many other 'zones'.

URBAN UNDERGROUND
The name has changed but the show's the same. The best in local music. 60 minutes from artists sharing their music and experiences.

RADIO TOIKE
Engineering humour. You decide. Radio Toike's Joike of the Day. Twice daily, at 12:15 and 4:15 p.m.

BLUES WITH A FEELING
The music that started it all. From Delta to Chicago, Country Swing to Zydeco. A bar-stool view of the men and women who make the music.

CODA
Classical music through the ages. A weekly exploration of its history and its continuing tradition. Produced with vinyl aid from the Edward Johnson Music Library.

OUR CHOICE
Check the Varsity each week for a list of our top discs. Then, count to 10 backwards and hear them all live.

THERMONUCLEARPHUNK
Sure you go to trendy dance clubs on the weekend. But what about the rest of the week? Prince Mixx has the answer every Wednesday night from 9 to 11. Your feet will never forgive you. Brought to you by Midtown Records.

RENDEZVOUS
Listen every day at 3:15, 5:15 and 7:15 p.m. when we tell you what's happening in Toronto . . . you supply the company.

VIEW FROM THE SIDELINE
A weekly sports magazine offering an inside glimpse of both the amateur and professional spectra.

EXPERIMENTS IN SOUND
Sounds, waves and impressions of every dimension. Something very new every week.

TECHNICAL TEST SATURDAY
Our top draft picks, interns, articling professionals and apprentices strive for the big leagues while learning radio rudiments.

CAFFEINE FREE
CJUT's Friday morning public affairs magazine. No artificial stimulants needed. Listen for these and other regular segments: Worldview—the world as it sees itself via shortwave. Ability Radio—issues and concerns re the disabled. Legal Ease—lawyer David Jarvis addresses your queries. The Progressive Voice—topics of social concern and public advocacy, co-produced with OPIRG, the Ontario Public Information Research Group. Etc.

CAMPUS IMPORTS
Music from across the border, across the pond, around the world. You may never hear these imports anywhere else. Thanks to Record Peddlar for this one.

BULLPEN
Holy clichés Batman! A daily sports editorial.

RHYTHMIC CONCEPTIONS
Reggae: Wanted Dread or Alive. From its roots origins to today's synth sounds, irie rhythms have greatly influenced modern pop music and continue to progress within their own spheres. No artificial additives here.

DEBAUCHERY
A cynical and controversial approach to what's happenin' on campus. We try to be fair but if you don't like it, move back to Deep River. So there. Fridays following the news. Be there.

OTHER STUFF . . .
We feature news at 5:00 and 6:00 p.m. Sports Overnight is a daily programme heard at 11:00 a.m. Sports Update is a sequel to the morning show and can be heard daily at 5:10 p.m. Tune in to CJUT for informational programming. You won't be disappointed. Unscheduled features such as Basketball from California can be heard as well; announcements as to the operations of our world-renowned Sports Network will be made according to their anticipated appearances. Buy extra batteries for your fun potentiometer. You'll need them.

ABOUT TOWN

CJUT's arts and leisure guide. Heard Monday through Friday, About Town features news, reviews and interviews as well as the finest in music for the late afternoon. In addition to the daily and weekly features outlined here, the last half hour is devoted to special programming segments.
About Town, keeping you up to date on what's happening in Toronto.

AIR CHECK
An in-depth look at new recordings. One work per day is featured. Monday through Thursday.

EXPOSURE
Readings, reviews and investigations of all manners of literature, both published and unpublished. Monday to Thursday, from Chaucer to cook books and everything in between.

CURTAIN CALL
A critical look at stage productions ranging from dance to opera to theatre and the visual arts. Heard Tuesday, Thursday and Friday.

SCREENING ROOM
Cinema in review. Learn the difference between films and movies, each Monday through Friday.

THE DREAM CONSORTIUM
Each Friday, a sampling of work by authors, playwrights and poets from the U of T community.

AQUARIUS
Unprecedented in Canada! A show dealing with Aquarian Age ideas including New Age music, readings and interviews with people who are working toward building the global village—right now. Tuesday.

THEATRE UNTITLED
A programme devoted to community theatre, heard each Monday and Wednesday.

FOOTNOTES
Dance Music. New records from around the world. Like the Tetley Tea Dance but better. Brought to you each Friday by Midtown Records.

CAMPUS OVERTURES
A weekly feature covering the best in campus music with an emphasis on the classics and jazz. Hear it every Thursday.

RUNWAY
Tune in to the world of Haute and not-so-Haute couture. Featuring interviews and in-depth analyses of all aspects of the international fashion scene. The only regularly scheduled non-print fashion segment in the city. Wednesday.

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the review

John Cale: The Third Element

GREG TAYLOR

THE CENTRAL characteristic of John Cale ---his refusal to provide any sort of uniformity in his work --- has been the key to the consistency of both his artistic (and critical) success and his commercial failure.

MUSIC

Since leaving the Velvet Underground in 1968, Cale has released some 14 albums, few of which have much in common with one another. He has explored such realms as pop (*Paris 1919, Slow Dazzle*), hard rock (*Fear*), minimalism (*Church of Anthrax*), classical (*The Academy in Peril*) and punk (*Sabotage*). As might be expected, his following has been limited, but extremely loyal.

Hence the hoard of screaming fans who packed Larry's last Thursday night to catch the Welsh-born artist, who is touring with a band this time out to support his new live album, *John Cale Comes Alive* (Peter Frampton fans beware). *Alive*, though unremarkable when set against Cale's body of work, contains an interesting studio track, "Never Give Up on You", which seems fashioned for the AM airwaves. Is Cale, after all this time, hungry for a hit?

"It's always been a hope of mine that something I did would catch on with the public imagination" he admitted during an interview conducted the day of the show. "It's the best example I've come up with so far of a combination of a ballad and rock 'n' roll ... But if it were successful it wouldn't be something that people would resent --- they won't say 'John Cale sold out'."

John Cale *sell out*? The likelihood is rare. By his own admission Cale is shameless, but his stage show put to rest any doubts that he may be fed up with being on rock's fringes. After starting the set characteristically late (11:50 pm), Cale proceeded to lurch through some new material without explanation or introduction. Between songs he tried (half successfully) to remove his shirt, which he then wrapped around his head. At one point he began to mumble the lyrics to "Streets of Laredo" (from *Honi Soit*) --- something the band seemed quite unprepared for --- then stopped as abruptly as he had begun. Towards the end of the show he peered over his keyboards, stopped playing, and growled menacingly at a fan.

It seemed as if he were



either intoxicated or mad -- or both -- but Cale explains it all in terms of a (rather surrealist) theory:

"When you put two dissociated elements together you tend to destroy both of them, and create a third element. The best way of destroying MTV, for instance, would be to produce a video, the visual component of which would be just a blank screen ..."

The "third element" Thursday night may have been uniquely John Cale, but it was something short of an artistic success. Not that Cale's live shows are always failures -- his "punkish" *Sabotage* tour consisted of some of the most thrilling hit-and-run sets ever to grace a stage. His periodic solo performances also tend to be quite enjoyable, primarily as Cale's material is freed to stand out on its own, without having to bear the burden of his band's barrage of noise.

"It's very different (playing solo),", Cale reflects. "I have more *fun* performing in a band. When you're solo, it's more conservative, more personal. With a band I get to roll around on the floor a little."

One might conjecture that Cale feels uncomfortable when performing "naked" (clothed only by his songs), preferring rather to hide behind his image of eccentricity and to drown out the sublety in his music with a loud and unruly backing band.

If this were true it would be a pity, because the quality of Cale's work is very respectable indeed. He has through the course of his sixteen years as a solo artist, managed to intrigue and satisfy in whatever musical vein he plunges into. Though he declines to acknowledge it ("No one's ever approached me to tell me they were influenced by something I wrote"), his work, both on his own and with the Velvet Underground, has been of seminal importance. (It is doubtful that the "punk" and "new wave" movements of the late 70's would have have emerged in quite the same fashion had it not been for Cale.)

It will be interesting to see whether or not "Never Give Up on You" finally breaks John Cale into the mass market. One thing is certain -- Cale hasn't suddenly changed his artistic direction to suit the marketplace. (He is currently working on a unique rendition of a Dylan Thomas song cycle; one number will be in the style of a samba.) Characteristically, he doesn't seem to care much whether "Never Give Up on You" makes it to the charts, or at last makes his name a household word:

"Having a commercial hit is not something I want to talk about", he snarls. "Either it happens, or it doesn't."

Less Than Engaging

KAREN SHOOK

GILBERT AND SULLIVAN were purveyors *par excellence* of the spun-pink theatre that was the mainstay of the Victorian era, admittedly not a high point in English dramatic history. However deserved their reputation, consolidated by subsequent generations of

THEATRE

eager theatregoers, it is still true that any forays into Gilbert and Sullivan territory demand seamless and assured productions if their flimsiness is not to stick out like an embarassingly dull sore thumb.

W.S. Gilbert, the lesser-known of the pair, was a playwright in his own right and the best of his efforts, according to the English Literary Society of St. Michael's College, is **Engaged**. The play concerns the antics of three Scottish Lowlanders, a stingy heir with an eye for a pretty face and the various women who serve as objects of his interest. The typically Victorian plot convolutions involve engagements, weddings and quasi-weddings, the threat of disinheritance and an elopement or two.

This production, directed by Professor M.E. Moeslin, attempts to point out the social satire underlying this theatrical confection. Lurking quite close to the surface of every character's professed devotion to passion, friendship and altruism is a blatantly material self-interest. Were the delectable Belinda Traherne (played by Mary Land) possessed of a pocket calculator, she'd likely be totting up her swain's pecuniary prospects even as she expressed her undying love. It's a greedy little world, if a rather amusing one.

Moeslin has employed period technique with these actors, and the stilted, pompous exhanges, innumerable asides and moustache-twirling melodrama are true to the original. The cast, however, is competent rather than brilliant, and the play's pace lags badly. What should be animated witticisms are lost as actors wade through large, seemingly undigestible lumps of dialogue. Stage business is often an afterthought and there are few distinctive physical presentations.

There are, nevertheless, some genuinely funny moments. The Scots trio of Laura Heifetz, Donald Boere and Margaret Taylor as various MacFarlanes and MacAlisters rise above the garbled difficulty of stage brogue to produce some comic results. Mary Land expends little effort in a strongly sketched Belinda, whose particularly effective smug deadpan most often appears in conjunction with the eating of caramels. The cast's overall confidence saves several scenes, and much work has evidently gone into a smooth presentation.

Unfortunately, as a whole the ensemble is not fast or daring enough to inject any real spark into Gilbert's sugary script, and the promised satire seems less than biting. **Engaged**'s slow pace only shows the insubstantiality of the original material.

The Paulatics Of Dancing

JANET MILLAR

THE ART OF CHOREOgraphy is the craft of making dance. The dancers are the instruments upon which the dance is formed and mounted. The choreographer who

DANCE

regularly has access to such instruments is particularly luckily, as s/he is given the opportunity to experiment with, and to visualize, ideas. Paula Ross is amongst those choreographers who enjoy the advantages of regular work with a familiar group of dancers, the **Paula Ross Dance Company.**

Where Paula Ross differs from many contemporary dance groups is in her restriction of company pieces, both performed and in repertoire, to those choreographed by Ross herself. Many contemporary dance companies include a variety of works in their repertoire by several choreographers to attract and entertain a larger audience. Not the **Paula**



Ross Dance Company. On November 2, the company performed an entire evening of Ross' choreography, to a near-empty house at the Winchester Street Theatre.

The four pieces presented flowed from one into another with subtle distinction in movement, style and quality. The predatory tableaux and predominance of slinky, extended movements of "Bridge" moved smoothly into the pristine, calculated presentation of "Paulatics". A limited departure from these was introduced in the desolate "Solitaire", a duet by a couple who never came face to face.

The final piece, "Buffalo Bill or I Want To Go To Europe" contained the most interesting movement exploration of the evening, based on the inhalation and exhalation of air as the impetus for movement. Overall, the pieces were similar in tone: together, they created a grey area. There were no signs of black or white to stimulate and intrigue the audience.

There were striking refrains in each piece. In "Bridge", the note of outstretched hands collapsing beside the dancers' ears was repeated,as were the backward-wrapping circular leg movements found in "Paulatics". The impersonal partnering of "Solitude" had Dean Smith and Renee Rioux constantly manipulating each other by redistributing weight. The most powerful repetition of the evening occurred in "Buffalo Bill or I Want To Go To Europe", where the dancers repeatedly executed a series of quick quarter-turns to the accompaniment of breathing sounds, which had a most hypnotic effect.

Paula Ross is a respected choreographer, and she has earned this respect through years of involvement with dance. Ross is unwilling to compromise her art, to tantalize countless hundreds of adoring fans with empty promises. Perhaps she has earned the right to present what she wants, and to forget about commercial appeal. One can only wonder how, as a member of the dance community, she can afford to.

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Saturday night bash at the Sheraton Centre with a live band and cash bar with discount at the door for JSU members and GA delegates.

- receptions and orientation seminars for college students.

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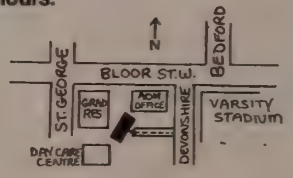
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ROM's Italy: Scholarly Commercials

RICK McGINNIS

MUSEUMS, THOSE cherished storehouses of our musty past, are being pulled headlong into the high-tech future through massive renovations, like the one transforming the Royal Ontario Museum beyond recognition, and shows like **Italy: A Country Shaped by Man**. This necessary growth is accompanied by growing pains, the effects of which are abundantly evident in this show on display at the ROM until November 18th.

ART



Italy is being sponsored by the Turin-based Giovanni Agnelli Foundation, a philanthropic enterprise founded by the prominent industrialist. In itself, this is the most significant aspect of the show, which is basically a remarkable plug for Italian commercial and industrial tourism.

On physical display at the show are artifacts from Italian domestic design since the middle ages. This is all pretty standard ROM fare, and is only fractionally as interesting as the rest o' the show, which is less conventional museum fare. Photographs trace the evolution of Italian society and industry since the turn of the century, starting with a series from the studio of the Florentine Alinari Brothers, documenting the birth of the industrial revolution in Italy. The next series of photos are drawn from post-war Italian photo-journalism, and show Fellini on the set of his earlier movies, the Mille Miglia road race, and the boom in the auto industry, in which Agnelli figured prominently. The final series of photos, accompanied by a short videotape, give an idea of current Italian society and design standards, all gorgeously shot.

Still, one can't help but question the validity of displaying photographs in a museum. Many of the pictures were meant to be published in magazines like *Domus* or *Abitare*, where similar photos can be found ad nauseum. It would have been much more interesting to actually display the televisions, machine parts, fashion, and automobiles documented in the show, and would have been a logical extension of the historical artifacts on display, which are really just the mundane goods of their time.

Italy: A Country Shaped by Man is capped off by a slide show tracing Italian commercial innovation since the Etruscans. While it is quite technically accomplished, the show is really little more than an epic and slightly pompous version of an industrial film, meant to soft sell the viewer over to a corporate position. This analysis can be applied to the whole show, which impresses the vitality of Italian design on the viewer, and quite skilfully, at that.

If one were to draw parallels, the kind of work the Agnelli Foundation has done with **Italy** is equivalent to the arts patronage of the Medicis in the Rennaisance. The danger is that industrial sponsorship like this can bias the perspective of educative shows like **Italy** and make them into scholarly commercials, a danger with which **Italy** too closely flirts. Yet, as corporate sponsorship is the lifeblood of so many arts organizations today, the subtle manipulation should be expected.

Finally, a word on the ROM itself. The dusty, airy old showcase has disappeared, and in its place a more efficient, but less hospitable institution is forming. While the design of the gallery housing the **Italy** exhibition must certainly be quite practical, the movable, pinpoint track lighting and muted, dark walls make the space quite cramped and claustrophobic very quickly. Hours that once could be spent quite pleasantly browsing the old galleries can become quite hellish in the new ROM. The staff of the ROM should be made aware of this before the final renovations are complete, and they find themselves with the largest cultural tomb a city has ever had the misfortune to support.



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ACTA

SPORTS

Hockey Blues lose first game since January

CANTON, N.Y. The Hockey Blues travelled to Canton, New York, to take on the St. Lawrence University Saints over the week-end and were dealt their first loss since January of last year, a stretch which saw the Blues go 36 straight games in which they gained at least a single point.

Before a packed house of 3,500, the Saints fired 42 shots at the Blues' goaler Kevin Hamlin to the Blues 26 shots and broke a 7-7 deadlock with 2:04 left in the game to clinch an 8-7 victory.

The Saints jumped to a 2-0 lead in the first period but the Blues came back to tie it with quick goals in the opening 2 minutes of the second period. The game see-sawed back and forth with the Saints jumping ahead only to have the Blues come back to tie it up until the Saint's decisive marker was fired at 17:54 of the third.

Blues assistant coach Paul Titanic said that the Blues ran into officiating problems. The Saints had 9 powerplay opportunities to the Blues' 3.

Phil Drouillard fired a hat-trick for the Blues while Don MacLaughlin pitched in with a goal and 2 assists. Rick Traugott, Dave Bullock and Doug Caines each netted singles.

The game was the first back for Blues Captain Darren Boyko who had missed the previous 5 with a knee injury. The knee was tender after the game, but he'll be back in the line-up for the Blues next match. Jim Burn, who suffered severely cut hand tendons in a game against Queen's, isn't expected to return until January.

The St. Lawrence-Blues game was the second in a series of exhibition games the Blues will play against top American university squads this year.

On November 23rd the Blues will host Cornell University while the Varsity Grads face-off against the Cornell Oldtimers (with Ken Dryden tending the nets) just before the Blues' game. Harvard will be here December 5th. The Blues' schedule has the team playing in at least 9 games against American schools.

Blues downed by powerhouse Chinese-Taipei in cager meet

By MARG WEBB

The Chinese National Champion Taipei team edged the University of Toronto 81-80 Saturday and out rebounded Winnipeg 77-69 yesterday to capture the annual University of Toronto Women's Basketball Tourney.

Toronto led Taipei throughout Saturday's match until pointman Theresa Burns ran into foul trouble in the final minutes. When Toronto's attack faltered, the visiting Taipei, sporting 5 members of the Chinese National squad, went to their strength of precision outside shooting to put the game away.

Toronto forward Angela Orton, who led the Blues with 23 points, said the Blues won't meet "a team as tough as that in Canada. It was a credit to us that we did that well."

It was exactly the type of game Toronto needed to prepare for the type of competition they will face in Ontario and out of province play-offs. Said Blues coach Michelle Belanger, the close game "is a test for us. It shows us if we have the guts to play a one-point difference game." To date the Blues haven't been challenged; they have played 4 games and won 3 by 40 point margins and 1 by a 17 point bulge.

Sunday's championship game was never in question as Taipei deployed a quick running game against an injury riddled Winnipeg. Tsui-Lin Hsu led Taipei with 25 points, a performance good enough for the tourney MVP award. Beth Cochran was top point getter for Winnipeg with 20 points.

In other games, Toronto edged Concordia 80-65 to peg down third place in the tourney. Pat Melville led the Blues with 25 points while Jane Bullock paced Concordia with 34 points.

In the consolation game, McGill knocked off the defending tourney champions Bishop's Gaitors 44-33 and McMaster out-shot York 79-53 to capture 7th spot in the tourney.

Taipei — 81
Toronto — 80

The Blues placed centre Angela Orton and swing Pat Melville on the tourney All-Star team that included Winnipeg's Beth Cochran and Kathy Hoffman, and Taipei's Huei-Lin Tan.

The Chinese-Taipei are continuing their North American tour in a swing to western Canadian universities next week. Coach Hsui-Yueh Chen said their "main purpose was not to win but to gain experience." He mentioned that the Chinese defense were at a disadvantage in terms of height (though they were not in this tournament) and he hoped the North American tour would give them experience against taller players.

The Varsity Blues are also swinging west this week for games in Lethbridge, Winnipeg, Calgary and the University of Alberta. They'll be back on Sunday to prepare for their next home date November 29th against Regina.



Photo by Glenn Tanaka

Julie Williams (9) watches on as Li-Lien Chen (13) goes for a basket.

Swimmers dominate meet

By DONNA MacLACHLAN

Based on Friday night's 72-50 victory over Guelph and an even larger margin over Ryerson, it is obvious that the Varsity Blues Women's swim team will not easily relinquish their title as CIAU champs.

In Friday's home meet, which Coach Byron MacDonald described as a "tune up" for the Blues' confrontation with Dalhousie on November 17th, Toronto captured first and/or second in 11 out of 14 events. In particular, U of T was untouchable in the middle and long distance freestyle events. Newcomer Deanne Weber swam the 800metre freestyle in 9:34, a mere 14 seconds in front of her closest competitor. (For those unable to appreciate this feat, imagine swimming 32 lengths of the Hart House or Benson pool in 9 minutes).

The sweep of the freestyle events continued as 2nd year veteran and National champion Kelly Milne clocked a 2:08 and 20:39 in the 200 and 50 metre free, respectively. Other victories in the 400m and 100m free as well as 4 x 50m freestyle relay left open only the specialty stroke races for Guelph and Ryerson to pick up vital points.

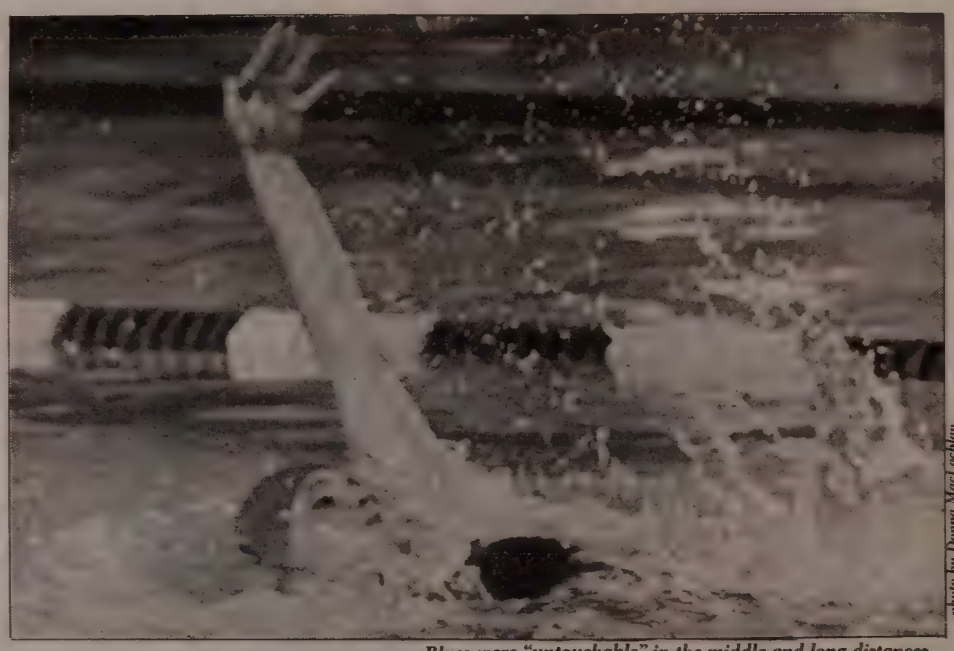


photo by Donna MacLachlan

Blues were "untouchable" in the middle and long distances.

However the Blues' momentum in the middle and long distances carried them to victories in the specialty strokes as well. Veterans Bronwyn Beatty and Terrill Samuel topped the field in the 200 Individual Medly (I.M.) and 50m backstroke, respectively. Scotland native Jackie Thomson posted a second in the second heat of the 50m butterfly, an incredible performance considering she had just completed the 400m freestyle. Despite the sore arms, Thomson was happy with her time.

Coach MacDonald was also pleased with the performances stating that "the split times were faster at this meet than the one at this time last year." Swimmers Jackie Thomson and Margo Frazer offered an explanation for this by stating that the training requirements were more intensive and established earlier this year.

Coach MacDonald explained that the women's swim program is the most rigorous of all Canadian universities in terms of the amount of swimming required. The ends appear to justify the means as the Blues were particularly strong in the middle and long distance races.

The Blues are off to Nova Scotia to meet Dalhousie next week-end.

BLUES NOTES

Tennis tourney at Varsity

The Molson sponsored Toronto Tennis Tournament is going Grand Prix and is moving to the cozy confines of the newly renovated Varsity Arena. Molson officials announced the move at a press conference last Wednesday. Apparently the 6,000 fans the event attracts were lost in Maple Leaf Gardens, so in the interests of fan comfort, the officials decided on the move to Varsity. The Tourney, featuring a 32 man draw, is set for February.

CJUT follows Blues south

The CJUT Sports Network continues to span the continent in search of top class sports programming. This week, veteran commentators Mel Raskin and Angus Smith will follow the men's basketball team to California as the BLues square off against four American schools. "Not only is the trip a great promotional venture for the university and CJUT" offers Raskin"but also for Canadian Basketball." The Blues may be hard pressed to come up with a victory during the tour, but the fact that the games are even viable says quite a bit about the progress the sport has made in this country. Indeed, Blues Coach Brian Heaney feels that "these division one schools offer the kind of competition we aspire to and therefore, there will be an intense level of competition." International sports is no newcomer to CJUT. Past broadcasts have featured Canada's Olympic hockey and basketball teams as well as coverage of this fall's Canada Cup." "In some ways every broadcast we do is basically the same" explains Smith "but we try and offset that consistency by creating an interesting package specially tailored for events of this nature. CJUT staffer Sam Guha will anchor the games from Toronto and will preview the games with such special guests as Toronto Tornadoes Coach Gerald Oliver

Wed Nov 14	USC Trojans	10:15 p.m.
Thurs 15	U of C Anteaters	10:15p.m.
Fri 16	San Diego Aztecs	No Coverage
Sat 17	U of C Gauchos	10:15p.m.

Volleyball beats Laurentian

By Monica Duvall

The Men's Varsity Blues Volleyball team defeated Laurentian 3 games to zip in their home opener on Saturday. According to Coach Ortest Stanko, "the Blues are better than they looked" and should have defeated Laurentian within a thirty minute period. Instead, Laurentian held on enough to drag the match out to an hour and a half.

The Blues dominated the first game of the match but had trouble keeping their spikes in play. While the offense sputtered Laurentian put 11 points on the board.

In the second game the Blues built up an impressive 12-2 lead only to have Laurentian come back with spoiler spikes to take 7 points before losing 15-7 to the Blues.

The third game was the most intense as the Blues defense faltered with ill-timed blocks. These costly errors let Laurentian back in the game.

The tension was incredible as the game went to extended rallies to break a 13-13 deadlock.

The Blues pulled ahead 14-13 only to have Laurentian tie it up. Finally the Blues pulled it out with a 16-14 point spread.



Blues' Captain and All-Canadian Ed Drakich

Coach Stanko said the Blues "had a sloppy performance" and should have taken no longer than thirty minutes to put Laurentian away. He said, although there was "some good sporadic hitting," the team was "lacking in concentration and alertness."

The Blues face R.M.C. this Friday night at 8:00 p.m. in the Blues' home gym.

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The Talmud will be analyzed accompanied by traditional commentaries. Background kowledge of the Talmud is essential for a comprehensive understanding of the material involved.

Jewish Choir Mondays 7:30-9:30p.m.
An organized makhela (Hebrew choir) has been formed to learn and perform Hebrew songs. This is a joint program with the Jewish Student Federation at York University and the JSU. The rehersals are held at private homes; call 923-9861 for location

Beginners Hebrew Tuesdays 6:00-7:00p.m.
The basics of Hebrew are offered through the knowledge of the Hebrew alphabet, vocabulary and basic grammer. No knowledge of Hebrew is necessary. Ideal for students who always wanted to learn Hebrew but never had the time.

Intermediate Hebrew Tuesdays 6:00-7:00p.m.
A class designed for students who have a basic knowledge of the Hebrew alphabet and possess a limited vocabulary, but would like more proficiency in reading and writing.

Israeli Folk Dancing Tuesdays 7:30-9:30p.m.
Learn to enjoy Israeli folk dancing. The steps are easy to learn and in no time dances are mastered. Classes are held at the Bloor Jewish Community Centre.

NB: Cost for 12 sessions -$28.00 non-JCC/JSU members -$24.00 JCC/JSU members -$ 3.00 per session

Conversational Hebrew Wednesdays 10:00-11:00 a.m.
Students who spent some time in Israel or spent several years in Hebrew day school possess the knowledge of Hebrew, but require further instruction. The course uses newspaper articles, audio-visual material and tape cassettes to improve comprehension

Chassidism and Mysticism Wednesdays 1:30-2:30p.m.
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Introduction to the Talmud Wednesdays 7:30-8:30p.m.
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Basic Judaism Thursdays 10:30-11:30a.m.
The course will cover fundamental beliefs in Judaism. A basic background concerning aspects of Judaism essential to the understanding of the religion will be covered. Beginning November 8, 1984.

Beginners Yiddish Thursdays 7:15-8:15p.m.
The basics of Yiddish, vocabulary and grammer, are offered in this course. No background knowledge of Yiddish is necessary. Besides, without Yiddish, many jokes just don't sound right.

Bible Study Class 1:00-1:30p.m.
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EMBRYOLOGY IN THE QURAN
SPEAKER: DR. KEITH MOORE
ASSOCIATE DEAN OF BASIC SCIENCE,
FACULTY OF MEDICINE, UNIVERSITY OF TORONTO

DATE: FRIDAY, NOVEMBER 16, 1984
TIME: 7:30 p.m.
PLACE: SANFORD FLEMING BUILDING,
ROOM 1105,
10 KING'S COLLEGE ROAD
UNIVERSITY OF TORONTO

THE MUSLIM STUDENTS ASSOCIATIONS OF THE UNIVERSITY OF TORONTO AND YORK UNIVERSITY INVITE YOU TO ATTEND AND PARTICIPATE.

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Blues basketball on top in home opener

BY AL SAPLYS

Some solid shooting and an impressive defensive effort paved the way for the Varsity Men's Basketball Team's home opener triumph against Wilfred Laurier on Saturday night.

The final score was 71-67 in the Blues' favour but the game wasn't decided until the last 30 seconds.

6'8" rookie forward Mike Forestell was fouled as he snatched a rebound in his own end with 20 seconds left. He put the game away when he scored on the front end of a bonus situation.

The Blues led most of the game but the persistent Laurier squad never let the margin go beyond 10 pts.

Toronto — 71
Laurier — 67

At the half the Blues led 41-34. Guard Fred Murrell had 19 points at the half as he was able to exploit Laurier's weak baseline help. Murrell was held to 4 points in the second half, enough to give him a game high of 23.

Roger Rollocks, who played most of the game on the point, netted 15 points.

Laurier's attack was led by veteran guard Steve Forden who had 16 pts. while centre Chuck Klaussen, a strong physical player added 15.

The Blues shot 48 per cent from the field with most of the roster contributing to the scoring. However the Blues shot a dismal 65% from the line.

"We played 7 combinations of players tonight and we're still looking for a group that will gell into our first 5," says head coach Brian Heaney. "We're playing competitive basketball right now and we're looking forward to the California trip next weekend."

The Blues have one week to prepare for a four game tour of Southern California this week-end.

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THE VARSITY
VOL. 105 ISSUE NO. 20 THURSDAY NOVEMBER 15 1984

UTFA, Administration to settle

Negotiators will talk about talking

By JOHN LORINC

The administration and the Faculty have finally reached a settlement.

At 5:00 a.m. Wednesday morning, after an all night negotiating session, they struck a deal on salary settlements.

Both Peter Dyson, President of U of T Faculty Association (UTFA) and David Cook, Vice-Provost expressed satisfaction and feel certain that the proposal will be ratified by both UTFA and Governing Council.



President George Connell

The negotiations concerned the determination of faculty salaries and the problem of using binding arbitration in the settlement.

Last week, the negotiations which have continued since the summer, reached an 'impasse' on the matter of unconditional binding arbitration. On Friday the two sides met to "discuss the utility of continuing negotiations" and according to Cook, negotiations had resumed by Monday evening.

A *Varsity* source close to UTFA disclosed that the agreement is a compromise between the final positions of either side when negotiations broke off.

The agreement states that a "three member dispute resolution panel" will be appointed if regular salary talks break off. The panel will continue to hold hearings and take submissions from the two sides in order to reach a decision. One member will be appointed from each side with the chair being a mutual choice.

Under the terms of the agreement, any unanimous decision by the panel will be a binding settlement. If the panel is not unanimous, GC has 15 days to reverse the decision by two thirds majority vote.

If GC does repudiate the result, the agreement states that in the following year, during salary negotiations, any decision made by the panel shall be binding.

Finally, the agreement says that in the year following the two year cycle of repudiation-unconditional binding arbitration, the whole settlement must be renegotiated.

Pressure on the negotiating teams had been building over the last week in light of the ramifications of not finding a solution.

UTFA had been planning a meeting for November 19th to ammend their constitution to allow them to certify as a union. Dyson says, "it is very unlikely that he will be proceeding on the ammendments (in light of the agreement)".

Cook feels that the threat of unionization "held over our heads was an element of realism" although he thinks that the "majority of the university weren't going down the certification route."

From the administration side, GC sent a letter to both negotiating teams over the weekend expressing concern over the impasse reached last week. The letter, signed by all but two GC members, stated that if the stall continues, "decisions may be taken that could have potentially disastrous implications for the future of the university."

Tomorrow Dyson is going to present the agreement to the UTFA Council. U of T President George Connell will be doing the same in front of GC. Both sides are optimistic that the settlement will be ratified.

SAC's position on Discipline Code

Executive proposes policy to be passed

By BOB JONES

SAC President Bob Jones writes on SAC executive's position re: the implementation of a non-academic discipline code at Scarborough College.



Scarb: Don't litter...you could lose your B.A.

Student X buys all of her reports from A-1 Essay Services but forgets to take the price tags off and is caught; Student Y gets upset with the 'F' he got on his Physics Lab and ties his Prof to a homemade rocket and attempts unsuccessfully to send him to the moon; Student Z travels to Windsor with the Varsity Blues Football Team, watches in disbelief as they lose to the Lancers and in a drunken state punches a U. of W. police officer. All three are expelled.

The above cases (all, of course, ficticious) represent the three classifications of activity that the University can discipline its students for. Student X commits an academic offence, Student Y commits a non-academic offence with academic implications, while Student Z commits a non-academic offence with no academic implications. However, all three are liable for the same punishments and in these three cases find themselves expelled --- banished for life from the University of Toronto.

Although I have identified three distinct types of trangression that a student can be punished for, the University, in fact, recognizes only two; hence the root of the non-academic discipline problem. There are, at U of T, academic offences and non-academic offences, with nothing in between.

Academic offences are very well defined by the academic code of behavior with transgressions and penalties spelled out for all to see. Non-academic offences, Scarborough excepted, are completely the opposite, with nothing written anywhere to prevent you and me from being booted to Brock for having our shoelaces undone.

Sections 71, 72C and 79 to 82 of the University of Toronto Act grant each college and faculty "...disciplinary jurisdiction over and *entire* responsibility for the conduct of their students..." and this is about as specific as things get. In short, the University's powers of discipline are overwhelming. The fact that no student has ever been expelled for littering is not because the school hasn't the power to do it --- it does. We are all just lucky that good sense has prevailed on this particular iissue of conduct.

To any fair-minded individual, the disciplinary power retained by the University over its students is far too severe. Yet, the University clings to it tightly and does so out of fear of Student Y. The University is not so concerned about the student who steals, but froths at the mouth over the student who steals exams.

The basic problem in all this is that in setting its traps for Student Y, the University invariably catches Student Z and occasionally, as a matter of convenience, disposes of him or her. In protecting professors from being slugged in class, the University ends up expelling the student who slugs the Windsor police officer. The power is used indiscriminately because, as Sir Edmund Hilary would say, it is there.

The solution, therefore, seems fairly simple. The University must distinguish between activities that endanger its academic integrity and those that do not. To achieve this state of affairs, I have suggested that a clause be added to the Academic Code of Behavior allowing for the prosecution of individuals committing acts demonstratively detrimental to the fulfillment of the University's academic responsibilities. If this were done, the school would have no excuse for clinging to its non-academic disciplinary powers further. These could join UTLAS on the scrapheap of Governing Council policy.

The University could still pursue the offender of its academic integrity without having the right to toss us all out for being caught with a foreign substance in our socks. In the case of serious non-academic transgressions, I am sure we would all be happy to see the offender questioned down at 52 Division like any normal citizen.

There is no doubt that the University has a right and a duty to protect its academic functions. But, there comes a point where we can all take responsibility for our lives. Getting bounced back to Boonville for offending some administrator's personal sense of right and wrong is something nobody deserves.



Con Hall:could be the future realm of CPI not RBI

NEWS IN BRIEF

SAC, RBI partners no more?

The partnership between SAC and concert promoter R.B.I. Productions may not exist past December 5. The SAC Executive proposed an end to the alliance at the Board meeting last Wednesday. However the Board refused to pass the motion without first investigating more fully the "real facts." Instead of giving full support to the Executive, the Board made SAC President Bob Jones responsible for negotiating in good faith with R.B.I. to continue the partnership.December 5 is the date on which he must report back to the Board and then a decision will be made. According to Jones, the main complaints regarding the partnership are that:"We do not have enough control over the financial committments that are made on behalf of the partnership. Neither do we have much choice as to what concerts are held where." Jones has also been reported as saying that SAC's committment to providing a consistently high quality of on campus entertainment, might be better served by opening Convocation Hall to other concert producers.

U of T debaters world class

Two U of T debating teams will compete in the world debating tournament at McGill University this February. Brothers Doug and Paul Cooper, John Duffy and Jeff Nankivell, all of Trinity College, finished in first and sixth places respectively at Concordia University. Since last year's world champion Australian team from Sydney will not be at this year's tournament, John Duffy, one of last year's runners up, suspects that this year's competition will be the British. In particular, Duffy says that serious competition may come from the strong Scottish team which he and Jeff Nankivell debated last year in the preliminary round of the world competition. Although the U of T debating teams approach the debates in the world tournament seriously, they maintain a strategy and outlook that is friendly and relaxed. John Duffy, a veteran of the tournament, says that international competition sometimes turns into more recreational forms, namely 'boat races' and other drinking competitions at which the Canadian debators are reigning champions. Doug Cooper admits that the national debating tournament was more serious than he thinks the world tournament will be, but says that humour is a very important element in debates since judges allot points for 'wit and ingenuity.' Paul Cooper supports his brother's friendly and humorous rhetorical style and sees it as a compliment to their combined aim of being sincere and convincing.

SAC stables fight back

Two employees of the SAC stables are circulating a petition to persuade SAC to reconsider its decision to close them. Patrick Hendley and Patricia Gillis have been circulating "Fight the Stables Closure" flyers and collecting signatures. According to Peter Waite, SAC Executive Assistant, in view of the 27 to 10 vote to close the stables, "if they think they're going to overturn a decision by the board...they're whistling dixie." Waite feels that the signatures collected are invalid since the information on the flyer is "factually, very inaccurate." The leaflet claims that the stables are closing because of a $3,500 debt this year, that stables employees were never informed about the motion to close early at the last Board, and that SAC is planning to sell off twelve thousand dollars worth of "horseflesh." In response, Waite says that the debt was just one factor among many others which included the fact that SAC could not persuade any other groups to take over management. He also mentions that stable staff, The Underground and SCSC were always notified when the stables issue was on the agenda of a meeting. As to the matter of $12,000 worth of horseflesh, he says that their most expensive horse is worth about $600.

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FACULTY OF MEDICINE, UNIVERSITY OF TORONTO

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THURS. NOV. 15	ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE," east gallery: MARY CATHERINE NEWCOMB "SCULPTURE." Artists will be present on NOV. 15 from noon–2 p.m. and Nov. 17 from 3-5 p.m. Gallery Hours: Tues.-Sat. 11 a.m.-6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13
FRI. NOV. 16	CHESS CLUB "FIFTEEN MINUTE" tournament. Prize fund too ($15.00). Event (7 p.m.)open to all club members-memberships available at the door upon presentation of U of T student card ($4.00). STUDENTS INTERESTED IN PLAYING FOR THE UNIVERSITY'S PAN—AM "C" TEAM MAY CONTACT HART HOUSE PROGRAMME OFFICE AT 978-2446.
FRI. NOV.16	N.B. GREAT HALL USERS THE GREAT HALL WILL BE CLOSED FOR DINNER DUE TO PRESIDENT'S INSTALLATION. FOOD SERVICES WILL SERVE HOT MEALS IN THE ARBOUR ROOM.
SUN. NOV. 18	MUSIC AT HART HOUSE — THE ELMER ISELER SINGERS IN CONCERT — "SPIRITUAL BEGINNINGS." The spiritual music of North America, its rhythm and exuberance rings throughout the Great Hall. 8 p.m. Tickets available at Porter's Desk upon presentation of valid U of T student card.
MON. NOV. 19	RIFLE CLUB — "MUNCHIE SHOOT" (25 cent entry fee) 4 p.m. in the Range and Winners celebrate in the Arbor Room.
WED. NOV. 21	HART HOUSE VESPERS offered by the Chapel Committee held every Wednesday from 5:30-6:00 p.m. in the Chapel. All Welcome.
WED. NOV. 21	FILM ART — MUSEUM WITHOUT WALLS SERIES sponsored by the Art Committee., Two films of art and nature in harmony: one musical, one visual entitled "Music for a Wilderness Lake" and "Christo's Running-Fence Project." 8 p.m. Music Room. All students welcome.
WED. NOV. 21	AMATEUR RADIO OPEN MEETING. The evening programme covers "Making it in Dx Contesting. Guest Speakers: Mr. Bob Nash VE3KZ. 7:30 p.m. Use East Landing stairs to third floor South Sitting Room.
WED. NOV. 21	LIBRARY EVENING — cosponsored by the Library Committee and The Graduate Centre For The Study of Drama. Professor DuKore from the University of Hawaii discusses "Shaw As A Theatre Critic". 8 p.m. in the Library.
THURS. NOV. 22	HART HOUSE OFFERS A SPECIAL TOUR OF THE HART HOUSE ART COLLECTION the finest private collection of Canadian Art in the Country. Tour begins in the MAP ROOM (just right of the Hall Porter's desk as you enter the main door) at noon.
SUN. NOV. 25	SUNDAY AFTERNOON CONCERT stars "THE TORONTO CONCORT" — Canada's foremost early music ensemble. 3 p.m. Great Hall. Two tickets per U of T student upon presentation of student card available two weeks prior to performance at Porter's Desk.
SUN. NOV. 25	table tennis alpha iv tournament open to all Table Tennis Club members. DIVISIONS: Men's A, B, C; Women's Open, Doubles Open - $2 entry fee. REGISTRATION: Forms at Bower Gym Fri. evenings 7:30 - 10:30 p.m. or anytime at Porter's desk. DEADLINE: Fri. Nov. 23 at 8p.m. for entries. Tournament 1:30-8:00 p.m. in the Lower GYM.
MON. NOV. 26	INVESTMENT GROUP sponsored by the GRADUATE COMMITTEE continues with its discussions. Topic of the evening "Commodities." Meet 7 p.m. in the 3rd floor South Sitting room and show your U of T student card.
THURS. NOV. 29	MUSIC AT HART HOUSE — "COMPOSERS IN CONVERSATION" — John Cage and Roger Reynolds, New Music makers share their contributions to contemporary music. 8 p.m. Music Room. No tickets required — all welcome.
TUES. DEC.4	FESTIVE OCCASIONS: ADVENT SERVICE sponsored By the HART HOUSECHAPEL COMMITTEE and the MUSIC COMMITTEE - AN ECUMENICAL SERVICE of LESSONS, CAROLS AND HYMNS. THE ELMER ISELER SINGERS PERFORM at 8:00 p.m. GREAT HALL.
WED. DEC. 5	"A CHRISTMAS TREE" A VERY LOVELY EVENING NOT TO BE MISSED.This event is staged for the benifit of ALL UNIVERSITY OF TORONTO STUDENTS. Hear traditional Christmas Readings and Yuletide music, sing carols. Participants include the Hart House Singers, the Hart House Orchestra, David Parry of PLS fame and a red suited mystery visitor. Mulled cider and cookies, not to mention candy canes too. PLEASE NOTE: ALL U OF T STUDENTS ATTENDING remember you will be sitting on the Great Hall floor as the furniture is cleared to accommodate as many Hart House members as possible. It is adviseable to bring along a cushion or a blanket. (Older children over the age of ten may attend as guest members.) Christmas Tree starts later this year - at 8:15 p.m. with admittance a few minutes prior.
DEC. 5,6,7	GALLERY CLUB'S "CHRISTMAS TURKEY FEAST" festive dining for the season. 5:30 - 7:30 p.m. Reserve early at 978-2445.

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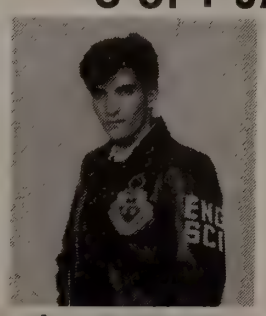
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"If they think they're going to overturn a decision by the Board...they're whistling dixie."

Executive Assistant Peter Waite, on the political process at SAC

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Maleaddiction

Women at U of T may be disturbed to find their boyfriends perusing a copy of the "banned" December issue of *Penthouse* magazine. They should be. The issue features a 10 page pictorial showing women bound with ropes; some of the women are hanging from trees.

Criticisms regarding the banning of the issue have recently arisen. By and large, these criticisms are not justified. True, the issue of distribution and sale of a publication deemed at the last minute to be obscene cannot be seen as the "ideal" way to handle such situations. However, the ban on importation of the issue was a necessary measure, one that will suffice for the time being — that is, until clearer obscenity guidelines are drawn up by the government. To argue that nothing should be done about the December issue, that because the pornography debate has not yet been resolved, no decisions regarding the sale of items of violent pornography should be made, is ridiculous. Though a verifiable link between pornography and violence has not been shown conclusively, there can be no denying that violent pornography conditions users (through suggesting a relation between violence and sexual arousal) to accept sexual violence more readily. Women must clearly be protected from violence (both attitudinal and physical) which may result from circulation of the December issue.

It's so easy for men to see the whole issue as yet another high horse diatribe from overly-opinionated fem libbers. It's so easy for men to take publications like *Penthouse* for granted, as a central part of the male culture. What's wrong with those pictures, anyway? If they turn men on, aren't they simply erotic?

No, they're not. They're pornographic, and that's different. Were the photos of Jews, blacks or hispanics being tied up, people might react differently. Few would bother to appeal to "community standards", because everyone would see the hateful intent of the photos. (Need it be added that hate literature is illegal?)

In this case, the hateful intent has been clouded by men's perception of what is normal, or acceptable. This perception in itself has been warped, by (male) pornographers who use the "sexual revolution" as an excuse to exploit society's rather puritanical attitudes towards sex, producing pornography ("dirty" pictures) in the name of "sexual liberation."

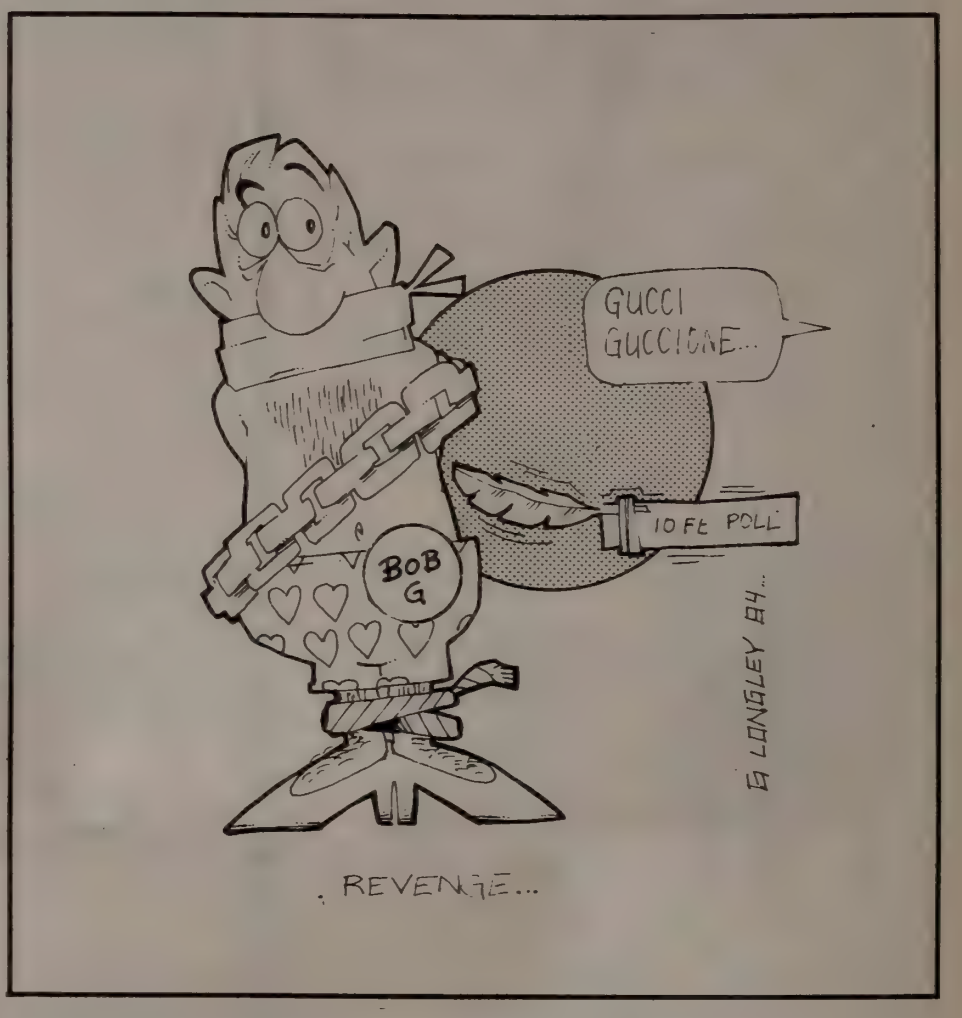
It must be stressed that it is men who manufacture and consume pornography, yet it is women who by and large suffer the consequences. Far from being "prudes", women who protest the profusion of pornography are deeply concerned about their depiction in the eyes of the other half of the population. Were men seen by women to be objects to be strung up, whipped, abused, used as a plaything, or forced into submission, then men might think differently about the matter. As it stands, it is women — the victims — who have done most of the talking.

That is perhaps the saddest reality of it all. Pornography is a *male* problem, yet for a variety of reasons (including fears of peer rejection and of being labelled something less than a "man") men refuse to acknowledge their complicity in it all. A concerted effort by men should severely limit the profusion of pornography, but that effort does not appear to be forthcoming.

This is indeed unfortunate because pornography hurts men as well; it presents them with a distorted picture of female (and male) sexuality, and therefore, has the potential to hinder their ability to form healthy sexual relationships with real women.

It all boils down to male insecurity. The feminist denunciation of comfortable male bastions — including pornography — is too much for many modern males. Feminists are threatening to take away men's right to get off on pictorials of women being bound with ropes.

It's about time that right were challenged.



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And here it is the chief that ate South Pretoria... in FRANKLIN no less... well Greg where are ya when we need ya. John's out Greg's gone... what's left... just that scurvy crew that's here every night, grinding it out 'till the oooooooooooooooo hours (we're talking woo). And who were those masked we/men? None other than the Sven "don't forget me" Hinsons...David "there's no paper" Charles "in the machine" Johnston and his cohort in crime the omnipresent Karen "get that ad outa my space" Shook... and of course ALLLL! "I can't remember how to quad left" MacCleeee

The National's Clockwork Coppelia

JANET ANN MILLAR

VERY FEW OF THE classical ballets now held in repertoire by the National Ballet are originals. The three-dimensional nature of ballet, combined with the restrictions of dance notation make it difficult to record and maintain original ballets. As a result, many of the present-day ballets are not faithful to the original, but are adaptations of reconstructions of later, more prevalent versions.

The National Ballet of Canada's **Coppelia** was adapted by the company's artistic director, Erik Bruhn, and was based on the Royal Danish Ballet's version of the 1870 original. Bruhn, himself a graduate of the Royal Danish Ballet, first staged Coppelia in 1974. This version, based on the famous Beck-Lander, stresses realism and pantomime, places emphasis on the conflict between Dr. Coppelius, the eccentric and protective dollmaker, and Swanhilda, the coquettish young girl.

Indeed, the National's production places great emphasis on the realism of character roles, thereby adding import to character dancing. Largely underestimated and undervalued, the character roles such as Dr. Coppelius are often relegated to less able dancers. Not so in the National. Erik Bruhn himself has set the tone by establishing himself as a well-recognized character dancer.

On November 9 at the O'Keefe Centre Constantin Patsalas, the National's resident choreographer, presented a charming rendition of the character of Coppelius. Playing on the doctor's human weaknesses, his age and feelings for his dolls, Patsalas demanded and received sympathy and involvement from the audience. A similar concern for realism was demonstrated throughout the other roles. Karen Kain, as the petulant and demanding Swanhilda, displayed

DANCE

tremendous artistry in expression and technique. Coupled with Frank Augustyn's magnificent presentation of Franz, the young couple conveyed the characters' underlying dreams, desires and petty jealousies, bringing to life the spirit of youth.

The role of Franz was originally choreographed for and performed by a woman, Eugene Fiore, dancing in travesty. All the rage in the mid-nineteenth century, it was preferred that all leading roles be danced by ballerinas. However, in the staging of his production, Bruhn rechoreographed the variations for Franz. I can only assume that the pieces were extended in length and technical demand for a male dancer. After seeing Augustyn's strong performance, one could not imagine a role so integral to the production being danced by a woman.

The carefully constructed production showed flaws, however, in the third act. The crafted cohesion was threatened by the retention of the roles of Dawn and Prayer. Originally a part of the Beck-Lander production, these roles served no apparent function other than showcasing principal dancers. Otherwise, the National exhibited a cohesive performance highlighted by the performances of Kain, Augustyn and Patsalas.

PLS Goes Dutch

TAMMY STURGE

POCULI LUDIQUE Societas' latest venture into the realm of early drama has resulted in the revival of the charming sixteenth century Dutch comedy, **Man's Desire and Fleeting Beauty**, which continues its run in the Hart House Debates Room on November 17-18.



The first item of note about this production is the excellent quality of the translation which retains the Renaissance flavour and

THEATRE

poetry of the play. At the same time the script is highly accessible to a modern audience, which may encourage more mainstream theatre-goers to dabble in the theatre of an earlier age.

Too amusing and sophisticated to be termed didactic, **Man's Desire and Fleeting Beauty** nevertheless reveals the moralistic bent of the *spel van sinne* genre -- the Dutch equivalent to the English morality play. The character's names identify their allegorical role: Custom and Fashion are the two immoral cynics who arrange a tryst between two would-be lovers, Man's Desire and Fleeting Beauty. Custom and Fashion are gleeful and mocking commentators on the follies of love, particularly in its sexual form, and of mankind in general. The character Death finally appears to cut short the revelries as incarnate proof of the ultimate end of earthly love.

This is typical Renaissance heavy-handedness, but this dispirited conclusion is undermined by the play's existence as a "play-within-a-play." The framework of the play, involving a few local citizens who come to enjoy the theatre festival, provides a subtle alternative to the bleak moral of the play proper. The First Citizen frankly enjoys watching the amorous activities of the local lovers, viewing them as a harmless aspect of human joy. Although he ostensibly repents of his attitude after seeing the "play," he does so with a cheerful bonhomie that renders his repentence suspect and restores the goodnatured charm of the play.

Director David Parry is largely responsible for pointing the play in this lively, optimistic direction. Parry, current Artistic Director and long time associate of the PLS, reveals a fine hand in the pacing and bawdy humour through careful delineation of the play's language.

Parry's encouragement of the cast's interaction with the audience had the cast members chucking audience members under the chin, addressing remarks directly to the audience, and performing other similar bits of by-play, even to the extent of pretending that one character was originally part of the audience. However, this interaction resulted in a problem peculiar to this kind of theatre. One audience member evidently felt that audience-actor relationship should entail some form of reciprocation and periodically addressed her own well-meaning but inappropriate comments to the cast. This problem raises the interesting question of the dangers of encouraging a strong one-way relationship with the audience without the reasonable expectation that it become two-way.

Despite their visible nervousness to these audience-originated comments the cast carried on with a smooth professionalism that was indicative of a consistently fine cast — too fine in fact to identify any one outstanding member. All shone with comedic talent, and Parry seems to have cast his play with good voice being a high criteria. Several songs were pleasantly rendered under Geoff Gaherty's excellent musical direction, but more importantly, the speaking voices of the cast all evidenced the sort of solid training that makes a play entertaining to listen to as well as to watch.

A Fashionable Cure

ROHINTON MEDHORA

EVERYONE HAS HEARD the old adage about going to a fight and having a hockey game break out. Last Monday, the Concert

MUSIC

Hall hosted what seemed like an all-black fashion show, and fortunately, a concert broke out.

Entering a hall packed with fans of the **Cure** does not inspire confidence in the band. Could all these people, most dressed in various shades of black and looking like they had just woken up, really be onto something good? And how about all that pushing and shoving in front of the stage well before show time -- didn't that go out of fashion with spitting at the band? With dress and behavior like this, they at least cannot be accused of originality.

After the concert, the more relevant question became, what did the **Cure** ever do to deserve fans like these? The bulk of their music is not like their best known hits -- "Love Cats" (mercifully ignored in this show), "Let's Go to Bed", "The Walk", and "Caterpillar"(all disposed of in summary manner). Instead the band has an eerie, droming sound, not unlike a 45 r.p.m. record being played at 33, which, to be fair, is enormously effective in setting a mood. That mood is one of post-punk pessimism and hypnotic surrealism, both in obvious abundance at the show. Over two hours, all of this can get positively numbing (now that explains the fans) -- no doubt the ultimate compliment one can pay to the band. Above all the dirge rock rise Robert Smith's constipated vocals, which successfully add to general aura of gloom.

What impresses here isn't an individual song, or album, or hair style, but rather, the over-all atmosphere that the **Cure** create, one not easily explicable, but a very haunting experience nonetheless.

Bands like the **Cure** (Killing Joke comes to mind) are masters of atmospheric manipulation, quite clear in their view that this world's end is a foregone conclusion. They are so effective at convincing us of this, that their ambiguity on what lies beyond is almost excusable.

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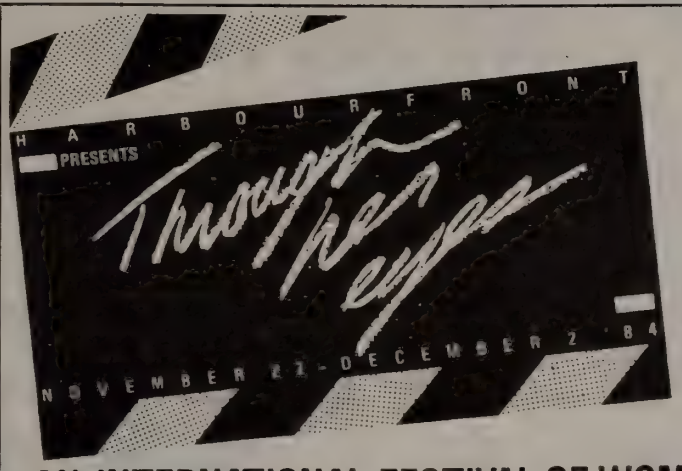
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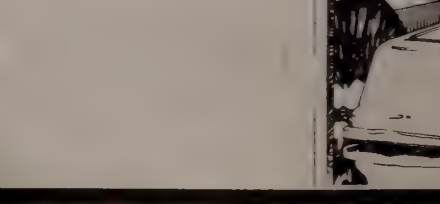
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SPORTS

BLUES NOTES

Swimmers top Laval

At the University of Laval this past weekend, the Varsity Men's Swimming and Diving team trounced the Laval Tankers 79-34, a team ranked third nationally behind Calgary and U of T. Standouts at the meet were a trio of freshment. Tarek Raafat captured first in the 200 backstroke and churned out a fast time for the backstroke leg of the medly relay. Teammate Marco Cavazzoui bagged firsts in the 200 breaststroke and 200 individual medly, while the third freshmen, Rob Masson was victorious in the 800 freestyle and 200 butterfly.

Veteran swimmers and divers also topped the field as John Waring won the 50 freestyle and diver Randy Sageman captured first on both the one and three metre boards.

Hockey ties Guelph

The women's Hockey Blues overcame adverse conditions to tie the Guelph Gryphons 2-2 in their second match up of the season. They travelled to Guelph without having been on the ice as a team for a week.

With the delay to the late summer renovations at Varsity Arena, the Blues were deprived of a scheduled practice Monday, to prepare for the game.

In spite of the lost ice time, U of T dominated the game. They went scoreless through the first period, but Jennifer Dalgarno put the Blues on the board in the second. During a scramble in front of the net, Darlene Northover managed to get the puck to Dalgarno who deposited the goal. Guelph played catch-up hockey and tied the score to end the second period.

Blues captalized on a powerplay opportunity in the third period to go ahead again. Patty Leonard netted the marker on a set up by Kerri Hardill. Guelph had the same opportunity with a U of T player off the tripping, and tied the game with 1:20 left.

"We would have been more successful if we had had more time to prepare," says McMaster. This week the Blues face the same sort of situation. They have a scheduled forty minutes of practice Thursday to prepare for the next 3 games.

The Blues travel to Kingston for a Friday and Saturday match-up against Queen's. Tuesday, they'll be home to face York in Varsity Arena.

Badminton finished 2nd

The U of T Women's Badminton team ran up against a powerhouse Western team in last week-end's western cross over tourney. Western won the tourney with 23 points while Toronto had 19 points, good enough for second spot. Kerri Gama-Pinto and Terry Richards, as a formidable duo, took Western in the doubles match, the only points Toronto could steal from UWO all week-end. The men's team placed 3rd in a field of 12 at the western cross over. In singles, Ed Synowichi, Steve Nenniger, Shiu-Hong Lui and Graham McGibbon were extended to third and deciding games while in doubles, brothers Ed and Greg Synowichi had 4 of their 5 matches go to the third game, two of which were set at match point. Nenniger and Lui teamed up to win 4 of 5 matches, losing only to Western. Western finished on top in the tourney.

Intramural Roundup

Only three years after its inception, the Innis/UC football team captured the Div. II Mulock cup, beating meds/Pharmacy 7-6. The teams played last Saturday in drizzel on a muddy field that played havoc on both teams' offense; each had 3 or more turnovers. Innis/UC scored its major on a neat sideline pass from from QB/Kicker Chris Hollands to Vic Chiasson, the Crimson Tide's WR, DB and backup QB. Meds came back, doggedly grinding out long drives that were stifled by the tough Crimson defense; Meds could only get two field goals from Rex Verschuren in the first half and were shut out in the second. Big plays came from DB Terry Sills, who notched one interception and batted down two long Meds passes. Crimson's MVP for the game were RB Mike Hugo, MLB Simon Cotter and Darby Crewe on the line. "Meds have a tough, sportsman-like team," said team captain Cotter, noting that at the game's end, Meds gave Innis/UC its celbratory bottle of champagn, "A real classy gesture." Meds standouts were RBs Dave Lowe and Rob MacLellan as well as defensive stalwarts Mike MacLennan and Izzy Lieberman.

Surf's up for basketball Blues

by AL SAPLYS

While most of us are still searching for winter clothing packed away in the Spring, members of the Varsity men's basketball team have been packing their bathing suits and sun tan lotion in preparation for a four game tour of Southern California.

It won't be all fun in the sun though as the Blues will be facing stiff competition from 4 Division I schools.

The Blues departed Wednesday morning and played the U.S.C. Trojans that evening. On Thursday they will face a top 40 team in Cal-Irvine and on the weekend they will do battle with San Diego State and Santa Barbara.

Starting point guard for the Blues Sam Hill, an American by birth, realizes the herculean task facing the team. "We just have to play our own game and not get caught up in the fact that we'll be playing Division I teams in front of 10,000 people."

The problems that lay ahead of the Blues are obvious. All four teams will be bigger and more experienced. Depth wise, the Blues will be at a major disadvantage at the forward and center positions, not to mention the relative youth of the team.

Hill looks at the matches realistically. "We just want to play the best ball we can, not get blown off the court and possibly win a game or two."

Head coach Brian Heaney echoes Hill's sentiments. "If we don't execute we'll get blown off the court but more importantly, we'll get a first hand demonstration of what execution should be."

Heaney feels the tip will instill a level of intensity that can't be achieved in the O.U.A.A. "It's a plain fact that Americans play harder and we hope some of their intensity will rub off on us."

Again Vanier goes without Blues

By GLENN MARTIN

When the Vanier Cup finalists are determined on Saturday, the Varsity Blues will be conspicuous only by their absence. If you've lost track, it's been almost a month since our defending Yates Cup (OUAA) champs were eliminated from contention.

How does a football team plummet from 6-1 to 2-5 in one year? How can you trounce York 49-7 one year and lose 44-20 to them the next? It may appear inexplicable, but if you go back a few years, it all adds up.

In 1983, when Doug Mitchell took over from 17-year veteran Ron Murphy as Blues head coach, he inherited a seasoned club that was on the verge of big things. Only a 22-7 loss to Queen's stood between them and a Vanier Cup berth last season.

But that team's dependence on veterans led directly to this year's distressing decline. In his first year, Mitchell was unable to spend time recruiting; consequently, the club carried only 8 freshmen. When 25 players did not return for the '84 season, there was no one but a bunch of greenhorns to pick up the slack.

Because of the delayed fallout from the Murphy-Mitchell transition, the Blues were destined to struggle this year. But when 20 or so invitees stayed away from training camp, the problems became drastic. Many of these players were victims of one of Mitchell's greatest frustrations: U of T's geographical decentralization.

"There were 12 players who had been admitted to satellite campuses who, at the last minute, decided it was just too much to commute to the downtown campus (for football), so they just went to other places."

All of this meant a training camp of less than 50 candidates. To put that in perspective, York Yeomen, who enjoyed their best year ever, began camp with 105 hopefuls.

"It's very important to have competition for jobs," said Mitchell. "That was one of the problems we had this year. It's not that the players do it intentionally, but subconsciously, they realize that no matter how much the coach yells at them, you just don't have replacements."

Specifics aside, a perennial, inherent problem is the U of T's relatively high entrance requirements.

"It does affect recruiting," said Murphy. "Everyone who ends up coaching here will have that problem. There was an excellent tackle who wanted into commerce; he had a 72.4 average and the cut-off was 72.5. He went to York and became an all-star."

Mitchell's pet peeve is that slightly higher standards at the St. George campus means many good football players get stuck in Erindale and Scarborough Colleges, unable to sacrifice the travel time to and from practice each day. After being blown out 65-8 by McMaster, Mitchell bitterly criticized the university for chasing players to the suburbs and other schools. That didn't sit well with the administration, and Mitchell now walks a diplomatic tightrope when the issue surfaces.

Some second-guessers have questioned Mitchell's reluctance to fill out his thin roster by recruiting players from the intramural league.

"I've scouted them the last two years," said Mitchell. "I've come to the conclusion that if those individuals wanted to play university football and put in the time that's required for training, they would come out."

Turnover for next year should be low. Only quarterback John Finlayson and safety Dave Greenaway are ineligible to return. Mitchell expects to have 35 veterans, a return rate of about 80%.

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THE VARSITY
VOL. 105 ISSUE NO. 21 MONDAY NOVEMBER 19 1984

OFS Pickets Stephenson

By RICHARD VERRIER

"We're mad as hell and we're not going to take it any longer," said Monika Turner, Chairperson for the Ontario Federation of Students, during a provincial day of action rally last Thursday. Angry students gathered outside the Ministry of Education Offices, criticizing government underfunding for reducing quality and accessibility within Ontario's post-secondary system.

The Ontario Federation of Students which declared November 15 as a Provincial Day of Action, endorsed the rally organized by the Coalition for Quality and Access. The Coalition consists of students from ten Toronto universities, and the Ontario College of Art (OCA).

The Student Administrative Council (SAC), which is not a member of OFS, did not take part in the picket.

"We're not so sure we should be condemning something (the Bovey Report) we have not seen," said Peter Waite, SAC Executive Assistant. "Our tactics are not designed to have students protesting in the streets for everything. We try to convince the government by the force of our arguments."



Turner: "Mad as hell"

The purpose of the rally was to show the provincial government and the public that students have not forgotten about the Bovey Commission, said Turner. The Bovey Commission on the future of Ontario Universities was due to submit its report by Nov. 15, but its conclusions won't be known until the end of December. Coalition member, Virginia Greene, added that the rally would "raise the consciousness among students to the problem of financial resources."

Although only about 50 students turned up from Ryerson, OCA, OFS, the Toronto Student Movement and the Toronto Arts and Science Student Union, their message was loud and clear. Criticising Ontario's Education Minister, Bette Stepheson, they chanted, "heh! heh! hoh! hoh! Bette Stephenson's got to go!"

Representatives of various groups spoke to the demonstrators, attacking government policies and particularly the Bovey Commission.

The government thinks that students and faculty are selfish. We know the real problem is not this but underfunding, exclaimed Turner, we've got to keep the public aware of this and keep drilling Ontario's leaders."

At a press conference prior to the rally, Turner presented NDP leader Bob Rae, and deputy Liberal leader Sean Conway, with a petition signed by 12,000 students, asking the government to make education a higher priority. Turner argued that the commission would create a socially elite university system through tuition increases from $2,000 - $8,000 and enrolment cuts by 10 per cent.

"The administration is trying to take away everything we've won. Things can't continue much longer for T.A.'s," said rally speaker, Laurel Whitney, National President of CUEW (Canadian Union of Educational Workers). "If the Bovey Commission is carried through then we are in big trouble. We'll see a whole different group of students and teachers."

Criticism of the Ontario government also came from U of T Staff Association representative, David Askew, who complimented the T.A.'s on preventing things from getting worse. "There is a lot of pressure on the staff to do more than they can cope with," he said.

Perhaps the most pertinent speech was from graduate student Cathy Laurier, who denounced the Commission for encouraging the tendency of universities to "cater to the rich and close the doors on the poor."

"We're told that the government does not have enough money to give to universities, yet billions of dollars are going into Ontario Hydro," said Laurier, attacking the provincial government's allocation of funds. "Corporations haven't created jobs. It is clear that the government has made a choice to subordinate our rights to corporate interests."

The Commission's cutbacks might lead Ontario universities to the same fate as Simon Fraser University suffered where "the so-called 'irrelevant liberal arts' have been axed to meet fiscal budgets," argued Laurier.

Reaction to the rally varied from enthusiasm to hostility. NDP Colleges and Universities critic, Richard Allen, was "impressed" by the rally and referred to the Bovey Commission as a "cover-up for the Education minister's loss of face in not carrying Bill 42 into legislation." The Bill offered an alternative to cutbacks, according to OFS. Allen also supported the efforts of the T.A.'s to organize as a union and rebuked the government for over-exerting staff. "If everyone collapses it's because everyone has been run into the wall," he said.

However, Stephenson's Communications Advisor, Warren Gerard, denied that Stephenson was aware of the rally held outside of her own office building. "What rally? I don't think she even knew about it," said Gerard. When asked by the *Varsity* why Stephenson had not informed OFS earlier about the delay of the Bovey report, he replied, "So what? This happens with all Commissions."



Dr. James Ham: recipient of engineer's Gold Medal

Ham Wins Gold

By LEDA NAKAS

The Professional Engineer's Gold Medal, the highest award of the Association of Professional Engineers of Ontario, was presented to former U of T President, Dr. James Milton Ham at an awards dinner on November 17.

"I was very surprised to hear about my award. It's very meaningful to be recognized this way since I take pride in being an engineer. I'm very honoured and pleased," said Ham.

This award is given to a member of the association who has been widely recognized as a distinguished practitioner of his or her profession, and in addition, for outstanding public service to the country.

After graduating from the U of T Engineering Faculty, Dr. Ham served in the Navy until the end of World War II. He then continued with graduate studies at the Massachusetts Institute of Technology where he received his Doctorate.

He became a faculty member at U of T in 1952 and was went on to become Dean of the Graduate School, Dean of Engineering, and President from 1978 t0 1983.

"Being the President of such an enormous university brought both moments of joy and pain," said Ham. "Being part of this place gave me a sense of privelege since I got to represent the institution to the public. It was also a lot of demanding work."

Ham's diverse interests often called him away from his university duties. In 1960, he was one of the three first Canadians to serve as visiting scientists to the USSR under the National Research Council.

"Luckily, they [the Russians) could distinguish Canadians from Americans because I arrived there the day after the Russians shot down an American U2 plane," recalls Ham.

He continued with his public service as chairman of the Royal Commission on the Health and Safety of Workers in Mines (Ontario. He has also conducted further extensive research into safety for miners in this province.

Recently, Ham completed a study at the Brookings Institute in Washington, D.C. on American workers in factories, mines and laboratories.

Staying in the U.S. capital was another interesting experience. "I had fun watching the Reagan Administration for one year," said Ham with a laugh.

Connell Installation: a classic U of T event

By JOHN LORINC

It was an event which evoked all the classic images of a university convocation ceremony: a long procession of academics donning cap and gown; a march into Convocation Hall from King's College Circle; an audience comprised of students, alumni and the Hart House Choir; and a serenade by the Lady Godiva Memorial Band. The guests of honour took their places on the stage, the robes (no two alike in colour or style) forming an impressive spectrum before the audience.

This was the scene at last Friday's installation of George E. Connell as the fifth president of the University of Toronto.

Connell, who has been acting president since October 1, was officially sworn in on Friday afternoon by St. Clair Balfour, Chairman of Governing Council, in the presence of the "Who's Who" of post-secondary education in Canada. Presidents, chancellors, provosts and other representatives from all the major universities and colleges in Canada converged at U of T to witness the event. Among the other guests were Hon. John Black Aird, Lt. Governor of Ontario, a liason from the office of Bette Stephenson (she was busy) and members of the Governing Council.



George Connell, U of T's fifth President: Nice suit, G.C.

The ceremony took place beneath an elegant ornamentary display designed and assembled by the members of Engineering '88 especially for the occasion. The dome of Convocation Hall was filled with helium balloons which proceeded to sink to the floor during the swearing in. The crowning glory was an enormous balloon which held aloft a banner proudly displaying the most misspelt word in the Engineering faculty: "Skule".

After a speech by SAC President Bob Jones, Connell made his Installation Address which was punctuated by tributes to various members af the audience who had been associated with Connell in the past.

He recalled that his relationship with U of T has been a long one, ranging in nature:a doctoral thesis to assistant professorship to fifth president. He also cited a few examples of the scientific breakthroughs which have occurred in U of T labs, as a tribute to the quality of the institution.

Finally, George Ignaieff, Chancellor, declared the ceremony to be closed and after a less-than-rousing rendition of the "Royal Blue and White" (yes, that is the school song) the guests retired to Hart House to continue the festivities.

El Salvador refugees speak

By ALISON MOTLUK

He was beaten, burned, given electric shock treatments - all because of his involvement in a non-political student group.

Javier Flores was one of two Salvedoreans, last Thursday, to give a personal account of the gross violations of human rights in El Salvador. The exposition, entitled "Human Rights in El Salvador," was held at the International Students Centre and featured speakers and video and film presentations in an effort to educate the university community about that country's desperate situation.

Javier Flores was a medical student and one of the growing number of Salvadoreans to be physically and psychologically abused by the present regime. The exposition stressed that the majority of the victims are not left-wing radicals, but professional people, members of trade unions, and members of student groups -in short, any person voicing a concern for justice. But in response to their cries, many are tirtured, are murdered, or simply disappear.

The Human Rights Commission of El Salvador

Continued on P.3

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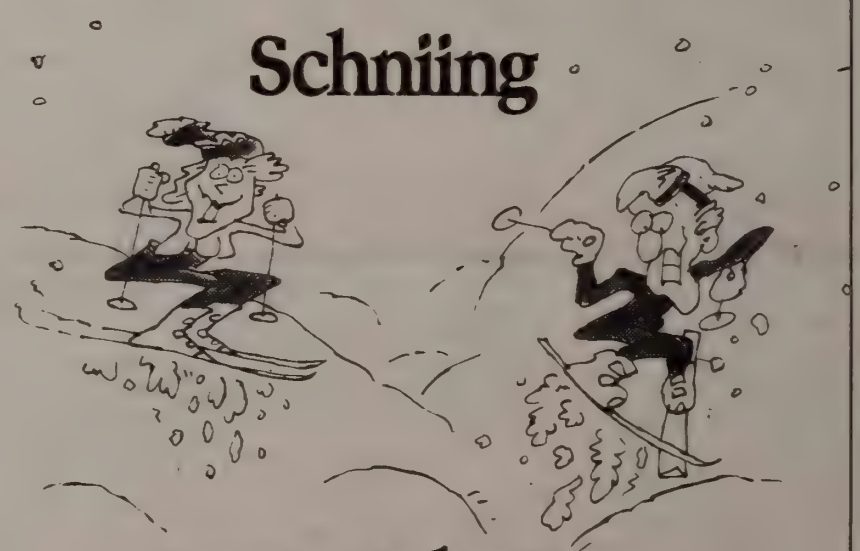
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HartHouse

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TUES. NOV. 20	ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE," EAST GALLERY: MARY CATHERINE NEWCOMB "SCULPTURE." Gallery Hours: Tues.-Sat. 11 a.m. - 6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.
WED. NOV. 21	HART HOUSE VESPERS offered by the Chapel Committee held eve Wednesday from 5:30-6:00 p.m. in the Chapel. All Welcome.
WED. NOV. 21	FILM ART — MUSEUM WITHOUT WALLS SERIES sponsored by the Art Committee., Two films of art and nature in harmony: one musical, one visual entitled "Music for a Wilderness Lake" and "Christo's Running-Fence Project." 8 p.m. Music Room. All students welcome.
WED. NOV. 21	AMATEUR RADIO OPEN MEETING. The evening programme covers "Making it in Dx Contesting. Guest Speakers: Mr. Bob Nash VE3KZ. 7:30 p.m. Use East Landing stairs to third floor South Sitting Room.
WED. NOV. 21	LIBRARY EVENING — cosponsored by the Library Committee and The Graduate Centre For The Study of Drama. Professor DuKore from the University of Hawaii discusses "Shaw As A Theatre Critic". 8 p.m. in the Library.
THURS. NOV. 22	HART HOUSE OFFERS A SPECIAL TOUR OF THE HART HOUSE ART COLLECTION the finest private collection of Canadian Art in the Country. Tour begins in the MAP ROOM (just right of the Hall Porter's desk as you enter the main door) at noon.
SUN. NOV. 25	SUNDAY AFTERNOON CONCERT stars "THE TORONTO CONCORT" — Canada's foremost early music ensemble. 3 p.m. Great Hall. Two tickets per U of T student upon presentation of student card available two weeks prior to performance at Porter's Desk
SUN. NOV. 25	table tennis alpha iv tournament open to all Table Tennis Club members. DIVISIONS: Men's A, B, C; Women's Open, Doubles Open - $2 entry fee. REGISTRATION: Forms at Bower Gym Fri. evenings 7:30 - 10:30 p.m. or anytime at Porter's desk. DEADLINE: Fri. Nov. 23 at 8p.m. for entries. Tournament 1:30-8:00 p.m. in the Lower GYM.
MON. NOV. 26	INVESTMENT GROUP sponsored by the GRADUATE COMMITTEE continues with its discussions. Topic of the evening "Commodities." Meet 7 p.m. in the 3rd floor South Sitting room and show your U of T student card.
TUES. NOV. 27	BRIDGE CLUB—OPEN PAIRS CHAMPIONSHIP. All members of the club welcome for an evening of duplicate bridge in a friendly atmospere. Prizes and refreshments. 7 p.m. Debates Room.
THURS. NOV. 29	MUSIC AT HART HOUSE — "COMPOSERS IN CONVERSATION" — John Cage and Roger Reynolds, New Music makers share their contributions to contemporary music. 8 p.m. Music Room. No tickets required — all welcome.
TUES. DEC.4	FESTIVE OCCASIONS: ADVENT SERVICE sponsored By the HART HOUSECHAPEL COMMITTEE and the MUSIC COMMITTEE - AN ECUMENICAL SERVICE of LESSONS, CAROLS AND HYMNS. THE ELMER ISELER SINGERS PERFORM at 8:00 p.m. GREAT HALL.
WED. DEC. 5	"A CHRISTMAS TREE" A VERY LOVELY EVENING NOT TO BE MISSED.This event is staged for the benifit of ALL UNIVERSITY OF TORONTO STUDENTS. Hear traditional Christmas Readings and Yuletide music, sing carols. Participants include the Hart House Singers, the Hart House Orchestra, David Parry of PLS fame and a red suited mystery visitor. Mulled cider and cookies, not to mention candy canes too. PLEASE NOTE: ALL U OF T STUDENTS ATTENDING remember you will be sitting on the Great Hall floor as the furniture is cleared to accommodate as many Hart House members as possible. It is adviseable to bring along a cushion or a blanket. (Older children over the age of ten may attend as guest members.) Christmas Tree starts later this year - at 8:15 p.m. with admittance a few minutes prior.
WED. DEC. 5	HART HOUSE CHORUS presents AN EVENING WITH BACH (Proceeds from concert to help fund 1985 tour of England). John Tuttle conducts Chorus and National Youth Orchestra in a programme of "MAGNIFICAT" "CANTATA 191" "MOTET VI". Tickets at the door of St. Paul's Anglican Church, 227 Bloor St. E. General Admission $8. U of T students and seniors $5. 8 p.m.
DEC. 5,6,7	GALLERY CLUB'S "CHRISTMAS TURKEY FEAST" festive dining for the season. 5:30 - 7:30 p.m. Reserve early at 978-2445.
THURS. DEC. 6	WINE SEMINAR SERIES DISCOVERS THE CHARMS OF RUBY, TAWNY AND VINTAGE PORTS. Speaker Tony Hirons discusses the delights and charms of a variety of ports. A few tickets still available at $19.00 at the Programme Office weekedays 10 a.m. - 5 p.m. Event scheduled for 8 p.m.

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El Salvador refugees

Continued From P.1

(non-governmental) reports that the situation has not improved since Duarte assumed power. Independent Catholic Human Rights organizations confirm this. There has been no decrease in the severity or frequency of violations despite the establishment of an official state-sponsored Human Rights Commission, said an organizer of the presentation.

The government-sponsored Commission was set up in response to pressure from the United States Congress, which threatened to withhold military aid in the absence of such a body, Flores said. This official Commission, little more than a propaganda agency, according to this source, reports greatly inceased observance of human rights.

In his address, Flores called for an immediate stop to U.S. military intervention. He appealed for international support aiming at peace and improved social conditions for his people. The exposition also dealt with the problems of Salvedorean refugees living in Canada. Language barriers make communication and therefore emotional assimilation extremely difficult. Painful experiences in El Salvador have often left them feeling an intense distrust of police. And homesickness, for the country they were essentially forced to leave, continually haunts them. The problems left behind are replaced by new ones.

It is difficult for Canadians to identify with the plight of Salvadoreans because of the freedoms and human rights we enjoy, maintain the people behind the exposition. They are inciting us to use that freedom to speak for those who cannot.

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December 5, 1984

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7:00 p.m.

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1. Call to Order
2. Acceptance of Audit
3. Appointment of 84/85 Auditors
4. Remuneration for Auditors
5. Other Business
6. Adjournment

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THE WORLD ACCORDING TO GARP



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Twice weekly

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"To err is human, but to human—ah, that's a tricky one, isn't it?"

—Orin H. Butterworth

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Installing Connell

It is somewhat disappointing (if not surprising) that although classes were not held last Friday afternoon so that students could attend the installation of U of T's newest President, George Connell, few students bothered to show up for the occasion.

It's not surprising considering both the widespread apathy on campus towards any and all forms of university government (especially towards the mysterious machinations of the administrators who sit on Governing Council), and the alienation most students feel towards outmoded traditions and ritualistic pomp and circumstance.

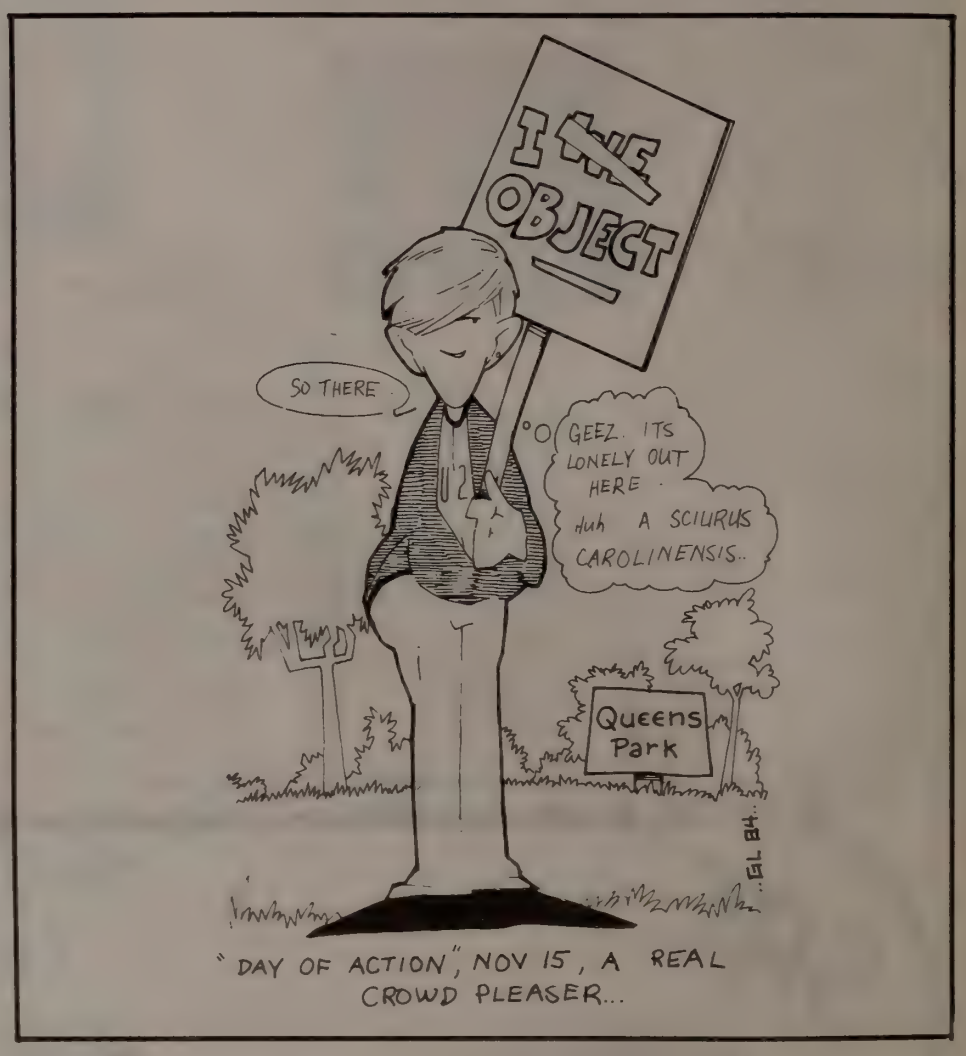
It's disappointing, however, because students, through not showing any interest in the intra-university politicking which governs their academic futures, only hurt themselves. The ceremony saw SAC President Bob Jones give a particularly poignant address concerning the multitudinous problems facing students in particular and the university system in general, but how many students was he really speaking for? A handful who are "up" on the issues? One suspects so. How can one expect the university administrators to take seriously complaints made by a vocal minority?

To be sure, the administrators themselves are partly to blame for all this. Friday's event catered to an "in" crowd, the group of middle-aged (and not so middle-aged) governors who remember—and cherish—the university experience as it *used* to be, and not as it is. The university of the 1950's for instance, is often looked upon as an ideal to which U of T should strive to return.

The university experience of the 80's is, however, so far removed from that of the 50's (or even the 60's) it's doubtful that it's worthwhile to judge the U of T of today against standards of the past. The rendition of "The Blue and White" which closed Friday's ceremony was pathetic. Few in attendance could remember the lyrics by heart, and it is clear that the lyrics themselves (for instance, "Shout, oh shout, men of every faculty Velut arbor aevo / May she ever thrive O God bless our Alma mater") have not aged well at all. The actual installation ritual (the robing and disrobing which marked the climax of the proceedings) was similarly strange and alienating — although it did give Connell a chance to show off an uncharacteristically respectable-looking suit.

The few students there probably assured their friends that they "hadn't missed much" in not attending; however, this is a sad statement to make on the state of student/administration relations. Students should by rights care about the installation of Connell, a man who may well prove to be the most important President this University will ever have. His acceptance address indicated (apart from a general lack of what those in show biz would call charisma) a seemingly strong commitment to the continued existence of a widely varied and healthy academic program at the university — he denounced, for instance, the so-called "supermarket" approach advocated by those (particularly in business and economics) who would restructure the university system in the name of "efficiency."

It's probably fair to suggest that Connell cares about the immediate fate of Ontario's colleges and universities. But care as he may, he needs the support of the student body if he is to have credibility in facing the Ontario government. Responsibility for seeking out that support lies partly in the hands of administrators such as Connell — it is they who must try as hard as possible to make high level university administration seem accesible and relevant to the alienated atudent of the 1980's.



LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

Nookie Nap

As victims of the sexual revolution, with sizzled flesh the only gain from our physical encounters, we have linked, not united, together to form a new campus coalition — BORN AGAIN VIRGINS — (B.A.V.). We, individuals tired of the use of our bodies for personal and ideological power games, demand the establishment of a moratorium until we all grow up. We need time and thought in order to gain the maturity requisite for the true enjoyment of the freedom of our love lives. We write now in an attempt to encourage others to join, in this, our temporary sabbatical from sex.

A. VanRijn
Innis III
Karen Rotkin
U.C. IV
M. Hyde
VIC I
Wally Campbell
WDW III

Hookey Rap

We would like to clarify your article "Vic College SAC Reps Play Hookey from Board" (*Varsity*, Nov. 5) Our attendance rate over the past six months was low because most of us were living out of town for the summer, not because we were "playing hookey" as your article suggests. Although we realize that much work does go on at SAC during the summer, we have been making a concerted effort to attend board meetings since the start of September. Some of us also corresponded with SAC regularly during the summer months.

Secondly, although attendance at board meetings is essential to the operation of SAC, the real policy initiatives occur at the commission and committee level. For the past two months, we have actively participated in Underfunding Committee meetings, VUSAC meetings, Women's Commission and University Government Commission meetings.

Sincerely,

Ben Chan

Lynda MacNiven
Alison Jones

Kim Barnhardt

Andriy Wynnckyi

Graham's Thrilled

I felt thrilled and honoured when one of my campus operatives forwarded a copy of In The Ivy to me in my Ottawa recluse. I wish to thank the editors of *The Varsity* for their assistance in the maintenance of my constituency in the University, although I caution them that their actions may induce a desire to return to the University.

The short piece identified me as a former employee of the Clark government. To the best of my recollection in 1979 I was a 15 year old high school student, plagued with acne, a miserable lack of confidence and a great desire to improve myself. I was a volunteer in the effort to re-elect Joe Clark to the Tory leadership in 1983.

I also left the U of T Tories, not after my slim defeat for the leadership of that association, but in May of this year to assist Prof. Bill Graham of the Law School in his parliamentary bid.

I am presently under consideration for a position in the Leader of the Opposition's office at the most junior of levels. I would be glad to keep the University community posted as to my progress.

Sincerely,
Alex Graham

P.S. Vice-President George Bush recently asked John Duffy to be the keynote speaker at the 1988 Republican convention in Managua.

ONCE AGAIN IT'S TIME FOR A

STAFF MEETING

Wed, 3:00 pm. Bring your favourite animal.

Time's running out so get your application for the positions of **subscriptions editor** and **production assistant** in pronto. There's no time to lose!! Absolutely none!! That's right, **zee-ro**!!!

Tonight we're shiverin' scared, 'cause Diabolical Bruce an' Scaaary Geoffy are terrorizin' the local flats Damnation Ally and D.O.A. D.C.J. have been battlin' agin the evil Dr. Sming (wid Karen the Knife swingin' a few in assistance) but who knows who will be the victor and who will simply be *named* Victor? Will George give up his habit before he is devoured by a hunk' o' Brick? Will Colin stay Gray? Will Glen be eaten by the unpredictable (if amusing) photo developer? Will Hileman drown in Alcohol? And will Marg ever learn the true meaning of life? There are hot dog stands on Mars.....

the review

War Without the Romantic Trimmings

CYNTHIA MACDONALD

SYDNEY SCHANBERG IS no incurable romantic. So when the Pulitzer Prize-winning New York Times correspondent decided to commit the most cathartic and filmworthy story of his life to paper, he aimed for his readership's mind instead of its heart. "The

FILM

Death and Life of Dith Pran", printed in a January 1980 issue of the New York Times Magazine, analyzes the relationship between two men - Schanberg and his native assistant - while working as journalists in the war-torn Cambodia of the early 1970s. The seemingly inevitable filmed version of this remarkable tale opened in Toronto on Friday. Entitled **The Killing Fields**, it is every bit as grave and unsparing as the article from whence it came.

In conversation with Schanberg, one gets the impression that actor Sam Waterston's screen portrayal of him as a brusque newsmachine is startlingly close to life. Direct and impatient, the journalist shrugs off the rough-guy treatment screenwriter Bruce Robinson has given him. "I can't complain about it, because I guess I asked for it. If you're going to make a movie that is true - and I didn't want to make a piece of ephemeral trash - that's how it has to happen.

I can't tell you that it's always pleasant to watch all your warts and imperfections there, but one has to separate one's cringing at seeing these things from one's feelings about the movie. If it went into romantic cliche, I think the film would have failed. It would have become the Lone Ranger and Tonto, you know, riding off into the sunset...I think he (Waterston) has me right - fine, but it wasn't supposed to be Ron Little playing Syd Schanberg. Have I got the name right, the fellow who does imitations?"

While **The Killing Fields** lacks the glamour of other journalist-at-war stories (such as *Under Fire* and *Foreign Correspondent*), director Roland Joffre manages to convey the sense of addictive terror war has for people in this profession. He crowds his ultra-realistic long takes with scores of bloodied extras. Snatches of dialogue can be heard over the almost continual crying and shelling. And amid all this dreadful confusion, the audience feels the journalist's fear that either the Khmer Rouge or the Americans might put an even more violent end to it all any second. "It may not be normalcy,but there is a kind of excitement about being near such horrendous events; not pleasure - certainly not enjoying someone else's suffering - but the feeling you get after the war, when the adrenalin is pumping hard."

Schanberg reaffirms that the movie examines the Cambodian situation as a whole much closer than it does the two men: "The United States is a great power, so it has to debate about its role in the world...that debate should take place everywhere, not just in the halls of politics, but in the arts, too."

But at the same time, both Pran and Schanberg will tell you that it was to tell of war's human impact that they became journalists in the first place. (Pran is now a photographer for the New York Times, having dramatically escaped from his homeland in 1979.) Both Pran and Dr. Haing Ngor, the actor who plays him in **The Killing Fields**, are on a promotional tour for the film. Their purpose is the same as Schanberg's, in that they wish to impart the horrors of the Cambodian situation to an ignorant North American audience; their manner of doing so is considerably more passionate than that of their American counterpart.

"This is the most unusual story ever heard in this century at all", says Ngor, a former surgeon whose experiences were similar to Pran's. "Before we heard of Hitler in Germany, right? Killed milllions of people, right? But Cambodian people - whole people! Not just too many - whole people!"

I ask Pran about his reaction to the New York Times article. "I just cry. Because it makes me remember. But you can cry all the time and it doesn't help. I am only one - and three million disappeared. And I feel guilty if I don't do anything for them. Because I'm...a survivor. And the survivors have to do something." Pram echoes Schanberg's view of the film's political importance: "I think it's important not only for Cambodia, but for other countries where people suffer and nobody pays attention to write about it."

"I tell you one thing," says Dr. Ngor, sitting forward with great determination. "This one is very, very big movie." It isn't hard to believe him.

M=M≠!

RICK MCGINNIS

MAN EQUALS MAN IS a really very clever play about a gentleman who loses his identity to become a soldier, for in the army no man is worth more than his

THEATRE

rank. The Hart House production of Bertolt Brecht's play is a version in which several good ideas, and a couple of good performances, are lost when unfortunate clumsiness reduces everything to the same sluggish level.

The cast and their director, Alan Filewood, are obviously aware of Brecht's broad characterization, and do their best to fill out the play's contours, but do this with such an unsubtle hand that they smear, for example, the delicate transformation of the porter Galy Gay into a ruthless killer far beyond recognition. Brecht's manipulation of the audience's sympathy for the porter, and their preconceptions about a man's personality, are turned into shallow, repetitive polemic, the dull beating of the same pulpit.

The bright moments are, for the most part, Alan Filewood's. The best is his creation of an elephant out of an army blanket, tubing, fans, and fire buckets. It's a wild and beautifully improvised spectacle, and the cast can't help but respond to it with the most confidence they exhibit all evening. You can't help but feel sorry when it ends. Filewood also shows an ability to move his actors, like chess-pieces, into clear, well-composed tableaux that would make splendid production shots. There is nothing to connect these tableaux, however, and fluid motion gives way to clunking, sloppy blocking. It's one of those occasions the word looks the way it sounds: clumsy, angular and static.

While all of the actors were upstaged by the makeshift elephant, it would be unfair not to credit the performances that do have their clear moments amidst the murk. Monica Prendergast as the widow Begbick managed to demonstrate her character's rampant sexuality only once, while attempting to seduce the gung-ho sergeant, Bloody Five (Craig Stephenson), a man who can't control his "unbridled sensuality" whenever it rains. Unfortunately, this was the last moment of vitality for these characters, and two potentially powerful scenes, where widow Begbick explains how she lost her good name, and Bloody Five shoots his penis off to regain control of himself, are utterly lost, suggesting their importance only through their dialogue.

The triumvirate of scheming soldiers (James Chad, J.P. Melville and Richard Markle) fare the worst, flailing about the stage and mugging shamelessly. Again, only the script leads us to see Markle's Uriah Shelley as the ringleader, and the chemistry of intimidation

continued on p. 6

Next of Kin: Less is More

RICK MCGINNIS

A STUDENT'S FIRST FILM, like Atom Egoyan's **Next Of Kin**, is often made on an inconceivably tiny budget, the result of the director selling his furniture, and

FILM

whatever else he may have paid off. Unfortunately, the student mind often finds it difficult to match his film's concept with a marginal budget and formative skills. If Atom Egoyan is to be commended for anything, and he deserves quite a bit of commendation, it is for matching his film to his stage in his career, and making a small film of immense charm.



Next Of Kin opens on Peter (Patrick Tierney), the only son of a whitebread, upper-middle-class couple. At 23, Peter is bored with his parents, and can't think of anything better to do than sleep in. His parents accompany him on a high-tech analysis, where they are videotaped as they undergo cross-questioning. While viewing his family's tape, Peter has the chance to view the tape of another family. George and Sonya are Armenian immigrants who arrived years earlier with no money and no prospects, and were forced to give their son up for adoption. Now, their younger daughter has decided to rebel against their values, and the family is torn apart.

continued on p. 6

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Egoyan: con't from p. 5

Peter manages to obtain a trial separation from his parents, and goes off to present himself to George and Sonya as their long-lost son.

Compared to Peter's chilly parents, his new family are a burst of warm, invigorating air. Berge Fazilian gives a particularly bravura performance as George, whose lust for life would make him a happy man if it weren't for his conflicts with his daughter. The rest of the film deals with Peter's attempts to play therapist and create the perfect family for himself.

The simple, unaffected performances of the film's leads, which include Sirvart Fazilian as Sonya, and Arsinee Khanijian as Azah, the rebellious daughter, manage to smooth over some of the stickier patches of dialogue, where Peter literally plays analyst and everything becomes quite arch and talky. Sirvart Fazilian, in particular, has to contend with some rather tired lines, but keeps the tempo of the film up, making it all very sincere. Indeed, the sincerity of the whole cast makes this flaw negligible in the long run.

Next Of Kin doesn't squander its warm little story in favour of huge theatrics, except for a slightly contrived heart attack sequence, where all is forgiven, quite in spite of Peter's efforts. The drama in **Next Of Kin** is quite simple, and quite a few opportunities to build on it are passed over by Egoyan. This is his greatest credit, that in a stage where so much could have gone awry, he knew when to stop.

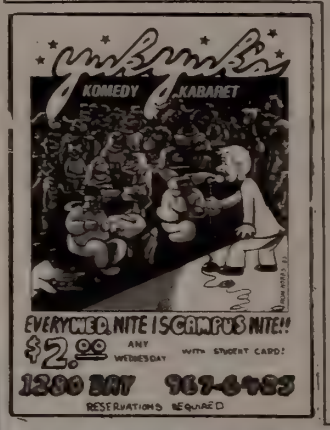
Brecht: con't from p. 5

that drives these uniformed delinquents doesn't emerge at all. In this context, Barnaby Southgate's Galy Gay leaves the usually hugely comic actor drifting about, with none of his crucial motivations ringing true in the least.

Jamie Crooks' music saved the play like the cavalry charging in at the last moment, and a marvellous, gospel-tinged closing number did its best to leave you with a kind word for the cast. But sympathy isn't a fair reason to let **Man Equals Man** off the hook. Strict discipline is in order before this show actually follows the strict orders of its playwright.

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SPORTS

S. Cal surf drowns Blues on road tour

by Al Saplys

The Varsity men's basketball team is no doubt glad to be home. After a painful tour in South California comprised of a few lopsided losses the Blues will be happy to return to regular OUAA competition.

The California teams showed the Blues no mercy. Last Wednesday evening the Blues were trounced 101-57 by the University of Southern California. Southern Cal outscored the Blues 17-3 in the opening minutes of the second half to go ahead 66-35. The Trojans led by as much as 50 points at some points.

Forward Roger Rollocks led the Blues with 18 points.

The next night the Blues ran into a hot-handed University of California Irvine squad. The Anteaters hit 48 of 78 shots from the field for a 62% average, and went on to down the Blues 111-67.

The Anteaters led 51-24 at halftime and never let Toronto narrow the margin. Junior centre Johnny Rodgers hit 22 points for Cal-Irvine while Guard Sam Hill paced the Blues with 16 points.

On Friday evening the Blues played the Santa Barbara Gouchos and on Saturday they faced the San Diego Aztecs. The Blues will now prepare for the Christmas tournament schedule and beyond that, regular OUAA season play.

Blues split with Boston U

By GLENN MARTIN

The Varsity Blues Hockey Club managed a split on their weekend double header at Boston University, but in Coach Tom Watt's mind, they earned a sweep.

"I think we got some home town officiating here tonight,"said Watt in reference to last night's 5-4 loss.

On Friday night the Blues embarassed the Terriers 6-0.

Two apparent Toronto goals were disallowed. Eric Orchel was caught in the crease on Tom Callaghan's and John Chadala was robbed when Terrier goalie Mike Fish made the save on his shot but carried the puck over the goal line.

David Ghiesing's early second period goal put B.U. up 4-0. Then the Blues started to click.

Phil Drouillard fired 2 straight goals, the second was followed 15 seconds later by John Chadala's

"The feeling in the dressing room was let's do it to them. Let's do it to those guys and the officials. And that didn't have to come from me." - Watt

It might sound like sour grapes, but Watt has cause to beef. Some of the Toronto penalties that led to 3 first period power play goals, 2 by Jeff Sveen and the other by Chris Matchett, were highly questionable. Also an error in the serving of Brad Andrews minor and major penalties tainted the 3rd goal.

marker, cutting the deficit to 1 with a period to go.

After Kevin Mucth made it 5-3 with another power play goal, Drouillard completed his hat trick, but a frantic last minute surge failed to produce the tying goal.

With the biased officiating in mind, Watt considered the loss a moral victory and felt the adversity drew his club closer together than its been all year.

"The feeling in the dressing room was let's do it to them. Let's do it to these guys and the officials. And that didn't have to come from me."

The difference in the two games was the finish around the net and penalties.

"We made some some nice hockey plays tonight," said BU coach Jack Parker. "We didn't do that the other night."

In the Friday night loss, the energetic but unpoised Terriers went 0 for 8 on the power play, while the Blues showed nice touch around the net in going 3 for 6 with the extra man.

"I think it was the best game we've played in all aspects," says Watt. "We played disciplined hockey; we may not play that every night, but when you know you're capable of it, that's a very encouraging sign."

The Blues' discipline was tested early as BU applied heavy first period pressure. But the brilliance of goalie John Camp, who stopped 38 shots overall, allowed them to weather the storm.

"They came out pretty strong, like most US teams we've played," said Camp. "They like to dump it in and forecheck, so I had to come out and shoot it up as much as possible."

Camp credited his defence for not allowing rebounds, saying "We really worked as a cohesive unit tonight."

Doug Caines led the Blues attack with three goals, all of which were set up by centre Darren Boyko.

"Darren's been hurt, and that's upset our group," Caines said of the line which includes right winger Eric Orchel. "In the last few practices and games, we have been getting the feel for each other again, and it seemed to come together tonight."

Other Toronto goals came from Don McLaughlin, with two, and Phil Drouillard.

The Terriers were impressed with their Canadian visitors.

"I thought they were a helluva club," said Parker. "They moved the puck extremely well. They've got a lot of talent and they're well coached."

Defenceman David Quinn, Minnesota North Stars' first-round draft choice last June, called the Blues "the best team we've played so far this year."

BLUES NOTES

Hockey Blues tie in shoot-out

The men's Hockey Blues got caught in a shoot out with the Wilfrid Laurier Golden Hawks last Wednesday in the Octoberfest town. A Hawks' goal in the last 10 seconds of the game took the win away from the Blues after Toronto successfully fought back from a 4-1 first period deficit. By the end of the first, the Blues had closed the gap to 4-3, tied it 6-6 after the second and had the Hawks on the ropes 8-7 before WLU got the equalizer. Rookie rear guard Mike Millotte and sophomore centre Don McLaughlin led the Blues with 2 goals apiece while Phil Drouillard, Doug Caines and newcomer to the team, John Chadala, each chipped in with a goal. The Blues go up against York Yeomen in the second annual match this Wednesday at Varsity. The game attracted 2,500 last year.

Melville leads cagers in West

The U of T Women's Basketball Blues capped their western tour Saturday with a 78-60 decision over the University of Alberta Pandas. Blues swing Pat Melville grabbed 8 rebounds and slammed in 17 points to lead the Blues. Toronto ran up a 44-31 half time lead on strong performances from Peggy Blumenthal, who chipped in with 16 points, and rookie Mary Ann Kowal, who added 13. The Blues returned home Sunday night and will be preparing for a home rematch with western counterpart Regina on November 29th.

Guelph earns berth in "No Name" Bowl

Guelph Athletic Director David Copp called his Gryphons a "rag tag football team" at a press conference before Saturday's Vanier Cup semi final in Guelph and now that rag tag bunch is Ontario's and the West's representative in the Vanier Cup this Saturday at Varsity Stadium. The Gryphons pulled off nothing short of the amazing by knocking off the undefeated McMaster Marauders in the Ontario semi's and then second place Western in the finals. On Saturday the Gryphons' defense held the number one ranked team in the country, the Calgary Dinosaurs, to 2 field goals and a single off a missed field goal to gain a 12-7 triumph and a first-ever trip for Guelph to the Vanier Cup. Guelph is the early favourite in the Cup game as Mount Allison Mounties of Sackville, N.B., upset Queens to advance to the Cup from the East. Mount Allison has a student population of 1,600 and this will be their first-ever Cup game.

Hockey Blues are coming home

After starting off their season with 14 road games, the Hockey Blues are finally going to get back into their home rink this Wednesday after practising at rinks all over Toronto. And the Blues are breathing a collective sigh of relief. Renovations to Varsity Arena have meant that the men's and women's teams have, in men's coach Tom Watt's words, been "playing hockey out of the trunk of a car." Watt believes that the common denominator among top college teams is having their own arena. "It might sound basic but all the good (hockey) programs in Canada have their own rink; all the top teams have." York University will be the first visitors into Varsity as they meet the Women's Hockey Blues on Tuesday night and face off against the men on Wednesday.

Hockey splits series with Queens

The Women's Hockey Blues split a couple of weekend road games with Queen's Golden Gals on Friday and Saturday. Blues rookie Kelly Weaver opened the scoring on Friday but Queen's tied the game up before the period was out and popped in a couple of quick second period goals to put the game out of reach for the Blues. Karen Spence chipped in with a goal for the Blues in the second but Queen's closed off the Blues' scoring in the third and added an insurance marker to ice a 4-2 victory. On Saturday the Blues came out flying. They outshot the Gals 33-19 and jumped ahead 2-0 in the opening minutes on goals by Kelly Weaver and Sophie Radecki. Karen Hughes gave the Blues a 3-1 lead in the second period and Janice Maxwell and Deanna Klusa added goals in the third to give the Blues the 5-2 revenge win.



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THE VARSITY
VOL. 105 ISSUE NO. 23 MONDAY NOVEMBER 26 1984

U of T asked to drop S.A. related holdings

By LISE BETTERIDGE

The University of Toronto must end its "implicit support" of the repressive South African regime, says a brief submitted to U of T President George Connell last Thursday.

Members of the University of Toronto Divestment Committee (UTDC) marched to the President's office Thursday afternoon to present a document demanding that the U of T "review its present investments in companies and banks that do business" with South Africa. Accompanying the document was a supporting petition signed by 1376 students and staff, which the UTDC has been circulating for over a year and a half.

The UTDC brief states that it is "morally and socially irresponsible" to pursue business interests with no regard for their "wider social impact".

Any investment in South Africa serves to "strengthen and perpetuate apartheid" and divestment by U of T would not only uphold the University's "broadly humanitarian goals," but would legitimize the demand for corporate withdrawal, the document argues.

U of T's South Africa investments total nearly $4 million and represent 23.4% of U of T's stock holdings. Alcan, Moore Corporation, Xerox, and all major Canadian banks except Toronto Dominion are only a few of the institutions from which the UTDC wants U of T to divest.

President Connell was not in his office when UTDC arrived with its submission, although several campus police officers were on hand, apparently in anticipation of the visit.

The group had attempted to arrange a meeting with the President earlier in the week, but Connell "didn't think it was necessary to meet with us," said UTDC spokesperson Ron Balkissoon.

In an interview Friday, Connell said that he had not yet read the entire brief and therefore could not comment. He was, however, "impressed by the comprehensive review of the subject."

The action by UTDC is the first step toward instituting a review of the University's investments. According to University policy, in order for an investment review to take place, members of the University community must deem investments to be "socially injurious", a brief outlining the case must be prepared, and "general concern" must be reflected in a collection of signatures.

The case will now be reviewed by a five-member Presidential Advisory Committee chaired by Alec Pathy, Vice President (Business Affairs).

UTDC is "less than enthusiastic" about how the Advisory Committee was seleeted, Balkisson said. Pathy was appointed last year by the President, and it was Pathy who selected the committee members from the University's five



Delivering the document

constituencies. Furthermore, according to UTDC member Virginia Green, Pathy is faced with "a definite conflict of interest." It is on his recommendation that the University's investments are made, yet he is a voting chair on the Committee.

Pathy was unavailable for comment on UTDC's concerns, since he has been on holiday for the past week. His secretary was unable to say either when the Review Committee will first meet, or when its report to Governing Council can be anticipated.

The UTDC began organizing in August 1983 in an attempt to both educate students about

Continued on P.5



photo by Leuko Hryhorijiw

Guelph hoists Vanier Cup high after Saturday's 22-13 triumph.

Student evaluations get Quebec prof fired

MONTREAL (CUP) A communications professor at l'Université du Québec à Montréal was fired by the University two weeks ago, after he drew repeated negative results in teaching evaluations by his students.

The professor was the first in Canada to lose his job as a result of student evaluations.

The decision to fire the professor came in a majority vote from the departmental assembly, comprised of teachers, students and administrators. The decision came after an evaluation showed five out of every six students saw him as a "bad professor".

UQAM is the only university in Montréal which automatically includes student evaluation in the files of professors. This evaluation is taken into account during nominations and promotions of professors.

The evaluations can also have positive results. A visiting professor in the same department, after overwhelmingly positive evaluations by his students, was kept on, and is currently still teaching in the department.

Sid Smith to get facelift

Committee of 'friends' to spend $15,000 on "cosmetic" changes

By JOAN WONG

Sidney Smith Hall is going to get a new face.

According to Elizabeth Wilson, Executive Officer for Student Affairs in the Arts & Science Faculty, Sid Smith will be undergoing "cosmetic improvements" over the next two years.

A committee called "Friends of Sidney Smith" will be formed sometimes in the next six weeks by Arts & Science Dean Armstrong to draw up plans to refurbish and revitalize the atmosphere of the building. The Dean, however, will not be a member. The committee hopes to begin meeting in January, with its initial mandate being to look at short-term improvements to Sid Smith.

Wilson, who will be a member of the committee, says that "Student use and facility is a high priority," and right now Sid Smith is "not a very pleasant environment."

The committee's job will be to "identify areas where relatively small amounts of money could make an impact." said Wilson.

There are plans to clean up the entrances and patios from the litter and newspapers, add nicer furniture, make more room for posting signs and notices, and change the "dismal appearance" of the lobby itself.

Although she has no specific idea of the costs, Wilson speculates it will take "about $10,000 - $15,000 to make a preliminary impact." She said the funding for this

Continued on P.9

Student sues U of W for hot water and wins

WINDSOR (CUP) When student Lisa Chafe successfully sued the University of Windsor over last winter's lack of hot water in the residence, the judge described his decision as "a moral victory for the students."

Community Legal Aid lawyer Tim Flannery agreed, saying the decision "sends a message to the administration that students have rights and that (the administration) have to provide essential services.

"The university has to abide by the law," he said.

Chafe's lawsuit was a test case and damages will be assessed on an individual basis for the 40 other former Huron Hall residents who wish to sue the university, Flannery said.

Judge Bruce MacDonald instructed Flannery, who represented the students, and Michael Coughlin, the university's lawyer, to negotiate damages for each of the students.

Damages are to be set between zero and $300. The judge said women are to receive more than men because "they are more fastidious in their grooming," said Flannery.

MacDonald said if the lawyers could not reach agreement on the damages out-of-court by Nov. 8, he would decide the damages.

Layton leads latest battle for cheap TTC rate

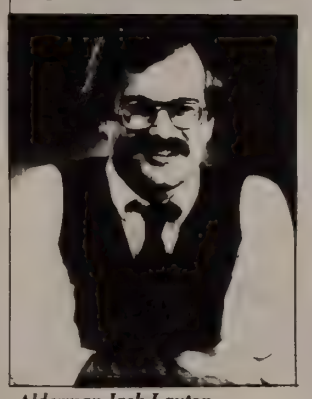
Coalition meets TTC Tuesday

By COLIN GRAY

The Student's Administrative Council (SAC) will form part of the delegation once again lobbying the Toronto Transit Commission (TTC) tomorrow morning.

The lobby wants a half-price Metropass for University students and for the other groups who will be represented at the TTC offices on Tuesday.

The Transit Commission is in the process of submitting and reviewing its



Alderman Jack Layton

budget for the year, and delegation organizers felt that this would be the most appropriate time to make their representations.

Ward Six Alderman Jack Layton is the main organizer of this event, and it was his idea, back in September, that the only way to approach the TTC with a realistic chance of success was with a coalition of interested groups. As a result, the lobby on Tuesday will see representatives from students, from the Union of Unemployed Workers, from the City Adult Learning Centre, from the Union of Injured Workers and from various Family Benefit groups.

Anne Pyke is on the SAC external commission and has been working towards this event since October. She says that the delegation will not be asking the TTC to increase its budget in order to provide the cheaper passes; the idea is rather to get the TTC to work with the groups to persuade Metro Council and the Province to help out.

The fact that various groups are working together is not the only difference in the Alderman's scheme, says Pyke. All of the interested groups have, at one time or another, approached the TTC with the same sorts of requests; all have been turned down, according to Pyke, with the excuse that it "is too difficult, and too expensive." Part of this year's effort will be to show the TTC exactly how it can be done, both cheaply and without too much difficulty.

One of their suggestions, pertinent only to the student cause, will be to turn the administrative difficulties of assigning the half-price passes over to the University. Says Pyke: "Students could simply tick off a box when paying their fees, and if they decided to buy the pass, their fees would be adjusted accordingly."

SAC President Bob Jones will be making one of the presentations tomorrow. A large part of the appeal, he says, will be based on the fact that "there are so many other cities in the country and around the world that have systems similar to the one we are trying to get."

Jones points to the essential unfairness of a system in which poor housing options around campus force students farther afield, and transportation costs immediately add another $40 onto the rent.

Acknowledging the many past failures of efforts like this one, Jones admits the chances are not particularly good; "I think the TTC has never been particularly receptive to this idea, and I don't really see any signs of more compassion on their part this time. However," he says, "our proposal is not unusual, nor is it unreasonable; we have to be a bit skeptical, but remain hopeful."

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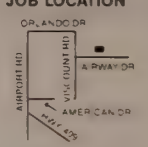
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ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE," EAST GALLERY—MARY CATHERINE NEWCOMB "SCULPTURE." Gallery Hours: Tues. - Sat. 11 a.m.-6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.

THURS. NOV. 29 — MUSIC AT HART HOUSE — "COMPOSERS IN CONVERSATION" — John Cage and Roger Reynolds, New Music makers share their contributions to contemporary music. 8 p.m. Music Room. No tickets required — all welcome.

HART HOUSE ORCHESTRA CONCERT——Programme: Mozart's "Magic Flute Overture," "Exultate Jubitate," "Flute Concerto No. 1" and Tchaikowski's "Symphony No. 5." Admission is free. 8:00 p.m. in the Great Hall.

SAT. DEC. 1 — **RECREATIONAL ATHLETICS offers a "CREATIVE MOVEMENT WORKSHOP"** where you can explore dynamics, shapes and colours in expressive movement. Two hour workshop is scheduled from 10 a.m. to 12 noon. Programme taught by choreographer and dancer Julia Tassonyi. PLEASE PRE-REGISTER ROOM 101 WEEKDAYS, 10 a.m. - 5 p.m. Admission Free but workshop size limited so sign up soon.

MON. DEC. 3 — **HART HOUSE CHAMBER WINDS CONCERT** features soloist Kim Andres. Admission is free for 8 p.m. programme in the Great Hall.

TUES. DEC.4 — **FESTIVE OCCASIONS:**
ADVENT SERVICE sponsored By the HART HOUSECHAPEL COMMITTEE and the MUSIC COMMITTEE - AN ECUMENICAL SERVICE of LESSONS, CAROLS AND HYMNS. THE ELMER ISELER SINGERS PERFORM at 8:00 p.m.-GREAT HALL.

WED. DEC. 5 — **"A CHRISTMAS TREE"** A VERY LOVELY EVENING NOT TO BE MISSED.This event is staged for the benifit of ALL UNIVERSITY OF TORONTO STUDENTS. Hear traditional Christmas Readings and Yuletide music, sing carols. Participants include the Hart House Singers, the Hart House Orchestra, David Parry of PLS fame and a red suited mystery visitor. Mulled cider and cookies, not to mention candy canes too. PLEASE NOTE: ALL U OF T STUDENTS ATTENDING remember you will be sitting on the Great Hall floor as the furniture is cleared to accommodate as many Hart House members as possible. It is adviseable to bring along a cushion or a blanket. (Older children over the age of ten may attend as guests of members) Christmas tree starts later this year–at 8:15 p.m. with admittance a few minutes prior.

WED. DEC. 5 — **HART HOUSE CHORUS presents AN EVENING WITH BACH (Proceeds from concert to help fund 1985 tour of England).** John Tuttle conducts Chorus and National Youth Orchestra in a programme of **"MAGNIFICAT" "CANTATA 191" "MOTET VI".** Tickets at the door of St. Paul's Anglican Church, 227 Bloor St. E. General Admission $8. U of T students and seniors $5. 8 p.m.

DEC. 5,6,7 — **GALLERY CLUB'S** "CHRISTMAS TURKEY FEAST" festive dining for the season. 5:30 - 7:30 p.m. Reserve early at 978-2445.

CHRISTMAS MESSAGES — **FREE MESSAGES SENT ANYWHERE IN NORTH AMERICA VIA HART HOUSE AMATEUR RADIO CLUB. JUST FILL OUT 25 WORD MESSAGE AT HALL PORTER'S DESK — ASK FOR FORM THERE.**

THURS. DEC. 6 — **WINE SEMINAR SERIES DISCOVERS THE CHARMS OF RUBY, TAWNY AND VINTAGE PORTS.** Speaker Tony Hirons discusses the delights and charms of a variety of ports. A few tickets still available at $19.00 at the Programme Office weekedays 10 a.m. - 5 p.m. Event scheduled for 8 p.m.

SAT. DEC. 8 — **NEW YEAR'S EVE BALL——DISCOUNT DEADLINE——Save** a little and purchase your New Year's Eve Ball tickets early (Before Dec. 8). Couples 55 and singles $30. Celebration extraordinaire at Hart House features variety in Entertainment. Harvey Silver Big Band for Great Hall dancing. Susan Cuthbert, lounge Entertainment singing. "Flipside" D.J. spins the latest and the hottest. Refreshment — Hot and Cold Canapes from an elegant "Cocktail" buffet. Free Champagne and Full Bar service. Promises to be an evening of fun in a beautiful setting...all members of the University of Toronto community are welcome. Tickets now available at Hall Porter's Desk. P.S. Party runs from 9 p.m. - 2 a.m.

THURS. DEC. 13 — **GREAT HALL FOOD SERVICE——Holiday Hours——Last** evening meal served (4:30-6:30 p.m.) Regular Service resumes Monday, January 7, 1985. Arbor Room open until Dec. 20. Great Hall Luncheon services continues to Wed. Dec. 19 (11:30 a.m.- 2:00 p.m.)

COMPETITIONS COMPETITIONS COMPETITIONS COMPETITIONS

ENTRY FORMS AT HALL PORTER'S DESK
63RD ANNUAL EXHIBITION OF PHOTOGRAPHS — Closing date; FRIDAY, MARCH 8, NOON
THIRD ANNUAL LITERARY CONTEST — ORIGINAL, UNPUBLISHED WORKS OF FICTION NO MORE THAN 3,000 WORDS. PRIZE MONEY FOR TOP THREE. CONTEST RULES POSTED IN THE 2nd FLOOR LIBRARY.
ART COMPETITION — ORIGINAL WORK OF EXHIBITOR COMPLETED IN PAST TWO YEARS. ALL MEDIA ACCEPTABLE BUT LIMITED IN SIZE TO A SQUARE METER IN SURFACE AREA. DEADLINE: MARCH 8, 7 p.m. to WARDEN'S OFFICE. EXHIBITION RUNS: MARCH 13 - MARCH 28.

Drinking contests stopped following student's death

SUDBURY (CUP) The Laurentian University student council has withdrawn all support for drinking contests on campus in the wake of a death of a 20-year-old student in a car accident Oct. 30.

Greg McEvoy, a second year Laurentian sports administration student, was killed when the car in which he was a passenger spun out of control and hit a telephone pole. He and a friend were returning to campus after an afternoon-long drinking spree downtown. The driver, Dale Fletcher, suffered minor injuries and will be charged, police say.

Dan Fife, student council vice-president, arrived at the scene of the accident only minutes after the car crashed. He was visibly shaken.

"I've spent a lot of time thinking about it," he said later. "Greg was one of us. He studied with us, made plans with us ... and now he's dead."

Along with council president Barry Schmidl, Fife encouraged Council to withdraw its support from events where overdrinking is encouraged, such as chug-a-lugs and "thirty plus" clubs.

"If people want to drink their faces off, as long as they don't drive or get into violence, (council) can't stop them, but in terms of sponsoring events, they don't need to be encouraged," Schmidl said.

Schmidl also called for a shuttle bus service to downtown bars but residence rep Tony Orecchio did not agree with the idea nor council's new attitude towards campus drinking.

"If overdrinking is discouraged on campus, it might drive people to drink elsewhere," Orecchio said.

"Greg would be alive today if he had drank on campus instead of going to (a Sudbury bar)."

Jerry Cooper of the Addiction Research Foundation said the danger of greater numbers of students drinking and driving was a "very real scenario in the long run" if alcohol consumption was restricted on campus.

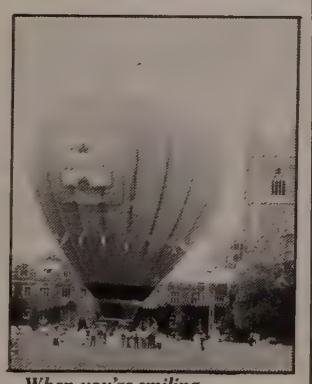
"However, I don't think

Continued on P.9

Carleton cans all beer promotions

OTTAWA (CUP) — Carleton University is trying to counter student alcohol abuse by refusing to let beer companies sell or promote their products on campus.

The new regulations, brought down Nov. 5 by the university's housing and food services director, mean student associations must seek other sponsors for their campus events. Beer companies, however, are still allowed to advertise in campus media.



When you're smiling...

Director Martin Doyle says he wrote the memo outlining the new recommendations because the alcohol problem in Canadian universities is becoming acute. He pointed to the recent incidents at Queen's University in Kingston where drunken crowds staged huge street parties and at the Univer-

Continued On P.5

HartHouse food services

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"Il y'a une célébration de la sainte eucharistic en français selon les rites de l'Eglise Episcopale (Anglican Church of Canada) le lundi à 1215h. à la Church of the Redeemer, au coin de Bloor et Avenue. Bienvenue à tous.

December 16, 4pm. Festival of Light, lessons and carols
December 24, 11pm. Choral Eucharist
December 25, 10:30 am. Choral Eucharist.

Hart House
The Chapel Committee
presents....



Advent Carol Service

Tuesday, December 4 8:00 p.m.
The Great Hall, Hart House

A warm invitation is extended to the University community to celebrate the Christmas season.

Admission to this ecumenical service of lessons and carols is free.

1984 Advent Service musicis provided by the distinguished Elmer Iseler Singers.

HartHouse recreational athletics

CREATIVE MOVEMENT WORKSHOP

EXPLORE DYNAMICS, SHAPES, AND COLOURS IN EXPRESSIVE MOVEMENT
ON
SATURDAY, DECEMBER 1st, 1984
FROM 10:00 A.M. - 12 NOON
AT HART HOUSE — EXERCISE ROOM

INSTRUCTED BY CHOREOGRAPHER AND DANCER
JULIA TASSONYI

Please register in Room 101, Hart House
10 a.m. - 5 p.m. Monday to Friday.
Admission free (limited registration)

VARSITY

U of T's Official Student Voice Since 1880

Circulation 25,000
Twice weekly

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"John, I'll bet you anything that some people will actually take this thing seriously"

—the big boffo boss Editor, gazing at the wacky mayhem on page 4

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics.. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

Subscriptions to *The Varsity* cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to *The Varsity* 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Revolt! Revolt!

The imperialist lackeys of Simcoe Hall, the pandering bureaucrats of the Faculty of Arts and Science, are renewing their commitment to whitewash the revolutionary manifestation of our alienation that *is* Sidney Smith Hall.

Comrades! Your consciousness is under attack from the running dogs who seek to betray our one symbol, built with no other intention than to demonstrate to the world the inherent corruption and inevitable decay of the capitalist system. If we have learned one lesson in the many years of struggle, it is that we must heed the material conditions of our labour! The very walls of Sid Smith have for so many years trapped our spirits, though the cold searing lights have failed to blind us to the inevitable revolution. The architectural fascists seek to diffuse the dialectic but we shall *not* be diverted! It is the copious filth which has, against the reactionary wishes of the Administration, kept us in mind of our true oppressed nature. The dustballs, the crumbs, the scattered leavings of a bourgeois student press, have been our inspiration and our rallying cry. Shall we accept the stifling of this great cry of anger? No! We shall not!

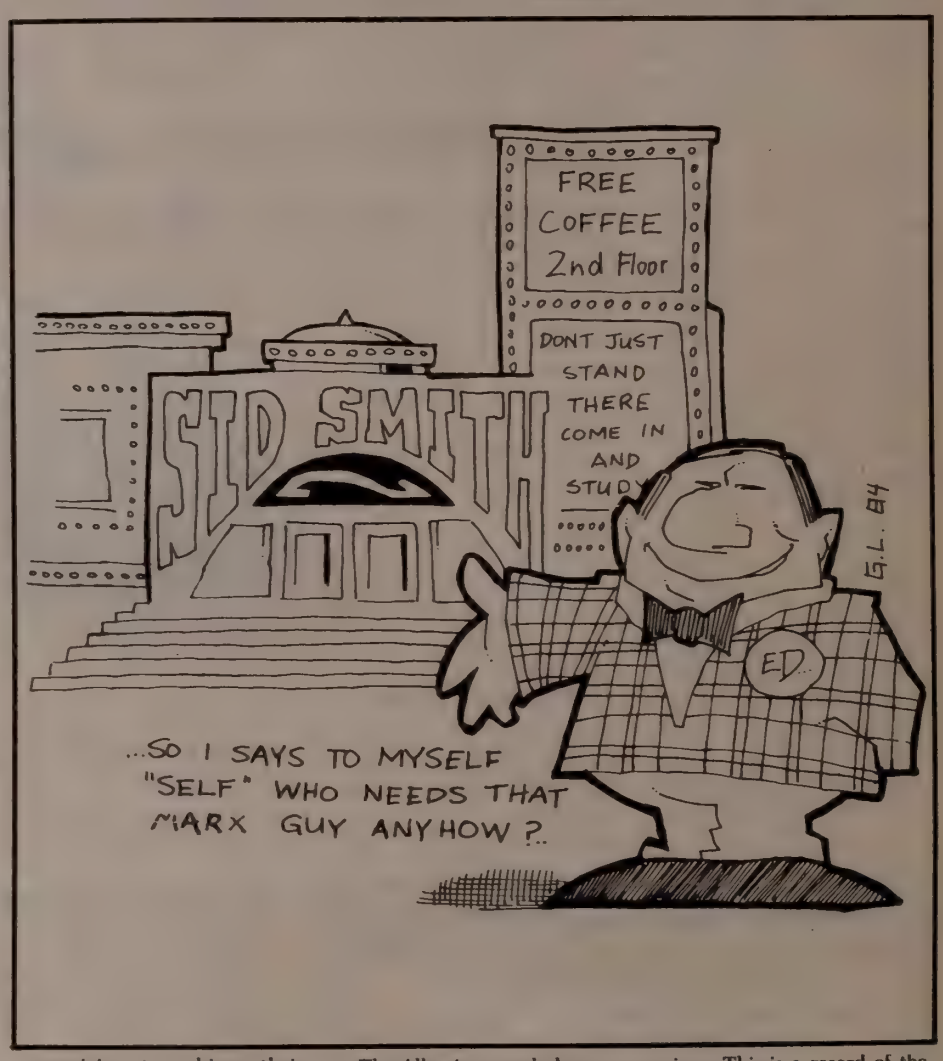
Arts and Science Executive Officer Elizabeth Wilson is but a willing pawn in the imperialist counter-revolution. She and her lackeys call themselves the "Friends of Sid Smith," but reveal themselves as nothing more than enemies of the people!

How soon will it be before our other great symbols shatter beneath this "renovating" (read:"war-mongering") hammer? How long before the St. Mike's cafeteria, the Robarts smoking rooms, the Drill Hall and the U.C. Refectory become the primped and tarted peons to capitalism Karl Marx decried as "the opiate of the masses"? *How long, comrades?*

The time for action is now! We urge our sisters and brothers to unite in solidarity for this, the last and greatest battle of the revolution!

Assemble deck chairs of every stripe and march on the Sid Smith Patio for the Great Revolutionary Prostration! We must be caught lying down, or not at all!

Students of the world unite! You have nothing to lose but your "Friends"!



LETTERS

The Varsity has an open letters policy. All letters to the Editor must be typed (double spaced), signed, and must contain no sexist, racist or libellous material.

CCCJ Corrects

We would like to correct two points in your recent article concerning the JSU's smear campaign against, among others, the *Committee of Concerned Canadian Jews* (CCCJ).

First, the CCCJ is neither, as you write, "antizionist", nor is it "anti-Israel". We have never taken a position on whether our group is anti-, non-, or pro-Zionist, and it is, in fact, utterly irrelevant here. What is of relevance, however, is that the CCCJ has expressed its support for the Israeli Committee against the War in Lebanon and for Peace Now. Our policy position clearly states that we support Israel's right to exist. Members of the JSU have far more to fear from Meir Kahane (a racist and fascist member of the Israeli Knesset) than from us who are working for a just peace and who recognise the legitimate national aspirations of the Palestinian people, alongside Israel.

More importantly, the JSU's libelous accusations, calling us, fellow Jews, (and other groups critical of Sharon-Kahane type policies) "anti-Jewish", that is, racist, is not a "dead issue" at all, as Rabbi Silverman of the JSU contends: so far, the JSU has made no attempt whatsoever to retract its charges and to apologise.

We have therefore called upon the University administration to take appropriate action to ensure (a) that the JSU officially rescind its appeal, retract its libelous accusations and apologise for the injury done to our reputation; and (b) that the University take other appropriate action it deems appropriate in order to prevent the JSU or any other organisation from smearing or intimidating individuals or groups with divergent opinions.

Prof. Y.M. Bodemann, Sociology
Prof. R.B. Lee, Anthropology
Ester Reiter (Grad. Student)

Albania, Albania

In taking pen in hand again on the subject of Albania, my intention is not to reply to the pontifical ravings of Mr. Snajder of St. Mike's with his stale litany of slogans against Albania, its socialist social system, and its leader, nor against Mr. Snajder's implied rosary of Hosannas for Canadian, and in general, western monopoly capitalism and its alleged democracy (and implicitly, Soviet social imperialism for having "seen the light", betrayed the revolution and reverted to capitalism, wage-slavery, inflation, unemployment, armed aggression abroad — like the USA — to control spheres of the world and exercise hegemony there).

No, I take issue with you and your editorial policy of presenting the world and its issues to your readers as though your U of T constituency were composed of mindless nincompoops, as though the tattered ideology and rhetoric of our rulers were somehow the truth and nothing but the truth.

You assign articles and accept letters which frequently, as with the recent issue of Albania, are based on no grasp of history, no serious investigation and consideration. The result is the cluttering of minds with trivia and the wholescale celebration of the status quo.

Today when the world is poised for an inter-imperialist war, when millions are homeless and unemployed, when debt crises are bringing many countries to the verge of total bankruptcy, when there is material and spiritual devastation of the youth of many countries who see nothing to live and fight for, when racism and communal violence are preached and applauded in the press, when our great "international" democracy provides us with such great choices as Turner and Mulroney, Dallas and Dynasty, Coke and Pepsi, McDonalds and Burger King, and resurrects slogans of the better dead than red type, and makes the theory of evolution optional in the school system — and when in many countries the peoples are fighting and organizing to achieve their national and class emancipation from this imperialist so-called democracy — when this is all in process — is it indeed too taxing for your readers (in your eyes) to have the opportunity to consider seriously that there is one country, however small, that is showing the world an alternative, that is showing that socialism can and does work when the proletariat seizes power and runs things for itself according to the principles of scientific socialism, that real democracy also pertains when the workers, peasants and people's intellectuals work together to ensure that the military, financial and cultural tendencies of imperialism are not allowed to usurp the revolution and the people's freedom?

Your de facto motto seems to be taken from the old song "walk right in, sit right down, baby let your mind roll on." U of T students and staff deserve better fare.

Richard Daly
Canadian-Albania
Friendship Association

Blandania, Blandania

I, too, write in response to the editorial article on the Albanian exhibit in the Robarts Library, but I am prompted most of all by the letters in last Thursday's *The Varsity*. None of the letter-writers, the original article nor the exhibit address the issue of religion or the lack thereof in Albania.

The Albanian people have a rich religious heritage, it is a part of their culture and their history. Mother Teresa of Calcutta is an Albanian. But none of this is now apparent for the People's Socialist Republic of Albania is now the world's first atheistic state, a claim made in 1967. One must ask how this marvel occurred. The answer is simple, the Party decided to destroy religion and did so by imprisoning or executing 6 bishops, 60 diocesan priests, 30 Franciscans, 13 Jesuits, 8 sisters and 10 seminarians. In 1971 there were only 14 Catholic priests left alive, 12 in prison and 2 in hiding, and one of these was shot for baptizing an infant in prison. This is a record of the sufferings of just the Roman Catholic Church. The Orthodox Churches and Protestant Churches have suffered as well, to say nothing of those who practise Islam.

In 1967, the Albanian literary journal *Nendori* stated that 2,169 mosques, churches and convents were secularized. In many places these parts of Albanian culture were simply destroyed (The Great Mosque at Shkoder was razed in 1968.) In 1967 the Albanian people lost one of the most basic of human freedoms, the freedom of thought, the freedom of worship. Many people around

Continued on P.5

YOU ARE ENCOUAGED TO ATTEND THE

ANNUAL
GENERAL MEETING

OF VARSITY PUBLICATIONS INC.

4:00 PM TODAY—Croft Chapter House, U.C.

We don't wanna do it—honest—but it looks like we hafta. Yes, applications will close ***real soon*** for the positions of **subscriptions editor** and **production assistant**!! Don't delay—apply today!!

Alrighte, here goes nuthin. First of all, JBK an I would like to apologize to Karl *(we meaneth not to defame / The sanctity of thy name)*. Thankyou to all—especially Colin, John, Geoff (who made it back -barely-alive), Marni , Richard, Marg and Leuco on late-nite photos. Karen, you didn't hafta be here, but you stuck it out anyways. Thanks.*EVERYONE COME OUT FOR THE A.G.M. OR YOU WILL DIE*

Continued From P.4

the world long for and pray for the day when the Albanian people may once again be truly free.

Jim Beates
Knox College

Quirk Clarification

Well, I think it's time for a clarification. It is true that three members of the SAC executive are card carrying members of the N.D.P., but three out of thirteen does not a "leftist leaning" make. That is all that I have to say.

Yours Sincerely,
Linda Quirk
VP Operations, SAC

Wilson's Title

I note in your November 8th issue an error in the recording of the title of my position as a student governor. In the divestment article I am given the distinguished title of "part-time undergraduate rep." Please be assured that I am both a full-time undergraduate student and that I represent to the best of my ability the 17,000 full-time undergraduate students of "Constituency I" on the Governing Council.

On a more positive note, please do not hesitate to contact me if you feel that I can be of assistance to you or your staff in any matters concerning undergraduate study at this university. I would also like to extend this invitation to all undergraduates and would be very pleased to assist them or to just hear their views on relevant matters that may come before the Council. I can usually be contacted in my residence room at St. Mike's during the evenings at 927-7639 or one can leave a message with the Governing Council Secretariat at 978-8849 and I will be sure to reply.

Sincerely,
Jim G. Wilson
Full-Time Student Governor

Continued on P.6

Beer promo

Continued From P.3

sity of Western Ontario in London where police hurled tear gas canisters to break up crowds of partying students.

Doyle says the problem at Carleton in particular is intensifying and added more students are vandalizing the residences.

But Doyle blamed the problem on three major beer companies — Labatt's, Molson's and Carling O'Keefe — which are responsible for most beer advertising and promotion through campus events.

"The persistent efforts of the beer companies were perhaps too attractive," he says.

John Liepa, assistant manager of the student council liquor operations, says one of the student pubs will have to lay off seven workers as a result of the move.

But Carleton's beer representatives plan to take the new regulations in stride. Labatt's rep Dave Norcott says the company is "going to abide by their wishes....if the administration deems it as a problem, we won't undermine it."

Molson rep Steve Herman agreed, saying the company would also follow the new regulations.

Resident association president Dianne Larocque says the move is a "healthy change" but means residence associations will have to work harder at funding their events and will no longer receive freebies — such as cut-rate beer, t-shirts and hats — from the companies.

Divestment

Continued From P.1

South Africa, and gain support for divestment. Two years ago, a separate group made up of professors and graduate students brought forward a similar motion, although it did not circulate a petition.

"It is remarkable how little public knowledge there is about an issue like South Africa" and that is perhaps the "most difficult aspect," said Balkissoon.

Nevertheless, most people showed "a genuine interest in learning about the issue" before signing UTDC's petition, and the group has a "substantial base of support" for the motion within the University community, Balkissoon said.

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Composers' Brass Group



KNOX COLLEGE CHAPEL
59 St. George Street
Sunday, December 2, 1984
3:00 P.M.

FAMINE IN ETHIOPIA
Your help is urgently needed.



Drought and famine have affected the lives of millions in Ethiopia and northern Africa. SAC, working with the Red Cross, is placing donation boxes across campus so that U of T students can contribute to the aid and development program. With our help countless people may survive and work towards a better future.

Remember, U of T Ethiopia Day is Nov. 28

SAC External Commission

For information or if you wish to get involved call SAC 978-4911.

TIME & PLACE

SUN NOV. 26

9:00 - 5:00 P.M. AN EXHIBITION of recent projects by ZEIDLER ROBERTS PARTNERSHIP/ARCHITECTS. At the Galleries of the Faculty of Architecture and Landscape Architecture, 230 College St., until Dec. 19. Monday to Friday 9 - 5 p.m.

1:00 P.M. UNIVERSITY OF TORONTO DIVESTMENT COMMITTEE Weekly Meeting held in the South Sitting Room, Hart House. All welcome.

4:00 P.M. THE ANNUAL GENERAL MEETING of Varsity Publications Incorporated. In The Croft Chapter House, University College.

4:10 P.M. U.C. POETRY READINGS, this week David Klausner reads Chaucer. In the Walden Lounge, in the U.C. Union, 79 St. George St.

8:00 P.M. GALA HARP CONCERT in the Concert Hall of the Royal Conservatory of Music. Tickets available at Remenyi House of Music, 210 Bloor St. W., $10.00, Students/Seniors $8.00.

MON NOV. 27

4:00 P.M. "UPDATE ON CHILE", a lecture presented by Barbara Jackman and Waldo Gonzalez. In Sidney Smith Building, Rm. 1072.

4 - 6:00 P.M. SIMON BLACKBURN (Oxford) will present a lecture on "How Can We Tell Whether An Utterance Has Truth Conditions". In the Combination Room, Trinity College.

7:15 P.M. THE ST. MICHAEL'S SINGERS meet every Tuesday at the same time in Upper Brennan Hall. New members are always welcome. No auditions or music reading abilities are necessary.

TUES NOV. 28

5:00 - 7:00 VARSITY CHRISTIAN FELLOWSHIP Join us for our last World Awareness Community meeting of the first semester. At the International Student Centre.

6 P.M. THE HISTORY & PHILOSOPHY OF SCIENCE & Technology Student's Union presents Jonathan Miller's THE BODY IN QUESTION. This week's episode, "Breathless", will be screened in Room 004, Northrop Frye Hall, Victoria College.

7:20 P.M. THE LUTHERAN STUDENT MOVEMENT meets every Wednesday. The service is followed by a Bible study. Come out and meet our new Chaplain!

7:30 P.M. U OF T APPLE COMPUTER USERS' Group will have a general meeting in Wallberg Room 116. Topic is graphics. Everyone is welcome.

7:30 P.M. OUAA HOCKEY-BLUES vs. Waterloo at Varsity Arena. CJUT begins broadcasting at 7:30 p.m.

8:00 P.M. MOHAMED GHANI HIKMAT, sculptor from Iraq, will speak on THE RELATIONSHIP BETWEEN HIS WORK and ANCIENT MESOPOTAMIAN ART STYLES. In the Medical Sciences Building, Rm. 3154.

8:00 P.M. INNIS COLLEGE STUDENT SOCIETY presents "Resurgence: The Movement for Equality vs. the Ku Klux Klan". In the Innis Town Hall. Admission Free.

WED NOV. 29

3 P.M. THE HISTORY & PHILOSOPHY OF SCIENCE & Technology Students' Union presents Jonathan Miller's THE BODY IN QUESTION. This week's episode, "Breathless", will be screened in Room 004, Northrop Frye Hall, Victoria College.

5:00 P.M. SAC FREE FILM presents "THE SEARCHERS" at Erindale, South Building, Rm. 2072.

5:00 - 6:00 P.M. CHRISTIAN SCIENCE ORGANIZATION Testimony meeting. Meeting today's challenges with effective prayer. All are welcome. Larkin Building Rm. 205.

5:15 P.M. THE ROYAL CONSERVATORY TWILIGHT SERIES PRESENTS: Patrick Li, Piano, performing works by Bach, Beethoven, Chopin, Debussy. In The Royal Conservatory Concert Hall. Admission $2.00, Students/Seniors $1.00.

8:00 P.M. FILM: "DEUTSCHSTUNDE" nach dem gleichnamigen Roman von Siegfried Lenz. Introduction Prof. Joachim Bielert, University of Toronto. In Old Victoria College, Room 301.

8:00 P.M. WOMEN'S BASKETBALL EXHIBITION — Blues vs. U of Regina, Sports Gym.

8 - 10:00 P.M. THE ETHNIC POETRY READING SERIES continues at the International Student Centre, 33 St. George St.

THURS NOV. 30

12:15 and 1:15 P.M. MESSIANIC BIBLE UNION presents film: "The Birth of the Messiah". Sigmund Samuel Library, Room 153. Admission Free.

4:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents: "What is Education?" All are welcome to attend and participate in a discussion on this topic. South Sitting Room, Hart House.

5:00 P.M. OWIAA HOCKEY — Queen's vs. Toronto at Varsity Arena.

7:00 P.M. SAC FREE FILMS — "The Searchers" at Scarborough, S319.

7:30 P.M. OUAA HOCKEY Blues vs. Western at Varsity Arena — CJUT coverage at 7:30.

7:30 P.M. THE MUSLIM STUDENTS' ASSOCIATION will hold an informal discussion entitled "Purpose and Significance of Worship". Everyone is welcome to attend and participate. International Students Centre, 33 St. George St.

8:00 P.M. DRAMA: "Das Konzert" by Hermann Bahr. Presented by the Deutsches Theater Toronto. Playing Nov. 30, Dec. 1, 2 at the George Ignatieff Theatre, Trinity College. Tickets $4 & $5.00 — call 366-9694.

8:30 P.M. ROSCOE'S PUB. Never better, always the cheapest. The place to be on Friday nights. Wetmore Hall, New College.

9:00 P.M. ST. MICHAEL'S PUB in the Coop. Come with a St. Mike's buddy and bring ID.

FRI DEC. 1

7:00 P.M. SAC FREE FILM — "The Searchers" in the Med. Sci. Auditorium.

7:30 P.M. EXHIBITION HOCKEY — U of T Blues vs. Harvard (USA) at Varsity Arena. CJUT provides the play-by-play coverage at 7:30 p.m.

SAT DEC. 2

3:00 P.M. A TRADITIONAL CHRISTMAS CONCERT by the Courtsingers at the Royal Conservatory of Music Concert Hall. For ticket information call 698-6935.

3:00 P.M. "ARCTIC WILDLIFE" presented by Stewart D. MacDonald. The lecture will describe how living organisms cope with such extremes and evolve strategies for survival and reproduction. In the Medical Sciences Auditorium.

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents "Some Answered Questions", a talk on Baha'i contributions to questions on the human condition. All cordially invited. Reading Room, International Students Centre, 33 St. George St.

Continued From P.5

So Where's The Spirit?

In the Nov. 19th edition of *The Varsity*, an editorial was written in regards to George Connell's installation ceremony as the fifth President of U of T. The editorial mentions the lack of student attendance, especially since classes were cancelled for that Friday afternoon occasion. Also, the editorial spoke of the large number of middle-aged people who had attended the "gowning-in" ceremony, and now they were supposedly the "in" crowd of that Friday evening and not the students of the 80's. The editorial continues on in regards to the spirit of these middle-aged people at U of T in the 50's, and how "it's doubtful that it's worthwhile to judge the U of T of today against standards of the past."

I have been at this university for two years, or shall I say, I have lived within and studied within the institution called the "University of Toronto". This university's identity is identical to the identity of a Canadian. It is lost within a mosaic. Once you are admitted into this university, you are automatically channeled to a college. College life is demanding and more harmonized to your everyday agenda at school. Everyone who enjoys their college life (non-resident or resident), defends and supports their college. The true identity of being a university student is only expressed generally, not sincerely.

If the case is as such, then how can the united body of the university generate any spirit? Sure you have student administrations that try to generate student involvement with university functions; but, if a college and a university function occur simultaneously on the same date, it is most probable that students will be attracted to the college event. It seems that individual sections of the university generate their own spirit, thus making it very difficult for everyone to cheer together for one thing.

Sporting, social, and administrative events, at present, are good examples of this lack of university spirit. There are low attendance at games, for example, the Homecoming Game, which was played at the Varsity Stadium. The number of McMaster students out-numbered and out-cheered our own. Another example, SAC's on-going attempt to start a U of T pub at Sid. Smith. The only popularity it receives are the articles in *The Varsity* in regards to its financial losses.

And finally, the "gowning-in" of George Connell, the fifth President of U of T, is a most recent example.

Obviously, the size of this university and its administrative needs, require the college fragmentation; however, universities like Western, Queen's, York, and McMaster do as well, but they seem to to generate more spirit and support at their university events. SO WHERE'S THE SPIRIT? At present, there is a campaign, sponsored by McDonalds and Coca Cola Companies, to increase the attendance at U of T sporting events. The scheme of the campaign is to give complimentary tickets to U of T games to those consumers who purchase their products, but WHERE'S THE SPIRIT?

Is it conservative syndrome or academic numbness that makes this university so lifeless? Should we give credits for student spirit? And I wonder how many students know or even have heard the rendition of "The Blue and White" — by the way, blue and white are the colours of the University of Toronto.

Let's go U of T.

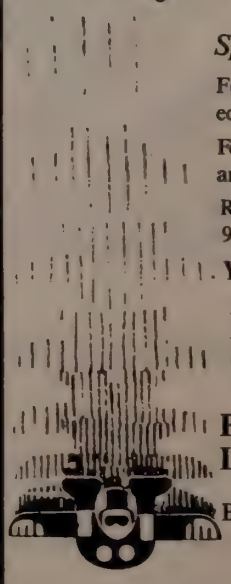
Andrew Vaucrosson
8T7

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DRAMA CENTRE
1984-1985 Season
THE REAL INSPECTOR HOUND
WRITTEN BY Tom Stoppard
directed by David McLaughlin
THE ERPINGHAM CAMP
written by Joe Orton
directed by Richard Hanson
Tuesday December 11 to Saturday December 15
at 8:00 p.m.
Sunday December 16 at 2:00 p.m.
Tickets $3.00 Students/Seniors $2.00
Box Office 978-8668
Monday to Friday 11:00 a.m. to 5:00 p.m.
(in Hart House Theatre)

jewish students' union
604 spadina ave (416) 923 9861
shabbat dinner
סעודת שבת
Friday November 30
Join us for the "No Speaker" Shabbat Dinner, an evening to just come and eat, shmooze, sing and celebrate a traditional shabbat evening.
Services 4:27pm
Dinner: 6:00pm
COST: $5 for JSU cardholders
$6 for non-cardholders
RESERVATIONS: MUST BE MADE by Tuesday noon preceding. Call the JSU office for your reservation. Payment must be received by 3pm at the latest on Friday November 30.

HartHouse music
Orchestra
HART HOUSE
Orchestra
Fall Concert
PROGRAMME:
MOZART
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TCHAIKOVSKY
Thursday, November 29, 1984
8:00 p.m.
The Great Hall
ADMISSION IS FREE

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SAC

12 Hart House Circle, U of T. Call 978-4911.

HALF PRICE METROPASS

SAC is working on a presentation before the TTC budget committee to get the price of a Metropass reduced from $36.50 to $18.25 for students and other disadvantaged groups. Show you care. Attend the deputation at Yonge and Davisville on Nov. 27 at 9:30 a.m. and help get the policy passed.

SAC External Commission For information, or if you wish to get involved, call SAC at 978-4911.

Daytona Beach
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for as little as $249

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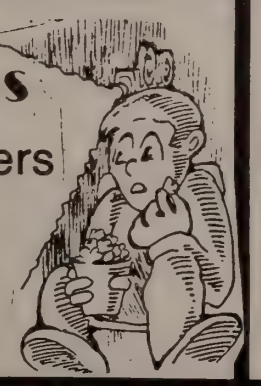
Thursday:
Video Dance Party
Saturday:
Pharmacy Pub



FREE FILMS

The Searchers

Admission free with Student Card



SAC Speaker Series presents
Chancellor George Ignatieff
on
World Peace:
The Canadian Perspective

December 5, 1984
Time and location to be announced



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CHARTERED ACCOUNTANTS

To the Members of the
Students' Administrative Council of the
University of Toronto

We have examined the balance sheet of the STUDENTS' ADMINISTRATIVE COUNCIL OF THE UNIVERSITY OF TORONTO (a Canada corporation) as of April 30, 1984, and the related statements of loss and accumulated equity and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the Students' Administrative Council of the University of Toronto as of April 30, 1984, and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Arthur Andersen & Co.

September 20, 1984.

STUDENTS' ADMINISTRATIVE COUNCIL OF THE UNIVERSITY OF TORONTO

STATEMENT OF CHANGES IN FINANCIAL POSITION

FOR THE YEAR ENDED APRIL 30, 1984
(with comparative figures for the preceding year - Note 5)

	1984	1983
SOURCES OF CASH:		
Decrease in accounts receivable	$ 22,690	$ 14,575
Increase (decrease) in unearned revenue	31,999	(131)
Increase in accounts payable and accrued charges	21,254	14,137
Sale of fixed assets	-	4,090
Proceeds on sale of other assets	902	-
Decrease in loans receivable	-	1,200
Total sources of cash	$ 76,845	$ 33,871
USES OF CASH:		
For operations-		
Loss for the year	$ 37,117	$ 53,782
Add (deduct) non-cash items-		
Depreciation	(21,763)	(21,394)
Gain on disposal of fixed assets	-	1,501
Loss on disposal of other assets	(1,098)	-
Cash used for operations	$ 14,256	$ 33,889
Decrease (increase) in amounts due to RBI Productions	33,826	(14,412)
Increase in 389079 Ontario Limited receivable	5,097	9,053
Purchase of fixed assets	76,547	65,031
Increase (decrease) in prepaid expenses	5,815	(2,282)
Increase (decrease) in inventory	2,741	(2,696)
Total uses of cash	$138,282	$ 88,583
Decrease in cash and short-term deposits	$ 61,437	$ 54,712
CASH AND SHORT-TERM DEPOSITS, beginning of year	119,556	174,268
CASH AND SHORT-TERM DEPOSITS, end of year	$ 58,119	$119,556

The accompanying notes and schedules to financial statements are an integral part of this statement.

STUDENTS' ADMINISTRATIVE COUNCIL OF THE UNIVERSITY OF TORONTO

STATEMENT OF LOSS AND ACCUMULATED EQUITY

FOR THE YEAR ENDED APRIL 30, 1984
(with comparative figures for the preceding year - Note 5)

	1984	1983
REVENUES:		
Student membership fees (Note 2)	$304,960	$301,073
Convocation gowns and caps (net)	12,399	24,912
Interest	2,958	13,223
Miscellaneous	5,736	4,338
Total revenue	$326,053	$343,546
EXPENSES:		
Administrative and executive (Schedule 1)	$203,611	$181,119
Committees (Schedule 2)	39,643	46,695
Commissions (net) (Schedule 3)-		
Services	57,867	106,616
The S.A.C. pub (Note 4)	11,673	-
Copy centre	10,659	17,846
RBI Productions (Note 3)	10,457	(33,940)
University of Toronto riding school	9,145	16,778
University government	8,780	12,022
Publications	7,061	32,769
Student work force	4,037	2,372
External	3,333	8,729
Women's	932	7,406
Education	738	4,223
Communications	443	1,434
Used bookstore	-	294
University of Toronto Radio	(5,209)	(7,235)
Total expenses	$363,170	$397,328
Net loss for the year	$ 37,117	$ 53,782
ACCUMULATED EQUITY, beginning of year	191,976	245,758
ACCUMULATED EQUITY, end of year	$154,859	$191,976

The accompanying notes and schedules to financial statements are an integral part of this statement.

STUDENTS' ADMINISTRATIVE COUNCIL OF THE UNIVERSITY OF TORONTO

BALANCE SHEET--APRIL 30, 1984
(with comparative figures for the preceding year - Note 5)

ASSETS

	1984	1983
CURRENT ASSETS:		
Cash and short-term deposits	$ 58,119	$119,556
Accounts receivable (net of allowance for doubtful accounts of nil in 1984; $3,505 in 1983)	23,392	46,082
Due from 389079 Ontario Limited (Note 3)	14,150	9,053
Inventory	5,290	2,549
Deposits and prepaid expenses	8,525	2,710
	$109,476	$179,950
FIXED ASSETS, at cost	$246,266	$169,719
Less- Accumulated depreciation	113,752	91,989
	$132,514	$ 77,730
OTHER ASSETS	$ 7,000	$ 9,000
	$248,990	$266,680

LIABILITIES AND ACCUMULATED EQUITY

CURRENT LIABILITIES:		
Accounts payable and accrued charges	$ 68,515	$ 47,261
Unearned revenue	33,028	1,029
Due (from) to RBI Productions (Note 3)	(7,412)	26,414
	$ 94,131	$ 74,704
ACCUMULATED EQUITY	$154,859	$191,976
	$248,990	$266,680

Approved on behalf of the Board:

..... Director

..... Director

The accompanying notes to financial statements are an integral part of this balance sheet

SAC ANNUAL GENERAL MEETING

Proxies to be received before noon, December 5, 1984.

PROXY FORM

I, ..., a full time
(NAME, STUDENT NUMBER) Please Print
undergraduate student, delegate my proxy to; .....
PLEASE PRINT NAME
....., a full time undergraduate, for the
AND STUDENT NUMBER
purposes of the Annual General Meeting of the Student Administrative Council.

December 5, 1984 .....
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Nothing like it has ever hit Canada before.

A big new bottle with almost 50% more than your regular bottle; 500ml of great-tasting, ice-cold Blue, *all* for you!

It's a perfect size bottle for the good times, with a handy twist-off cap, too. Really big news when you're getting together with friends.

Another great new headline maker from Labatt's Blue – new Big Blue. Available in cases of 10 or 20; ask for it wherever you normally enjoy your beer.

BLUE IS NOW AVAILABLE IN A BIG 500 ML BOTTLE

BIG BLUE

Sidney Smith

Continued From P.1

project will come from three sources. The first is from a bequest made in the will of a former staff member of an undisclosed amount. A second source will be the money produced by special events such as the Imaginus print sales held annually in the Sidney Smith lobby. The third source will be private donations to the University tagged for use by the Faculty.

In the long-run, the committee hopes to tackle bigger problems, such as looking into the air quality throughout the building. For now, however, Dean Armstrong welcomes any comments or suggestions from students. Hopefully, something will be done by September of 1985.

Alchohol

Continued From P. 3

they (student council and administration) should roll over and play dead," he said.

Campus bar manager Herb Convery said the Northern macho image of a "hard drinking, hard working and hard fighting frontier life" contributed to alcohol abuse at Laurentian.

Schmidl also asked the university student newspaper, Lambda, to refuse liquor ads, but Lambda staff member Karen Ryckman said this is not economically feasible at this time.

Friends of McEvoy and Fletcher, who refused to be identified, said the two were so drunk when they left the bar that it took them 15 minutes to find the car in the parking lot.

McEvoy is not the only person to die in an alcohol-related accident on campus. Shawn Reineke, an 18-year-old attending a rowdy party at a University of Saskatchewan residence, died after falling seven storeys down a garbage chute.

The death prompted a month-long restriction on campus liquor permits. Foul play is suspected in Reineke's death and police may still lay charges.

On Sept. 16, a first-year University of Guelph student, Wouter Van Stralen, was killed by an impaired driver being pursued by police.

And 17-year-old Jeff NeMarsh drowned after he fell off a ferry into Lake Ontario Sept. 5. He was taking part in a Ryerson Polytechnical Institute frosh picnic, and police say alcohol and drug consumption contributed to his death.

In Canada, an alcohol-related accident occurs on average every 17 minutes and results in 57 deaths each week.

Professor Caroline Andrew
Dept. of Political Science
University of Ottawa

POLITICS, POWER AND WOMEN: POLITICAL SCIENCE AND THE IMPACT OF FEMINISM

The first in a series on feminism and the academic disciplines sponsored by The Women's Studies Programme.

New College, Room 1017
November 29, 1984
4:00 p.m.

alumni *university of toronto alumni association*

JOHN H. MOSS SCHOLARSHIPS

The University of Toronto Alumni Association will award two Moss Scholarships each to the value of $6,500.00 in 1985.

ELIGIBILITY:

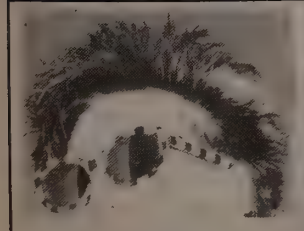
— Open to exceptional students who will be graduating in the Spring of 1985 in the third or fourth year of the Arts and Science Programme.

— The Moss Scholarship Committee will base awards on demonstrated academic ability, participation in university activities and character.

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— Application forms are available from college registrars and the University of Toronto Department of Alumni Affairs.



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344 Bloor St. W.	Student Services	South Building
4th Floor	Room S-302	Room 3094
(Bloor & Spadina)	284-3292	828-5451
978-2537		

SEX IS BEAUTIFUL. BUT IT SHOULDN'T INCLUDE UNPLEASANT SURPRISES.

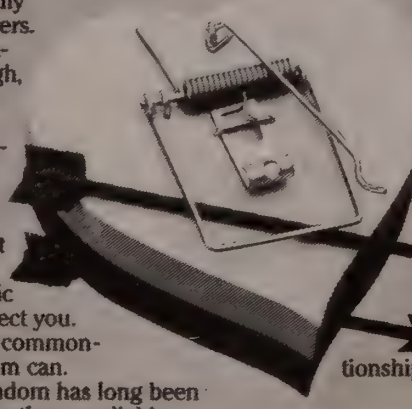
VD is a difficult subject to discuss.

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No magic pill can protect you.

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Gryphons capture first ever Vanier Cup

By JACK NAGLER

The Guelph Gryphons, led by Parri Ceci's timely catches and an overwhelming defensive effort, defeated the Mt. Allison Mounties 22-13 Saturday at Varsity Stadium to capture their first-ever Vanier Cup Championship.

Guelph, which reached the finals with upset victories over McMaster, Western, and Calgary, won by doing what they do best; a tough, aggressive defense kept the Mounties in check long enough for the offense to get on track and make the big plays — and what a set of big plays Guelph came up with.

First, the Gryphons opened the scoring with an 88-yard pass and run play from quarterback Randy Walters to Ceci. The all-star receiver, a late cut of the Calgary Stampeders last season, had only two catches all day, but they went for 127 yards and two touchdowns. His efforts resulted in his being named the most outstanding player of the game, edging out Mountie defensive back Scott Cameron, who played a sensational game for Mt. Allison.

After the Guelph touchdown, Mt. Allison dominated the rest of the first half. Cameron's first interception led to an 11-yard field goal by Terry Baker midway through the second quarter. Minutes later, Guelph punter Mark Hurst mishandled a snap and fumbled the ball to Cameron, who raced 34 yards untouched into the end zone.

Another excellent interception by Cameron gave the Mounties the ball at the Guelph 33, but Mt. Allison could not take advantage of the field position, settling for another field goal attempt. This time, however, the kick was blocked, giving Guelph a big boost, as they left the field at half-time trailing by a mere 10-7 margin.

Mt. Allison again held the advantage in field position throughout the third quarter, but could do no better than to muster a field goal, to give them a 13-7 lead. In the fourth quarter, Guelph finally got on track and there was to be no wasted opportunity.

Using a good mix of outside running and quick passes, the Gryphons put together a 72-yard drive which was capped by Ceci's second "big play" touchdown reception. On the play, the receiver made a seemingly impossible catch, reaching over the back of defender Peter Estabrooks to steal the ball away. The Mounties blocked the convert, leaving the game in a 13-13 deadlock.

Then, on the next drive, Mt. Allison gambled on a third down and inches situation at their own 35-yard line. The Guelph defense held, and Tim Quirke's 23-yard field goal on the ensuing drive gave the Gryphons a 16-13 lead. The next time Guelph got possession, they ran the Mounties into the ground, to set up the last play of the game in which running back John Godry scored on a 1-yard plunge. As much of the crowd of 19,482 piled onto the field, Ceci and the rest of his teammates hoisted the Vanier Cup above their shoulders to the chants of "Gryphs! Gryphs!"

A jubilant Gryphons head coach John Musselman was understandably pleased with his squad. "I'm so proud of them ... the tougher the pressure, the better they get."

Mountie head coach Steve Bruno was disappointed in the result, but not by the play of his team. "We got outplayed in the fourth quarter, but we can hold our heads up high," he commented. "It's a real tribute ... that we got to this level."

Certainly, both of these teams proved something to their critics on Saturday. Despite the absence of traditional football powers, the game was played at a very high calibre, something U of T supporters should remember the next time they call for a "Big 4" conference. The Gryphons' coach, when queried about such a conference, replied, "If they're really lucky, we'll let them play with us."

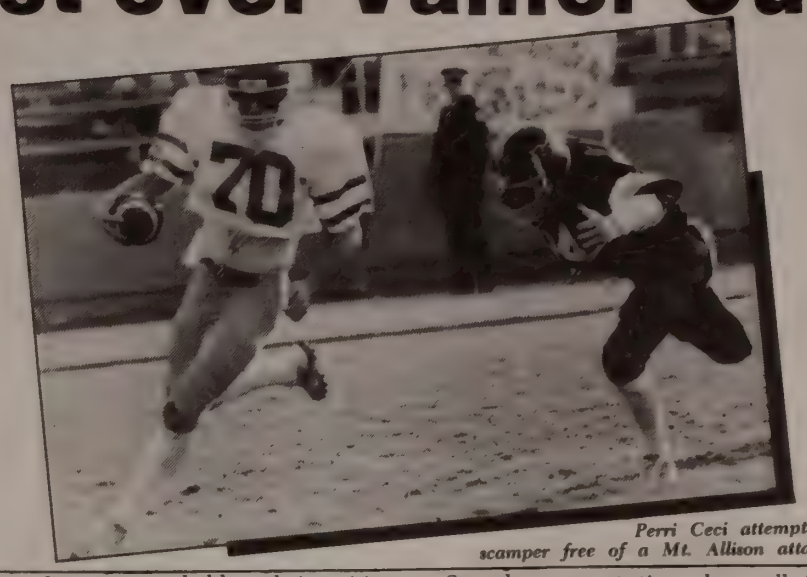


photo by Lecko Hryhorjiw

Perri Ceci attempts to scamper free of a Mt. Allison attacker.

Blues cagers roll over Western

By ANTHONY GRECO

Looking like a powerful, unstoppable scoring machine, the Men's Basketball Blues rolled to a 98-76 blowout of the Western Mustangs Saturday night.

It appeared as if the game would be decided in the final minutes as neither team allowed the other better than a 3 point lead. But it was a 12-2 spurt by the Blues midway through the second half that broke the game wide open and set up the eventual runaway victory.

No stranger to high scoring, guard Fred Murrell played a strong game in leading the Blues with 32 points. Forward Jonathan Roy netted 16 while Ranald Davidson and guard Sam Hill chipped in with 13 points each.

Leading the way for Western was forward Greg Moore with 15, and Mario Tarantino with 13 points.

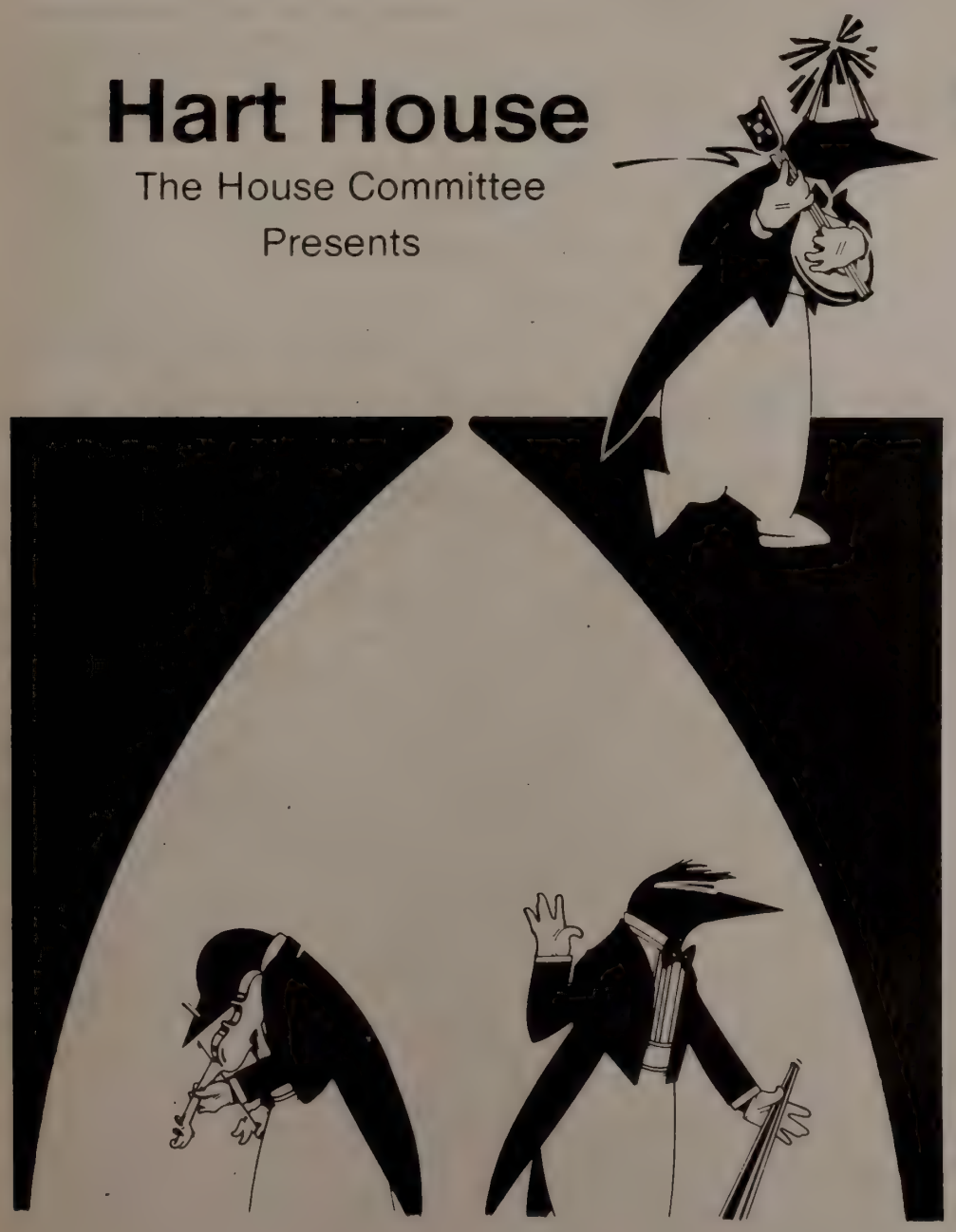
The Blues set the pace early in the first half. Aggressive play in the Western zone, particularly under the boards, produced an early 9-1 lead for the Blues. During this time, they took advantage of numerous errant passes by the Mustangs.

The dominant factor in the game was the outstanding play of the Blues in the rebounding department. 6'8 rookie forward Mike Forestell and Davidson continually pulled down big offensive and defensive rebounds that resulted in fast breaks and tailor-made baskets. But at the half, the Blues only held a slim 40-39 lead.

The lead changed hands many times early in the second half, with both teams playing a tight, basket-for-basket game. But the Blues broke the game open midway through the last half. Strong, sparkling defense sent the Blues on a 12-2 spurt. Wheeling end to end, they built up an insurmountable 13 point lead, which subsequently grew to the convincing 22 point triumph.

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SPORTS

BLUES NOTES

Basketball captures Brock tourney

The women's basketball Blues made good on a trip to the Brock Basketball tourney over the week-end by winning the championship on a couple of impressive wins. On Friday night, the Blues handily defeated Lakehead 76-52 on a strong 19 point performance by Blues swing Pat Melville. Sue Marzolini chipped in with 12 points to send the Blues to the championship game against host Brock. According to Coach Michelle Belanger, Brock gave the Blues trouble as the Badgers forced the Blues to go end to end. But Melville came up with another strong game as she slammed home 31 points to lead Toronto to the 85-72 finish. Blues captain Angela Orton netted 20 points while Mary Anne Cole tucked in 10. Melville was named tourney MVP and Orton earned a berth on the all star team. This Thursday night, the Blues play host to Regina. Belanger looks for Regina to be "enthusiastic" but "young". The Blues are using the game as preparation for the York cager tourney next week-end where they will come up against a tough Manitoba in game one at 6 p.m. on Friday night.

Gymnastics post 3rd at York

The U of T men's gymnastics team scored 157.1 points to clinch third place behind York and the York graduates in the York Yeoman meet over the week-end. York edged out the Blues with 164.5 points in the team standings. In individual totals, U of T's Dan Fedder pulled in 53.95 pints out of a possible 60 for 3rd place behind York's Brad Peters who had 56.05. Blues Doron Kernemana notched a 5th place finish with 52.3. Fedder had a strong showing on the high bar routine while Kerneman boosted his point total with an impressive 9.5 vault. Coach Nigel Rothwell is pleased with the team's finish considering the meet was the team's first of the season. Next week-end the team will take on Courtland State College in a duel meet and then face high calibre competition the following week-end at the University of Michigan Wolverine Classic.

Intramural Round-Up

Meds Huskies, led by point guard Rex "Fast-Break" Verschuren, put together 49 points in the second half to overcome a 36-33 half time deficit to defeat Erindale 82-59 in Div. I Basketball. The Huskies came out strong, controlling both offensive and defensive boards and creating numerous fast-break situations. Late in the first half, some crafty ball handling by Erindale's Mitch Zuk and flawless outside shooting by Mike Drusy brought Erindale to within striking distance of Meds'. Erindale's dominance of the offensive boards late in the half allowed them to retire with a three point lead despite a basket by Huskies Jeff Gasset at the buzzer. But it was all Meds in the second half as Verschuren pumped in 18 points to add to his 27. Sleeper Jonathan Angel ducked behind Erindale defenders to add 16 points with cornerman Jeff Gasset marking double figures with 13.

SMC win flag football title

SMC finally won a battle with a Rehab team in women's intramurals by taking the first flag football championship 12-7. In the first half, it seemed the game might end in a scoreless tie as the first final had ended. Once more, though, Rehab popped the big play as, in the second half, Sue Cuddie ran back a punt 75 yds. for a touchdown which was converted by Allison Blyth. The pace of the game picked up as SMC woke up and scored two touchdowns by Shelly Martel and Kelly Swales on long, determined drives. Despite their spirited opposition, SMC's superior force finally crushed the Rehab effort.

Scarborough meets SMC in Mulock

The battle for the Div. I Mulock Cup will be decided this Tuesday, Nov. 27, 12 noon at Varsity Stadium as the SMC Double Blue take on the Scarborough Maroons. Both teams made the final via semi-final wins last week. No. 2 St. Mike's exploded for two touchdowns in the fourth quarter to break a 3-2 deadlock with Vic while No. 1 undefeated Scarborough sharpened their claws on PHE, stifling their offense on the way to an 8-3 victory. Both SMC and Scarborough want revenge. SMC, undefeated since 1982 (and reigning champions for the last three years running) finally lost in their last regular season game 7-5 to — you guessed it — Scarborough. The Maroons, meanwhile have only won the Mulock once, in 1977, and want to avenge a loss two yers ago at the hands of, yes, SMC. The rematch will settle the matter once and for all. All are invited to this, the final Canadian championship game of the year.

by Phil Iftody, Cathy Eyott and Mike Zyrd

Varsity Blues and Grads sweep Cornell Big Red and Oldtimers



photo by Lewko Hryhorijiw

Glen Murphy chases down a Cornell attacker.

By GLENN MARTIN

After a humbling 6-2 loss to York in their home-opener, the hockey Blues may have had people wondering if this was the same team that lost just 2 of 14 straight road games to start the season. Relax. The REAL Blues are back in town.

On Friday night at Varsity Arena, the Blues looked sharp in rolling over Cornell Big Red 7-2. It won't count for two points, of course, but the win halted a 1-3-1 slide and showed local fans that this is a slick, exciting club to watch.

Toronto 7 Cornell 2

Mark Canduro put the Ithaca, N.Y. visitors ahead 1-0 with the only goal of the first period. The Big Red held an early edge in scoring chances, but, as he so often does, goalie John Kemp kept the Blues close.

Kemp's teammates caught fire in the second frame, striking for six unanswered goals. Phil Drouillard, with two, Dave Bullock, Darren Boyko, Eric Orschel and Doug Caines were the marksmen.

Caines' short-handed goal, coming just 19 seconds after Blues' Ben Shepherd had been sent off, was the backbreaker. Boyko capitalized on a giveaway by Steve Inglehart and quickly fed Caines, who beat startled goalie Doug Dadswell on the long side to put Toronto up 5-1.

Don McLaughlin notched his 15th goal midway through the final period. Mark Henderson, whose long slapshot handcuffed Kemp, closed out the scoring with only 27 seconds left.

"Donny McLaughlin played a really smart game — smart, and shifty with the puck," said Watt of the Blues' Player of the Game. "He made a lot of nice plays. He's been playing that way for us."

Indeed he has. Adding two assists, McLaughlin pushed his team-leading point total to 29. The second-year center has settled in between Drouillard and John Chadala to form what's been Toronto's most productive line of late.

The only aspect of the game not to Watt's liking was the officiating. Evidently still bitter over what he termed "hometown officiating" last weekend at Boston, Watt is convinced that his club gets a raw deal when they face American competition.

"The power plays were 5-2 for the visitors. I'm sure as hell that wouldn't happened had we gone to the United States. That really bothers me."

After they host Waterloo on Wednesday, the Blues will tangle with Harvard Crimson at Varsity on Friday night.

"We're trying to get the best competition we can," explained assistant coach Paul Titanic about the Blues' increased international schedule. He pointed out that the exhibition games expose players to a different sort of hockey in that "in the U.S. east, the game is based on speed, while we play a more physical style."

Titanic also revealed another reason for the Can-Am exchange: money. He said the Blues were guaranteed "about $13,000" for their two-game series at Boston University, while admitting that Cornell received "not quite as much" for coming to Toronto.

Grads down Cornell

In a preliminary to the main attraction, the Varsity Grads defeated the Cornell Grads 3-2. Scoring for Toronto were Stelio Zupancich, Dan D'Alvise and Rob Adoranti, who fired the winner with 8:39 remaining. Dave Peace accounted for both Big Red goals.

The 40-minute game featured recent and recognisable Varsity graduates like Gord Davies. George Chan and Mike Pelino, but the most familiar old-timer was a lumbering Cornell left-winger named Ken Dryden.

"I haven't played goal since the last game I played for the Canadiens," said Dryden, playing for his alma mater for the first time since his graduation in 1969. "The enjoyment from playing goal is the challenge. Once you've played at a certain level, then try to play at a different level, the challenge is different and the enjoyment starts to disappear."

By the way...

The Blues hadn't beaten Cornell since the 1912-13 season when they romped 10-0. The Big Red had swept five straight since, including a 10-5 verdict in '78, the most recent meeting ... for many Cornell players, the game was a homecoming: all but three are from outside Ontario ... injuries to Brad Andrews (twisted back against York) and Mike Savage (shoulder, Cornell) are not serious.

Sageman, Feildus lead swimmers

By DONNA MacLACHLAN

Showing the strength characteristic of a team practising ten times a week, the Varsity Men's Swimming and Diving team posted strong individual performances at Friday's OUAA Invitational Meet held at the Athletic Centre.

The meet, which brought together athletes from Western, Windsor, Guelph, Queen's, McMaster, and U of T, did not involve team competition but provided a forum for the swimmers and divers to concentrate on individual times. An added bonus of the meet was the chance it gave to compare progress made in training programs.

Diver Randy Sageman captured first place on the 1 metre board and stated, "I'm pleased with my performance this early in the season, especially in my more difficult dives." Teammate Jeff Hirst was also satisfied with his second place finish behind Sageman.



photo by Sally Thomas

Blues were swift in the water at OUAA meet

As for the swimmers, the team's exuberant captain Mike Feildus remarked that "my time in the 50 free was my second or third fastest of the season so I'm happy." However, teammate John Waring was "not pleased" that his time for the 200 fly was only "similar to one that I did at this week's practice." Down but not out, he went on later to win the 100 freestyle.

The meet gave Coach Byron MacDonald a chance to compare his swimmers' past performances with the times posted at the meet. This also gave MacDonald an opportunity to gauge his swimmers' potential.

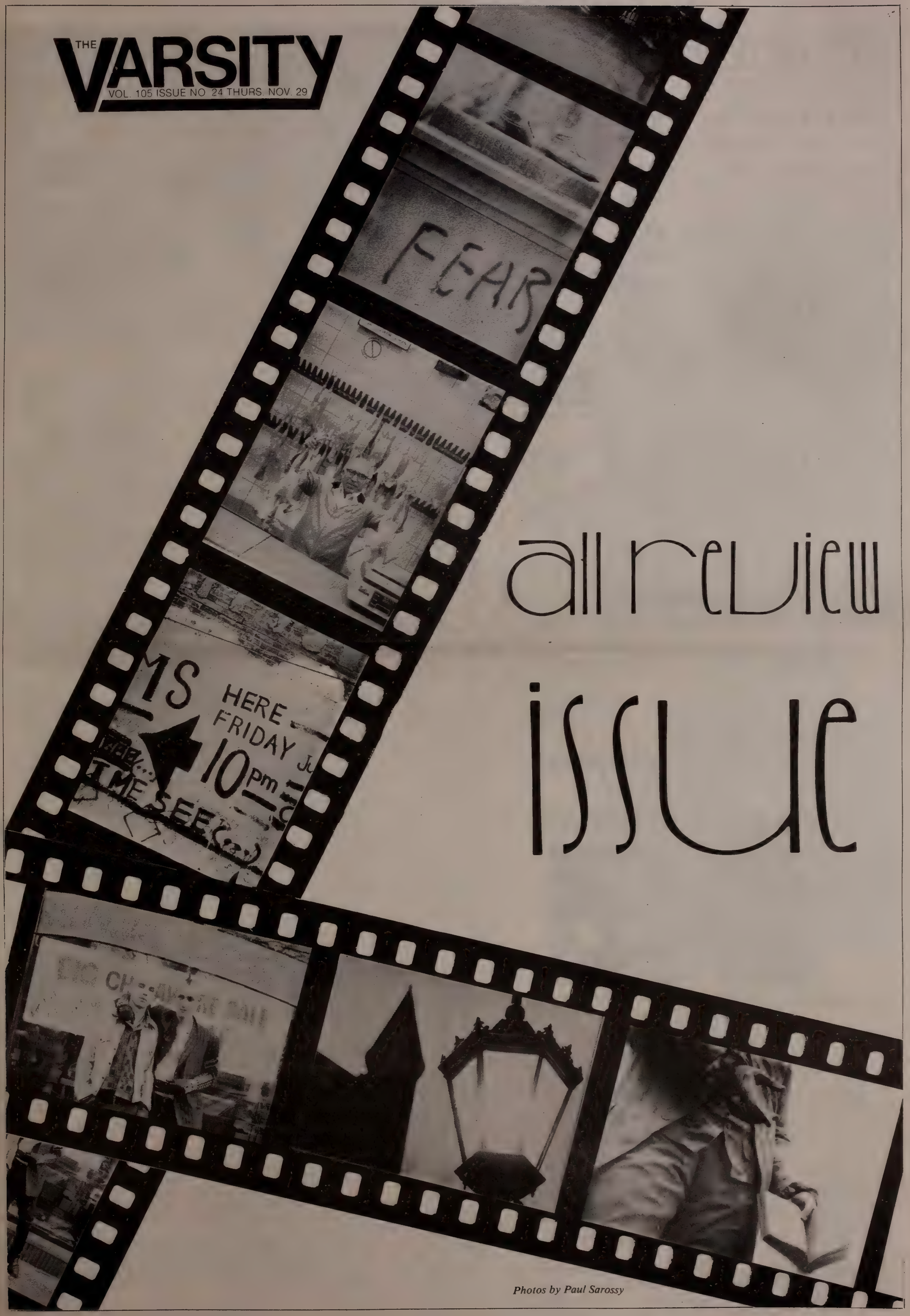
Of emerging strength Chris Thomson, MacDonald said, "He posted a good time for the 200 and 400 freestyle, although he didn't win. I feel that this good performance is because he's training harder this fall than in past seasons and if it continues he will be very important to the team as a medalist at the nationals."

MacDonald was also impressed with swift performances by three other team veterans; Len Gushe captured first in the 100m backstroke, while teammate Rob Masson dominated the 200 fly in a time that MacDonald says ranks him as "one of the fastest in the country." The third standout was second-year Commerce student Mark Yelle, who nabbed second place in the 100 butterfly, in a time just under one minute.

The men's team has just 4 days to prepare for their toughest meet of this season against Laval and the number two ranked Calgary. U of T hosts the meet on Tuesday, November 29th, with a starting time of 5:30 p.m.

THE VARSITY
VOL. 105 ISSUE NO 24 THURS. NOV. 29

all review issue



Photos by Paul Sarossy

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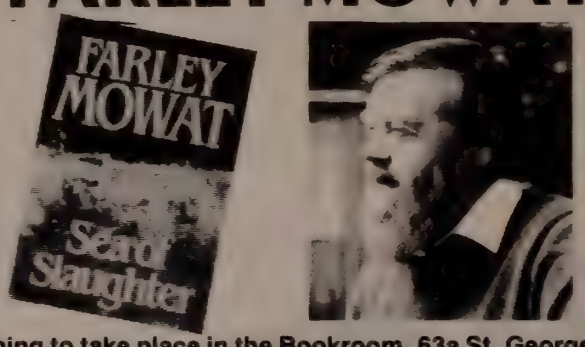
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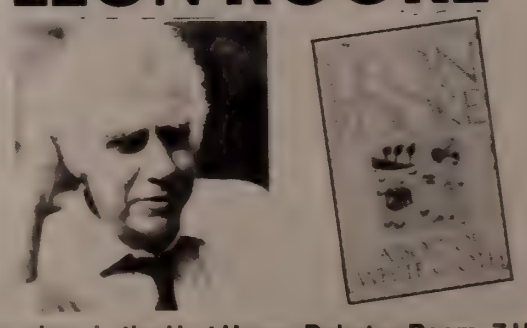
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MON. DEC. 3 — HART HOUSE CHAMBER WINDS CONCERT features soloist Kim Andres. Admission is free for 8 p.m. programme in the Great Hall.

TUES. DEC.4 — FESTIVE OCCASIONS:
ADVENT SERVICE sponsored By the HART HOUSECHAPEL COMMITTEE and the MUSIC COMMITTEE - AN ECUMENICAL SERVICE of LESSONS, CAROLS AND HYMNS. THE ELMER ISELER SINGERS PERFORM at 8:00 p.m. GREAT HALL.

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THURS. DEC. 6 — WINE SEMINAR SERIES DISCOVERS THE CHARMS OF RUBY, TAWNY AND VINTAGE PORTS. Speaker Tony Hirons discusses the delights and charms of a variety of ports. A few tickets still available at $19.00 at the Programme Office weekedays 10 a.m. - 5 p.m. Event scheduled for 8 p.m.

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WED. DEC. 12 — GRADUATE COMMITTEE DINNER SERIES features Luba Goy, radio and television personality, well known actresses to those who follow the antics of the Royal Canadian Air Farce. Tickets $26.00 include aperitifs at 6:00 p.m. (North Dining Room) and 6:30 p.m. dinner at 6:30 p.m. (South Dinning Room). Tickets available from Anna in the Programme Office weekdays, 10 a.m. - 5 p.m.

THURS. DEC. 13 — GREAT HALL FOOD SERVICE——Holiday Hours——Last evening meal served (4:30-6:30 p.m.) Regular Service resumes Monday, January 7, 1985. Arbor Room open until Dec. 20. Great Hall Luncheon services continues to Wed. Dec. 19 (11:30 a.m.- 2:00 p.m.)

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Political Power Plays

NEIL GUTHRIE

THE PLAGUE OF JOHN Krizanc's life as a playwright, it seems, is being misunderstood. *The Varsity* spoke with Krizanc about his work just after the opening of his new play, **Prague**, which is now on stage at the Tarragon Theatre. His most famous play is probably *Tamara*, which was performed in Strachan House with the audience following the actors from room to room, and which won a Dora Award for Outstanding New Play of 1981. The production of the play is now on in Los Angeles.

The characters in *Prague* "exist in compromise...Their lives are based on compromise - and survival."

Krizanc's disappointment is genuine when he says, "I think most people saw it as an excuse to run around a house. I mean, they thought it was like playing Clue or something like that... The gimmick was the very last factor in the whole thing."

From time to time Krizanc has also had to defend charges that his writing is too bookish, and too highbrow, accusations that bother him because he insists that he writes "emotional" not "intellectual" material. When asked if understanding *Tamara* doesn't depend on a certain knowledge of Tamara de Lempicka, Gabriele D'Annunzio and the rise of Italian fascism, he points out, "Not really. In L.A. they think it's fictional. To them, Mussolini is just another character."

There may be some misunderstandings about **Prague** too, because many will be tempted to see it as a political play. "I'm not sure I believe in political theatre," says Krizanc. "I mean, people often say that I'm writing political theatre, but for me these questions are moral questions."

If John Krizanc doesn't write political plays, he claims his work comes under the heading of 'a whole new *genre* of 'wimp theatre'. I think wimps are the characters of the 80s." He adds quickly, "I don't mean 'wimp' in a derogatory sense, because I consider myself among them." The wimps in **Prague** "exist in compromise, their lives are based on compromise — and survival."

The playwright admits that his original plans for **Prague** were pretty unrealistic, but a trip to the Eastern Block changed all that. "When I went to Czechoslovakia I realised I had actually gone there to write a play about heroes, about the Charter of '77 and dissidents and people who took a stand," but he soon came to the conclusion that that was just "a foolish, idealistic notion" and that "the problem with acting heroically is that a lot of other people fail as well — to do what is morally correct in that situation causes a lot of suffering." Action in the larger, political sphere is out, so Krizanc seems to prefer a limited, almost domestic virtue that concentrates on "how we relate to others." The individual must not "endorse the lie of government," he declares, but he cautions that "those who fight have not won and will not win..."

Krizanc's approach to his art is somewhat unconventional in that he shies away from the idea of being a professional playwright (something he's always thought a 'crock' anyway), preferring to keep his 11-year job as a buyer at the Book Cellar in Yorkville. "Once you become professional," he explains, "you become removed from the concerns of real life and from the concerns of real people." There's another reason too: "I've always had a job because I don't feel that I always have something to say. Often, you're ... stupid. Nothing interests you, and you don't feel too creative."

In case this suggests that Krizanc isn't dedicated to his craft, he confesses that he has sacrificed his social life in order to be a good book-buyer and a good playwright. When he was younger, he learned discipline by forcing himself to do unpleasant things like submitting to what was for him the ultimate torture: standing in a cheese store in Kensington Market for more than five minutes, prolonging the agony of cheese odour until it made him physically sick. A little extreme perhaps, but an indication of John Krizanc's commitment to an idea. For the L.A. production of *Tamara*, he saw the need for major revisions to suit the needs of the company and the space. Says Krizanc, "I rewrote the play. It's about 50% different — at least. We cut a character. We cut 45 minutes. We added about 30 brand new scenes, rewrote every Tamara-D'Annunzio scene ... It was quite substantial."

If **Prague** is any indication, all that standing in cheese stores has paid off. He and director Richard Rose, who worked on *Tamara* both in Toronto and in Los Angeles, still have a few things to iron out, like the occasional didactic wordiness of Honza and Vladimir, but this is a minor point. And it's one that Krizanc himself recognises: "It's got a lot of exposition. Urjo (Urjo Kareda, Tarragon's Artistic Director) calls **Prague** the "terrible twos" — there are all these two-hander scenes." The performance of Rod Beattie as Vladimir Rozek suffers because of the expository burden placed on his shoulders, and the otherwise excellent Richard McMillan comes across as a little too much of a spokesman and a mouthpiece but both come across very well. Also of note are John Evans as the smarmy state-approved playwright Stefan Kura, and Tanja Jacobs as Lenka the Clown. In short, it's a production with few faults worth talking about, and much that's worthy of praise.

In the end, however, it's the play itself that stands out, and Krizanc's sensitive and intelligent tentativeness about making pronouncements and conclusions. This tone is evoked perfectly by the attempt of the Bread-and-Dreams Theatre Company in the play to find moral solutions to the problems created by the impossible extremes of Art and the State. Krizanc sums it up when he says, "For more, the question of our generation — no, that sounds too pretentious — the question that really interests me is when I will know when to take a stand or if I will know when to take a stand."

Krizanc is suspicious of heroes and head-on confrontations and the result is a very good play. He admits that he's happy with his new play — and he should be — but the old worry about misunderstandings nags: "I think people will be disappointed with **Prague** because it doesn't offer any solutions and it's not sufficiently indignant for people — nor is it reactionary." The play may not provide any major answers, but that is one of its strengths, and as for public disappointment, John Krizanc modestly underestimates himself.

"Most people saw it (Tamara) as an excuse to run around a house...They thought it was like playing Clue or something like that..."

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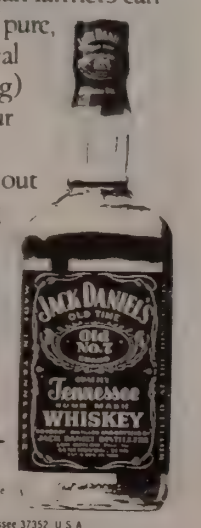
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"Maybe hers has nasty black hair growing out of it. Maybe his is full of lint."

—the inimitable Cynthia MacDonald, contemplating the navels of Meryl Streep and Robert De Niro

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De Niro and Streep: Falling Asleep

CYNTHIA MACDONALD

IN ULU GROSBARD'S **Falling in Love** we have a most curious thing indeed: a love story with no love scenes. Or wait, there's one — it occurs about midway through this plodding

FILM

depiction of the plight of two ordinary (read boring) people standing at adultery's doorstep. The scene in question features one Frank Raftis (Robert De Niro) launching into the face of one Molly Gilmore (Meryl Streep) as if it were a freshly baked panzerotto; it's no wonder that, at an advanced point in the proceedings, the poor woman (not into lovemaking à la Jake LaMotta) sits up demurely, adjusts her camisole straps and whispers, in that gentle Streepian babble we all know and hate, "I...I...can't." She's not that kind of girl.

Unfortunately, **Falling in Love** is that kind of movie. The filmmakers must really be patting themselves on the back for having brought into this licentious world a story about two spanking clean suburban dwellers who develop a sort of schoolkids' crush on each other after they — in an incident which had to be extracted from a back script of Love, American Style — bash into each other with armsful of Christmas shopping. Having mixed up their merchandise, natch, the pair giggle over the event when next they chance upon each other on a commuter train. They are married to other people, but that's okay because giggling is as far as they ever get — and that's the gimmick behind this supposedly "old-fashioned" romance. "He makes me feel good," Molly confides to a girlfriend, and you know she's talking about his rapier wit, not his French tickler collection. And Frank couldn't possibly feel anything so base as carnal lust for the roving mass of pale skin and haute couture that is Molly — she looks like something you put on your mantelpiece, not in your waterbed.

The whole enterprise falls apart when Molly and Frank decide to leave their spouses for each other. In the first place, they are married to rather nice folks. His is dimpled and smart and has the seafood casserole ready for him even when he comes home super late after an afternoon spent gazing into the eyes of another; hers is a sort of dull neurosurgeon or something, but he keeps her in taffeta and bath salts. And secondly, how could they possibly think of breaking up their marriages without so much as having seen each other's belly buttons?

Maybe hers has nasty black hair growing out of it. Maybe his is full of lint.

The actors do their best to disappoint. De Niro, being De Niro, is moderately swell, but when Martin Scorsese has been bashing you over the head with heavy camera equipment for close on a decade, you find it difficult to give yourself over to the breathtaking sensations of irrevocable love. The guy's in a permanent state of Travis Bickletude, shambling and mumbling like one who dines from garbage cans, and even the love of a good woman can't save him.

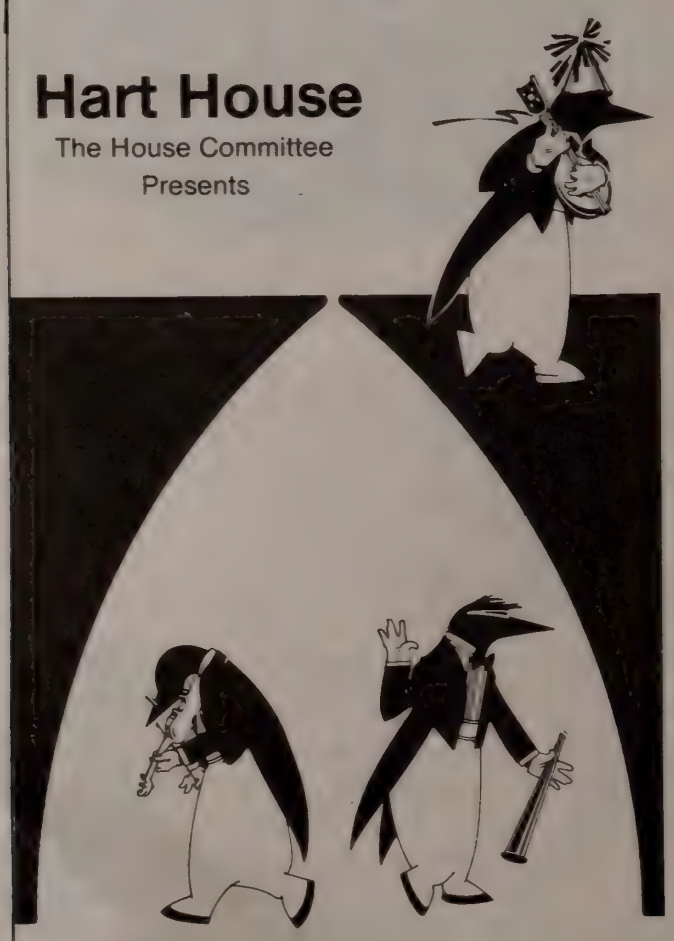
Streep gives us all the incertitude we can take and more. Her eyes do their customary darting in an attempt to convey the anguish of the human condition, although here it looks more like she has pieces of dust on her contact lenses. She slices, dices, and makes Julienne fries out of Michael Cristofer's script; every chunk of dialogue comes out a mishmash of half-pronounced words and muted whimpers. Of course, the script's triteness is partly to blame; replete with lines like "Did you let the dog out?" and "I'll have a



Miller — no, a Schlitz," it almost begs for the methodically muddled treatment given to it by Streep.

The entire business, more than anything, is awfully inert. Director Grosbard, the man who brought us the sluggish *True Confessions* a few years back, has perfected for us with his latest film the idea of molasses-as-movie: thick, slow, and sickeningly-sweet.

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Renais' Romantic Roses



DAVID WEAVER

THE NEW FILM BY THE great French director Alain Resnais, who has made *Hiroshima Mon Amour, Last Year at Marienbad* and *Mon Oncle d'Amerique* among others, is entitled *La Vie est un Roman*, which

FILM

for some reason has been changed to the atrocious English title **Life is a Bed of Roses**. As with all Renais films the subject is time. Specifically, how the mythology of the Romance has functioned throughout time. Now, this does not sound like enormously promising material for a comedy, so even Renais' limited success is surprising.

Generally, a romance is a story which follows the adventures of a valiant knight who has gone on a quest to discover some way to bring prosperity back to his ailing Kingdom. Probably the most famous in this genre are the stories about King Arthur, Sir Galahad and the Knights of the Round Table. Throughout **Life is a Bed of Roses** Resnais interweaves brief scenes of a knight on just such a quest. These scenes are done in a stylized, exaggerated manner, and are never really dwelt on long enough to build up much of a plot. They exist so the viewer can realize that the movie is based on some of the oldest theses of literature.

What Resnais does dwell on is a second story which takes place just before and just after the First World War. It focuses on Michel Forbek (Ruggero Raimondi), a wealthy French aristocrat who wants to build a chateau where he and his friends can live, cut off from the world of horrors which surrounds them. He wants to construct an "experiment in happiness." This, of course, is the Romance theme updated. Rather than going on a quest to discover the solution to his country's difficulties, Forbek wants to shut them out and create a Kingdom of his own. Eventually, he builds a grotesque palace and begins his experiments, which consist of his friends drinking green liquid and wandering around in gold gowns which look like they are out of a Coco Chanel nightmare.

Frobek's aim is to re-educate his guests and eliminate all human vices. However, Livia (Fanny Ardant), whom he loves, has refused to drink his potion and rebels against his benign tyranny. Resnais has a great deal of difficulty maintaining an even tone in these sequences. The minute attention to detail along with the seriousness with which the actors play their parts, works against the parody Renais seems to be aiming for.

The third plot is the most successful. Seventy years after Forbek's experiment a conference of educators is being held in his castle. Their main topic is how to free the imagination of the young. Again, the Romance myth has been redefined; the only hope for the Kingdom now resides in the children. Emphasising this is the ability of the children who are at the conference to disappear back into the stylized world of the knight's quest. While the adults argue about theory, the children slip easily back across time to a period when the Romance was real and knights roamed the earth.

Resnais' two themes, the archetypal Romance story and the process of education, seem to be derived from the writings of Northrop Frye. This is made clear by the educational conference's title: "The Education of the Imagination" (one of Frye's most famous works is titled *The Educated Imagination*). Resnais' films have always owed a great deal to the theories of the French philosopher Henri Bergson, and the biologist Henri Laborit even appeared in *Mon oncle d'Amerique*, but he has been unable to place Frye's ideas in a cohesive structure, as he was able to do with the other two. Everything in **Life is a Bed of Roses** is slightly forced. The humour is only funny in theory.

The Kitchen is Hot

MALCOLM BURROWS

IMAGINE ED'S Warehouse with the name Marango's. A place bursting with activity and bustle. Arnold Wesker's play, **The Kitchen**, is a nightmarish creation, with twenty-odd characters enacting the pandemonium of a large restaurant manufacturing meals for the many. Any director who undertakes it surely must incline towards masochism. Arturo Fersolone and his Theatre of Change have, however, managed to give shape and excitement to this potential monster.

The Theatre of Change's production of **The Kitchen** (at the Actor's Lab, 155a St. George St.) is based on an Argentinian adaptation of Wesker's 1959 play. In Argentina, it was both a huge critical and popular success. Here, the production is tailored to fit the diverse multicultural cast and a new Canadian setting. The cultural mix is present in the original, so the transition is quite natural and faithful in spirit.



The play starts at a relaxed pace. Each character arrives at work in slow succession. The action gathers momentum as the kitchen prepares for the lunchtime rush. We learn of the previous day's fights, illicit romances and the dynamics of the personalities involved. All this builds to a climax at lunchtime when the kitchen is in full production. Humanity is laid bare in the struggle to fulfill the customers' demands. Following this organized chaos is an interlude of peace, which prepares for another meal, at which time the precarious balance between functional insanity and mental insanity is tipped.

The Kitchen is an ensemble piece. A myriad of characters provide the texture that pulls **The Kitchen** from a realistic to an allegorical plane. As such the message transcends the personalities. This lack

Cont. On P.8

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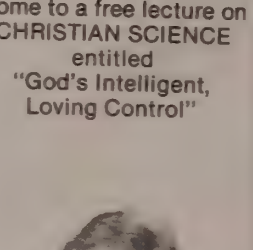
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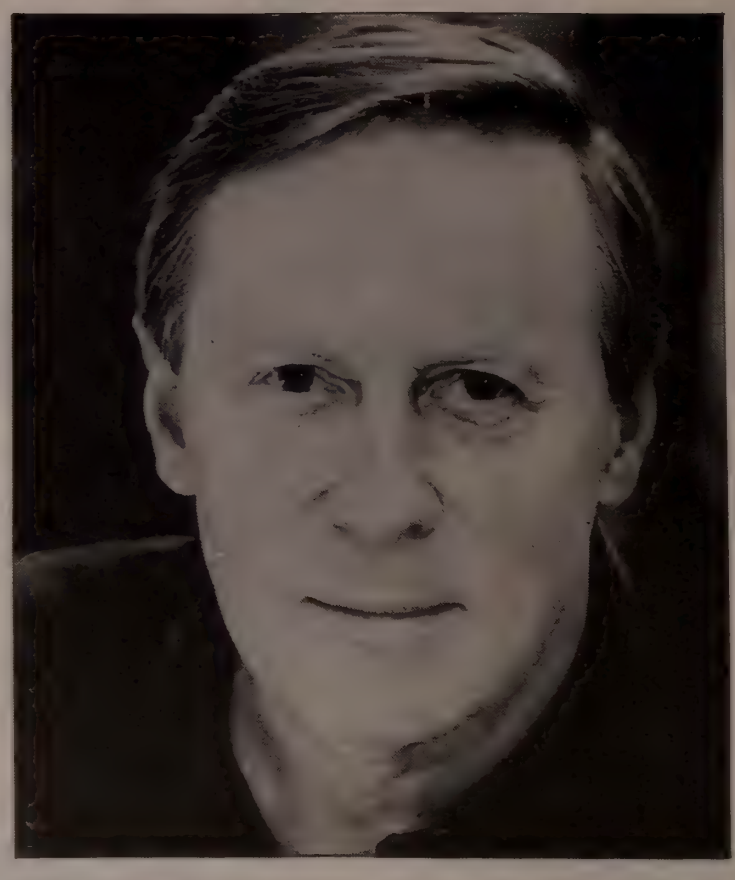
David Gardner: Straw Hat To

COLIN TAYLOR

DR. DAVID GARDNER FIRST graduated from the University of Toronto with an Honours B.A. in Art and Archaeology in 1950. He spent the next 20 years working professionally in theatre and television, as actor, producer and director.

Dr. Gardner returned to the Graduate Centre for the Study of Drama to complete both an MA (1974) and a PhD (1983) in Theatre. He currently teaches Canadian Drama and Theatre History at U of T, as well as two courses in acting, and a Directing workshop.

★ ★ ★



Varsity: Why did you decide to enter the theatre after graduating?

Gardner: Well, I had been involved in theatre before, all through university, but I didn't think of it as a future career, because in the 1940's there was no Canadian theatre, and if one was an actor one went to Hollywood or England, or someplace like that. But I was doing it all the time and I loved it. I had my own puppet theatre in the basement of my house. My dad helped me make it and my brother and I ran it. We charged a penny or something like that and then we took the money and went to the afternoon matinee at the movies. So all through my university years I was working on the stage at Hart House. I was a Hart House graduate just about the time that Robert Gill (Director of Hart House Theatre from 1946 until the formation of the Drama Centre in 1966) came and joined the campus.

Varsity: What was it like working with Gill?

Gardner: Super. Because he instilled in us-Ted Follows, Charmione King, Eric House, Kate Reid, William Hutt, the David brothers (Donald and Murray)-the possibility that we might do this professionally. None of us had ever thought of this. He was the one who said, "Why not give it a try. Why not start a summer theatre?" So we did. We formed the Straw Hat Players (1949). That's how we really all became professionals. So that by the time I finished university, I was being paid for acting. I was doing the Straw Hat in the summer and also some radio work. I even auditioned for Stratford, but didn't get it until the third year (1955).

Varsity: So you were at Stratford around the same time as Tyrone Guthrie was artistic director?

Gardner: Yes. I was very excited to work with him, in a production of *Oedipus Rex* and *Merchant of Venice*. Michael Langham was also in his first year there and he did Julius Caesar. But Guthrie became a god for me, and I think for everybody who worked with him. He was a most inspirational man.

Varsity: You spent only two seasons at Stratford?

Gardner: Yes. Because I won a Tyrone Guthrie award when I was there. I won $750 amongst four others, one of whom was William Shatner — Captain Kirk. I don't know what Bill did with his but I wanted to go to Europe, so away I went, to seventeen different countries, living in hostels, hitchhiking and seeing theatre. I recorded some radio shows for the CBC over there and wrote some articles for the Globe and Mail to try to earn some money. But the money ran out when I ended up in England, so I stayed there and did a lot of plays at the Royal Court Theatre. I even did a lead in the West End in a new play by Marc Connelly called *Hunter's Moon*. It only ran for four performances (laughs). It got shot down as a play, but it was exciting to have played a lead. But I ran out of money in the middle of the rehearsal period and because I was the lead, by the Equity rules, I couldn't get paid until we opened. So in the middle of a rehearsal one day I collapsed. They sent for a doctor and asked what was the matter and he said it was malnutrition (laughs). I hadn't eaten for a while.

Varsity: How did you end up back in Canada?

Gardner: Well we did a North American tour and eventually played at the Royal Alex. The tour ended in New York, and when the rest of the company flew back I returned to Toronto, because I'd been away from home a number of years. Also in England I'd decided that I wanted to direct, so when I was back in Toronto I made it known that I would love to do some directing. And there was one marvellous day when the phone rang three times. One call was to ask whether I would be interested in becoming administrator of the National Theatre School (Dr. Gardner was the Chairman of the National Theatre Centre Committee that founded the National Theatre School in 1960). The second call was from John Hirsch (artistic director of the Stratford Festival), who was starting the Manitoba Theatre Centre in Winnipeg. He wanted to know if I'd like to co-direct it with him. And the third call was from the CBC asking if I'd be interested in doing a training program to become a producer/director.

Varsity: A wonderful day.

Gardner: It was an unbelievable day. Anyway, I chose the CBC one, and became a CBC drama producer for ten years. I also did *King Lear* at the Crest Theatre, with Mavor Moore as Lear, and after that the Canadian Players asked me to do Lear with William Hutt. I was trying to find a new concept for Lear, a North American, primitive concept, so I did what became known as the 'Eskimo' Lear.

"We had to change a few things. Gloucester blinded...would wear sun-g as a kind of seal."

Varsity: I can't quite picture that.

Gardner: Well, they were primitive people dressed in fur,

Through Her Eyes: Regrets a

PHOTO IMAGES

GERMAN FILMMAKER Jutta Bruckner's **Do Right and Fear No One** is the collective or politicized experience of women personalized.

Through a continuous display of black and white archival and contemporary photographs, the film presents the experience of one woman as representative of her social class from her childhood and through the historical events of 1922 to 1975. The photographs of Gerda Siepenbrinken's family and German photographer Auguste Sander, to whom the film is dedicated, document Gerda's childhood through to her marriage and turn-of-the-century Germany, revealing a stable, smug and self-righteous world. Gerda has led an insulated life devoted to her family and home, with complete disinterest in the politics of the First World War and the rise of the Third Reich. A mid-life crisis, prompted by her husband's philandering, marks the transitional point in Gerda's life which is conveyed visually by a shift to contemporary photographs.

Do Right and Fear No One is intensely depressing. The film's dreariness is accentuated by soundtrack problems, making the film hard to follow. A patronizing British female narrator's voice dubbed over the dimly heard German only agitates. Subtitles would have been preferable.

Toba Bryant

CHEAP THRILLS

COMES ALONG, EVERY once in a while, a movie which has to be classified as a reviewer's dream. It doesn't have to be a good movie, but if it isn't it should at least afford the critic all kinds of cheap thrills. Second, it should be teeming with all sorts of kinky melodrama (hence the cheap thrills) which will enable the critic to relay the film's effectiveness by means of a simple recounting of its events. A new Dutch feature entitled **Hedwig** (or *The Cool Lakes of Death*) is one such a picture.

Its centrepiece, the delicate Hedwig Marga de Fonteyn (played by The ubiquitous Renee Soutendijk, who's going to get arrested for indecent exposure one of these days) — is a Victorian era girl "obsessed by sexuality". She enters into a tentative affair with the proverbial dark 'n lusty youth, but spurns his advances in the interest of purity. She then marries an impotent notary and decides that, well, maybe there is something to



this thing they call sex after all. So she runs off to England with a sensitive concert pianist. When the pianist leaves her in a fit of artistic angst, the seeds of Hedwig's eventual breakdown are sown. And when the baby she is carrying dies several days after it is born, the descent into psychosis begins in full.

Hedwig then boards a boat to the mainland, intending to return to her family. She's quite mad by this time; in fact, she's carrying her dead child in a suitcase and singing it lullabies periodically. That kind of behaviour gets her into a Parisian mental asylum. They release her too soon, and she becomes a prostitute and morphine addict. Then there's some garbled bits which look like drug-induced hallucinations, and at the end we see old Hedwig tilling the soil back in the land of Edam cheese, thanking God for the peace she has found. What a movie.

Cynthia Macdonald

Hart House

and the killings were with harpoons and spears. A lot of the imagery in the script fits in beautifully — Lear calls his daughters 'she-wolves', that sort of thing. We had to change a few things. Instead of going from Goneril to Regan on horseback, Lear went by dog-sled. Gloucester blinded, for instance, would wear snow goggles. One of our great problems was with the Fool. He ended up as a kind of seal, as the Eskimos might imagine him. Herbert Whittaker designed the production. It was an interesting production. It was written up by Life Magazine, and we toured it through the States.

Varsity: So you believe there is such a thing as an indigenous Canadian theatre?

Gardner: Yes, very much. Now do.

Varsity: What are its features? What makes the Canadian theatre unique?

Gardner: Well, that's a good question, and it's hard to pin down. First of all, when I started there were literally no Canadian theatres, and now we have over two hundred. In Toronto alone there are forty to forty-five. If you ask what's a keynote of them — well — Theatre Passe Muraille used to be fascinated, under Paul Thompson, with folk lore. Toronto Free Theatre was fascinated with suburban violence in the 70's. Tarragon was interested in new Canadian plays in a

s. Lear went by dogsled. oggles...The Fool ended up

naturalistic tradition, and also in bringing in Michel Tremblay and a lot of French Canadian plays. The St. Lawrence — now called Centrestage — was doing a more epic Berliner-Ensemble kind of theatre. Now we've got black theatre, women's theatre, gay theatre, every kind of theatre imaginable.

Varsity: Where do you see theatre in this country, particularly in Toronto, going? Do you think Toronto will eventually reach the state where it is mentioned in the same breath as, say, New York and London, as a centre for theatre?

Gardner: Well, I honestly think it has already. I think that there are probably three major English language theatre cities in North America, and they're probably New York, Chicago, and Toronto. And I think more and more people are beginning to feel this way. And of course there is Montreal for the French language theatre. So that there are really four major theatre producing centres in North America, and two of them are Canadian. Okay, so we're not up to the New York standard, but New York is becoming so difficult. Forty dollar tickets, and stage hand unions charging immense salaries. This is becoming financially ridiculous. So Canada I don't think has anything to apologize for. I think that we are holding our own, considering that we are a population of twenty-five million compared to 250 million, so that in terms of ratio it's extraordinary what has happened. So where are we going? Well, I think that one of the things that is happening is that the regional theatre system is dissolving. It was a marvellous device in the 60's — each major city in Canada having one subsidized civic theatre. But now every city worth its salt has four, five, ten companies, right across the country, so that the need for a single subsidized theatre has begun to evaporate. I think also we're going more and more towards a commercial theatre, particularly in the large urban centres. More and more independent productions are starting up, and people are out to make a dollar by running shows such as *Cloud 9* for four or five months. We may well be in the Broadway tradition before we know it.

Varsity: So there's no looking back?

Gardner: I can't imagine us looking back, unless government completely withdraws the whole subsidy thing, and that's been of course one of the great worries of this period.

AS GOOD AS IT GETS

Heaven 17
How Men Are
Virgin Records

Depeche Mode
Some Great Reward
Sire/WEA

ROHINTON MEDHORA

MAKING ELECTROBEAT music is a lot like playing in the NHL's Norris Division — thanks to the competition, one can be no better than mediocre, and still look good.

So it is that these releases impress. There is something inherently unwholesome about admittedly well written songs of love and social angst when the credits on the sleeve refer to such robotized monstrosities as "Linndrum programming", "Fairlight programming", and — get this — "System 100 simulated classical guitar."

The strive for non-human perfection, however, results in some good music. **Heaven 17**'s *How Men Are* contains pieces that go beyond the standard electropoppy dance floor fare. Of special mention are "Flamedown", "This Is Mine", and a really neat sleeper, "Reputation."

There is also an attempt here at a magnum opus — the overly long "And That's No Lie". The idea of an extended computer song is hardly new; Kraftwerk did that years ago with "Autobahn" and "Trans Europe Express". What is new is the attempt to keep the song from getting boring with lyrics and movements that seem at times pretentious and at times like a genuine attempt to go somewhere with an otherwise dead-end musical medium.

Depeche Mode, too, are trying to break from tradition on *Some Great Reward*. The album contains a number of tracks that have been floating around for quite a while now ("People Are





Heaven 17 demonstrate how men are.

People", "Get the Balance Right", "Everything Counts"), as well as a few new tracks ("Work Hard", "Told You So"). Also notable are "Now This Is Fun" and "Pipeline", worthy tangents from the mindlessly limiting circle that is electrobeat.

The music and words on these albums are hardly embarassing. But it is somewhat worrisome to know that this is the best that the musical genre has to offer.

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nd Revolution

FREEDOM FIGHTERS

DREAM OF A FREE Country: A Message from Nicaraguan Women ranks as another triumph from the NFB's Studio D. The film is one of three new films, all made in 1984, to be screened at the International Women's Film Festival at Harbourfront.

Dream assumes the usual format of NFB films. The story is about the women of Nicaragua who helped overthrow the Somozan dictatorship in 1979, and unfolds through a series of interviews with these women, revealing the story one would otherwise never hear.

The film celebrates the Nicaraguan women who were the backbone of the revolution, providing as many as thirty percent of the armed fighters, and organizing the underground. Under the Sandinista government, they reorganized their wartime association into the Luisa Amanda Epinosa Association of Nicaraguan Women, in recognition of the first woman killed in battle. One of the most significant features of the Nicaraguan revolution, according to the film, is the integration of old and young women to lead the struggle for change. In the words of Bernarda Marcado Cardoza: "We fought for Nicaragua, and we are ready to fight for ourselves."

Dream of a Free Country chronicles female heroism and determination to create a new social order, a message from which we can all learn — essential viewing for all.

Toba Bryant



CONTEST

The sun and the sand. The crime and those who battle crime....This is L.A. *The Varsity* and *Paramount Pictures* want you to see how all that sun and seediness is dealt with south 'o the border in *Beverly Hills Cop* starring Eddy Murphy. Just come along to 91 St. George St. at 3p.m. today and answer the following skill testing question:

"Former Beverly Hillbilly Buddy Ebsen went on to fight the forces of evil in what TV crime show?"

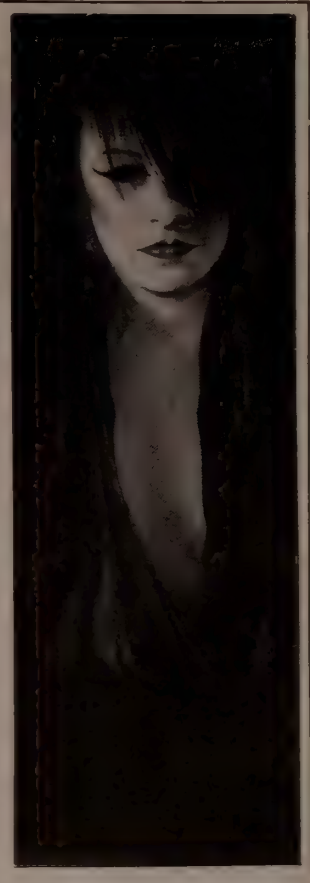
Come in with your answer and win free passes to *Paramount's* Beverly Hills Cop.

THE ALL REVIEW ISSUE

WAS COMPILED WITH THE SUPERLATIVE EFFORTS of Colin, Toba, Cynthia the Birthday Girl, Ro, Barb, David, Neil, Rick, Greg, Geoff, David H., Alison, Glenn, Richard, Katherine, Robyn-Marie, Malcolm, CJUT, Demetra, Betsy and the semi-conscious editors.

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Queen Street Under Pressure

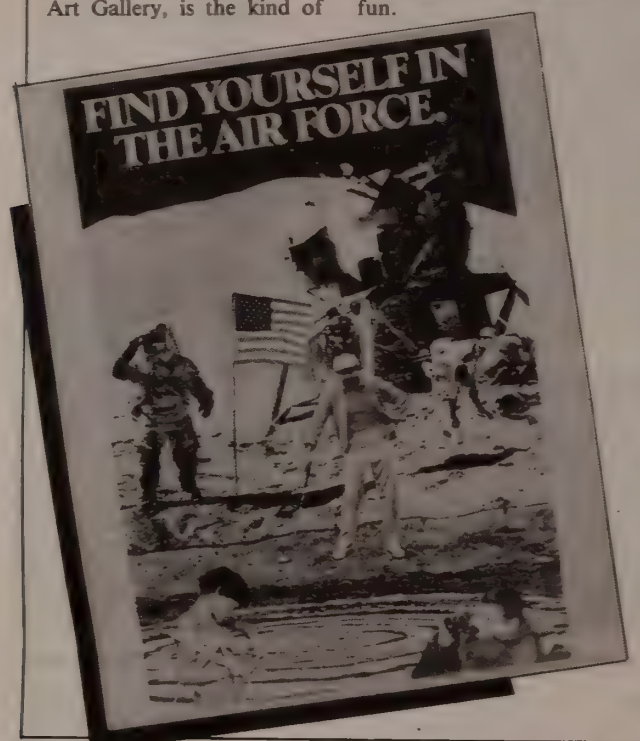


ROBYN-MARIE BUTT

THERE SEEM TO BE days when no matter how many galleries you visited, one show could sour the exercise. To help you avoid this — or to help you find it, if you prefer looking at what doesn't work — I hereby serve notice on the following:

ART

"Content Under Pressure", currently running at the Harbourfront Art Gallery, is the kind of stew in which too many artists for one pot (four) try to be spicy and just end up being bland. Here they make statements that teeter unhappily between annoyingly obvious and sadly irrelevant. To add insult to injury, they're not even interesting to look at: nor do the types — collage, doodles, block prints, welding on graph paper — serve their less-than-compelling content. In this case, the pressure seems to have been too much. But watching the glassblowers next door on weekends is fun.



Fortunately, and even usually, gallery fare can be better. Usually a little effort turns up something good for the soul. Even nicer to stumble on is good outdoor sculpture, something this city loves to do badly. Yvonne Singer's "Back to Back" for instance, a series of plaster casts, is really dashing. You can find them in the sculpture garden on King Street East, beside the Underground Railroad and across from St. James Cathedral (a location which is symbolically nifty).

"Back to Back" consists of backview half-body casts in which the shape has been given definition by swirling the plaster like crude classical drapery. The effect of this drapery — now draping nothing — turns the invisible flesh that formed it into a kind of anthropomorphic atmosphere. The figures are set up in two groups: the first, on the ground, are painted a gorgeous royal blue and arranged in groups in which the unseen figures bend, talk, or pass on for refills like spooks at a garden party.

The second group are twenty feet above the garden. There a phalanx of 30 identical bright turquoise backsides flash as they dematerialize through the brick of a warehouse wall. Solitary viewer, you clutch your bench by the railing to find yourself the only blood and bone amongst these in-transit beings: somewhere between human and spirit, on earth and in the air, they endow the innocuous garden with a cheeky worldliness that nearly convinces the brown-bagger she too could experience Ascension over lunch. All around you, creatures you can identify with are marching unconcerned into another dimension while its crystal tropical air glows into their robes. One feels not unlike a pilgrim to the baths.

"Back to Back" is also the kind of outdoor show that should be admired several times. Already attractive with leaves blowing around them, spring will also grow them a niche; but in the snow they will be breathtaking. Hospitable ghosts for a Sunday afternoon streetcar ride.

A few blocks from the sculpture garden stands the Fallout Shelter on Queen Street East (and Parliament). The shelter is headquarters for the anti-missile group A.C.T. (Against Cruise Testing); it's also a tiny gallery. Hanging there now is a show by Bart Snow called "No, There's No More Trees in Eden" (my all-time second-favourite exhibit title).

Snow does collage of the genre that turns news glossies into tanks advancing against current affairs PR. In "The Last Highwire Act", a bodybuilder with a swollen electronic head flexes for American Macho while above the desolate bomb-shelter vista behind him a security officer dollies a crate along a tightrope. Smug Ronnie Reagan, clutching a shovel, peers forward out of the crate as if it were the lip of a portable trench. "FRANCE", reads the mailing-address stamped on the side. A Stars and Stripes at the other end of the wire waves its Daddy on to the burial rites.

The other collages — among them "Two Reaganburgers With Everything To Go", "Find Yourself In The Airforce", and the sumptuous, formally beautiful "A Million Saved Is A Million Lost" — make you wish the Fallout Shelter had room for more.

Hung opposite the collages are Snow's series of mushroom-cloud studies. (This actually sounds funnier than it is.) The studies (pencilcrayon on paper) have been augmented during the show's run; they're all variations on a theme in which that now-familiar umbrella has been rendered in bright coloured units like mosaic. All that changes is the shape of the units. Thus one study shows a mushroom cloud composed of coloured lightning bolts, another made of coloured frames, another of coloured worms, another of coloured snails ... Eventually of course they begin to look like trees.

The effect of these studies is odd. While not remarkable in themselves, the idea of them begins to have strange reverberations. The little coloured mosaics turn nuclear destruction into a decorative design that should shortly appear as decals on designer furniture or a folk motif in the borders of carpets. This kind of humour leaves you vaguely impressed with its positivism and wit, but still leaves you feeling unsettled. Could that be the faintly nauseous satiety of Irony? Only the viewer knows for sure. But it's bizarre, isn't it, just how quaint annihilation can seem?

Cont. From P.5

of traditional focus does not mean that the play is scattered or boring; on the contrary, it is vivid, entertaining and mesmerising.

The closest the play comes to having a real main character is Peter, a fiery, young fish cook. In this role Julian Richings displays a clarity and vitality unequalled on the stage. The standard set by Richings is met but to a slightly less radiant degree, by Shelley Goldstein, who plays Monique, a waitress and Peter's lover. The remaining multitude were generally competent within the bounds of their smaller roles. Surprisingly few fell to the level of cardboard cut-outs.

The successful creation of **The Kitchen** is largely the result of Arturo Fresolone's bold direction, which was effective because of his attention to detail. His orchestration was excellent considering the limited resources of the company. Unfortunately he was not so accomplished in the realm of ideas. He managed to undermine the important image of the constantly roaring gas ovens, by relying only on verbal references to them. The ovens are an omnipresent symbol of the kitchen and all it represents. When the gas main is cut at the climax, the cessation of the sound is of extreme thematic importance, a point that was never realized because of the initial negelct. Furthermore, in this version Peter is British as opposed to German. In the original it is a racial slur which pushes him over the brink. Peter's Britishness undermines the theme of racial tension because it is never really brought to a dramatic climax.

The merits of the production montage so far outweigh the faults. Wesker's stage and Wesker's world is successfully drawn with a vitality and skill that it is exciting to see it coming from a company so small in monetary resources. What more can you want?

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Melting Point Music

KATE LYON

FOR FOUR PERFORmances (Nov. 16, 17, 23 and 24) and with two different casts, the Opera Division at the Faculty of Music presented Robert Ward's *The Crucible*. The

MUSIC



libretto is by Bernard Stambler and the opera as a whole is an adaptation of the Arthur Miller play of the same name. Miller's play premiered in 1953 during the McCarthy era witch-hunts and, appropriately enough, the play was about the witch hunts in Salem, Mass. in 1692. Ward and Stambler's operative version premiered in 1961, winning the Pulitzer Prize for composition and the New York Critics Citation.

This was an ambitious production for the Opera Division to launch. However, judging by the Saturday night cast, they met the challenge well. *The Crucible* was last performed at the Faculty eight years ago, and one can see why they would want to bring it back as a challenge for a new crop of opera students.

Not only is the libretto a challenge to the singers' acting abilities, but the music itself has none of the hummable qualities of a Mozart opera. This was indeed a modern opera and the student singers seemed remarkably comfortable with the medium. It should be pointed out that the positive qualities of the performances were greatly overshadowed by a basic problem of acoustics. The orchestra pit in the Macmillan Theatre was built too high. If it were sunk another three feet or so, there wouldn't be the recurring problem of the orchestra drowning out the singers. Add to this the tendency of a few singers to enunciate their words poorly, and you end up with many frustrated listeners.

A few of the singers seemed to rise above this acoustical dilemma with little effort, namely Susan Sereda (in the role of Betty Parris), Stephen McClare (Samuel Parris), Lenard Whiting (Judge Danforth) and Patrick Timney (John Proctor). This is not to say that the other performers were lacking in ability, but merely that their voices have perhaps not yet matured to the point where they can rise above the disadvantages of an acoustically unsound hall.

Director Constance Fisher deserves special mention for bringing the singers' characters to life. With few exceptions, the dramatic abilities of the singers were sufficient to convey the message in the libretto, even when words were poorly enunciated or drowned out by the orchestra. Much of this is due to a logical blocking of actions. One never felt that the movements of the singers were stiff or unnatural. This is a modern opera, and the staging did credit to the production. Louise Van Winkle was in blackface for the role of the slave Tituba. Somehow, the idea of a white woman singing a black woman's role in blackface seemed unnecessary as it only served to make the character less believable than Miss Winkle's abilities alone could have made it.

Michael Evans, conducting the Saturday performances, did justice to the score and can not be held responsible for, once again, the unfortunate acoustics. Dianne McCann-Davis' costumes were suitably dreary and Puritan and Edward Kotanen's set designs were also suitably uncolourful, drab and at times oppressive. The staging as a whole served to bring home the point that the characters in *The Crucible*, and indeed the citizens of Salem in 1692, led joyless lives and were most paranoid about that which they themselves fell into: leading life in an evil, narrow-minded manner. A plot such as this is as timeless as any myth, and the Opera Division is to be commended for bringing the story to life so vividly.

Redefining Women's Work

NEIL GUTHRIE

IT IS TRUE THAT THE role of women in the work force outside the home has never been larger, but as Pat Armstrong's recently published *Labour Pains: Women's Work in Crisis* demonstrates, it is also true that the condition of

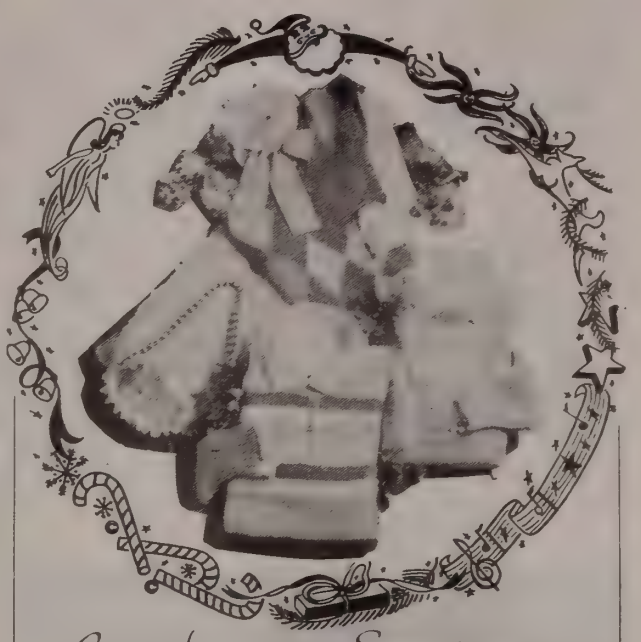
BOOKS

working women is better only in superficial ways. Segregation persists in the job market, women's unemployment rates are higher than those of men, and the micro-chip may be squeezing women out of work rather than increasing their participation.

Armstrong's conclusion is that women are suffering more than men in the current economic crisis because of the built-in inequalities of the system. The greatest irony is that large number of women have moved out of the home and rejected household labour in favour of paying jobs, making themselves indispensable bread-winners, which means that when times are tough they can no longer rely on a husband's or family's support and go back to their vacuum cleaners. Projections about the state of working women in the years to come are difficult to make, but Armstrong puts together an impressive case to suggest that the future for these women is uncertain at best and at worst pretty grim.

As a study of women and employment, *Labour Pains* is flawlessly researched (statistics Canada publications take up the largest chunk of an extensive bibliography) and, mercifully, well written. 'Microelectronics in the Workplace' may not inspire ravishing prose in anyone, but at least Armstrong's book seems to avoid as much awful jargon as it can. Furthermore, the author is not without sympathy and passion; her final conclusion is that women must 'get together to do something' about the worsening crisis.

Even though she has fairly obvious leanings in political terms, Armstrong includes balanced criticism of the inadequacies of various theoretical approaches and is more interested in unbiased research than she is in bald, unqualified statements from the soap-box. And all of this adds up to making an interesting and persuasive study of the difficult birth of women into the work force, an examination of a process that has in some senses only just begun.



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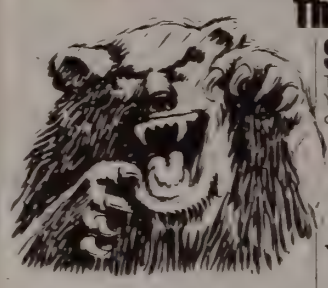
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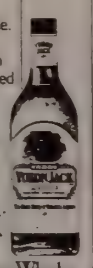
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In Purdy Deep

BRUCE MEYER

"HELLO AL," I SAID. WE HADN'T SEEN EACH other in two years.

"You've got your hair parted on the other side and you've got new glasses."

"What a memory!"

"Best there is," replied Purdy. "Best there is."

He puts this memory to work in **Piling Blood**, his latest collection of poems from McClelland and Stewart. Memory, for Purdy, is the portable archive, the catalogue of details, experiences and landscapes that he summons up in catalogue-like fashion in many of his poems. The old Purdy standby themes are here: The man who, through his own knowledge and imagination, reconstructs the past and talks to its ghosts; the traveller who, if not outrightly in love with the joyful anxiety of the unknown, is, at least, bemused by its indifference to his comfort; and the self-mocking muddler and endurer who meets the world head-on and then sits down and discusses its ironies over a cold beer.

In fact, **Piling Blood** is all that one would expect a Purdy book to be. His favorite haunts -- Trenton, Ameliasberg, the back roads and "whip-poor-will" forests of Eastern Ontario -- are all here as if they represent that safe 'terra firma' from which Purdy reaches out. His landscapes, however, have become broader although his methods of interpreting them remain unchanged. The world, for Purdy, is still animated with an unearthly violence as he notes in the opening lines of "Lost In The Badlands":

> We walk into a wound
> a torn gash in the earth
> where soft finger of water
> grew claws and raged at stone

"I don't like the cover. It looks like a bovine version of the Hollywood Squares. Are the cows supposed to be coughing up blood like Keats?"

Whether he reaches back into the unrecorded history of the dinosaurs or into the mapped lives of such tangible figures as D.H. Lawrence (his favorite author), compresses the historic and the irrelevant, the past and present, the personal and the universal, and above all, the tragic and the comic. But this compression of opposites or extremes is not simply within the covers of the book, it can be contained with in the confines of a single poem. Purdy loves to reduce sweeping spectrums to immediate and often purely sensual concerns. Once this is done he is as off-hand with them as he is with the people who run up to him at poetry readings.

"So you're going to review my new book, are you?"

"Yes I am Al."

"Waddya gonna say about it?"

"Hell, how do I know? I didn't write the cover."

Purdy is a colloquial poet. His strengths do not lie in his short and often clipped conversational lines but in the long and melodic phrases. His poems are assemblages of recollection. They speak with and in the voice of a man who tells the reader "I've been there, this is the way it was." He also hyperbolizes for effect as in "A Typical Day In Winnipeg" where he finds himself crossing a snow covered field after his car breaks down:

> My feet punge like a spavined horse
> until I'm up to my ass
> in snow and wheezing badly
> knowing a diet of junk food and beer
> has unfitted me for athletic endeavours

The results of Purdy's poetic techniques can be vibrantly comic or movingly brilliant when he trusts his own eyes. However, there is a quality in Purdy that wants to be heroic in the classical sense.



Al Purdy and D.H. Lawrence enjoying a beer

"What are Helen and Menelaus doing in **Piling Blood**? I don't know. Do you Al?"

"They were just two people doing things like two people today. You're too young to have watched a woman age before your eyes and wonder if she was worth all the struggle."

"But the sensuality of D.H. Lawreace and El Greco seem closer to home for you."

"Aw heck -- everyone has favorites. Don't you?"

"Sure. I liked your "Voltaire" poem."

"See?"

"It had that quality of looking into the unknown. You did something like it in **The Stone Bird** with the poem "The Darkness." In "The Darkness" you step outside onto a back porch and look up at the stars. In "Voltaire" the famous French wit and his mistress wait in the middle of a frozen road while their carriage is being fixed and they amuse themselves by looking up at the stars and asking metaphysical questions. You really like to do that -- tug at the sleeve of eternity. It is almost religious, almost as if you want to reach some idea of God."

"Aw, now don't get me started on that. Don't get me going on religion. Stick to the poems."

Purdy is at his best when he is staring down an iguana on the Galapagos Islands, or, as in "There Is Of Course A Legend," listening to a bothersome mosquito buzzing in his ear during a restless night in Spain. The mosquito leads him from his hotel into a landscape of the imagination, a canvas peopled and painted by El Greco, "a reality outside of Time." This is the sort of place where only a trained observer can walk. The realm of the real made insightful is the home of Purdy's poems. He has been there, remembered its details and come back to tell us.

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THE VARSITY
VOL. 105 ISSUE NO. 25 WEDNESDAY DECEMBER 5 1984





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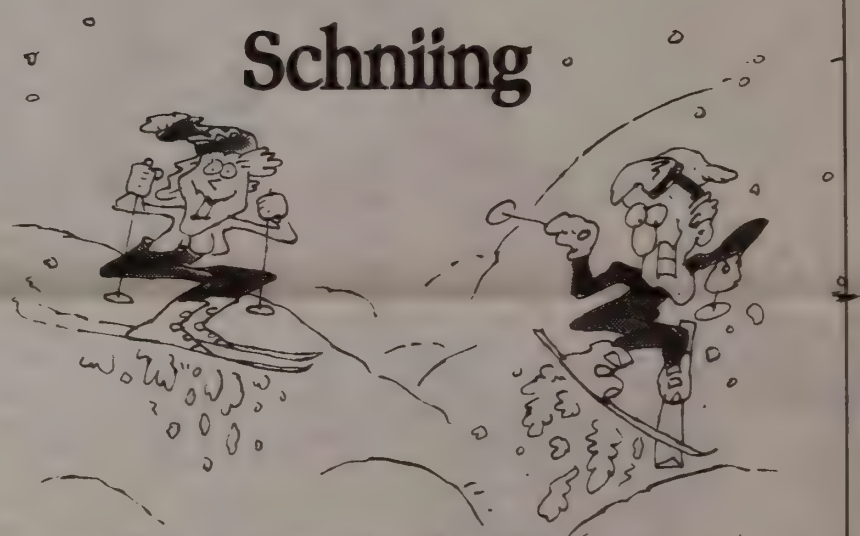
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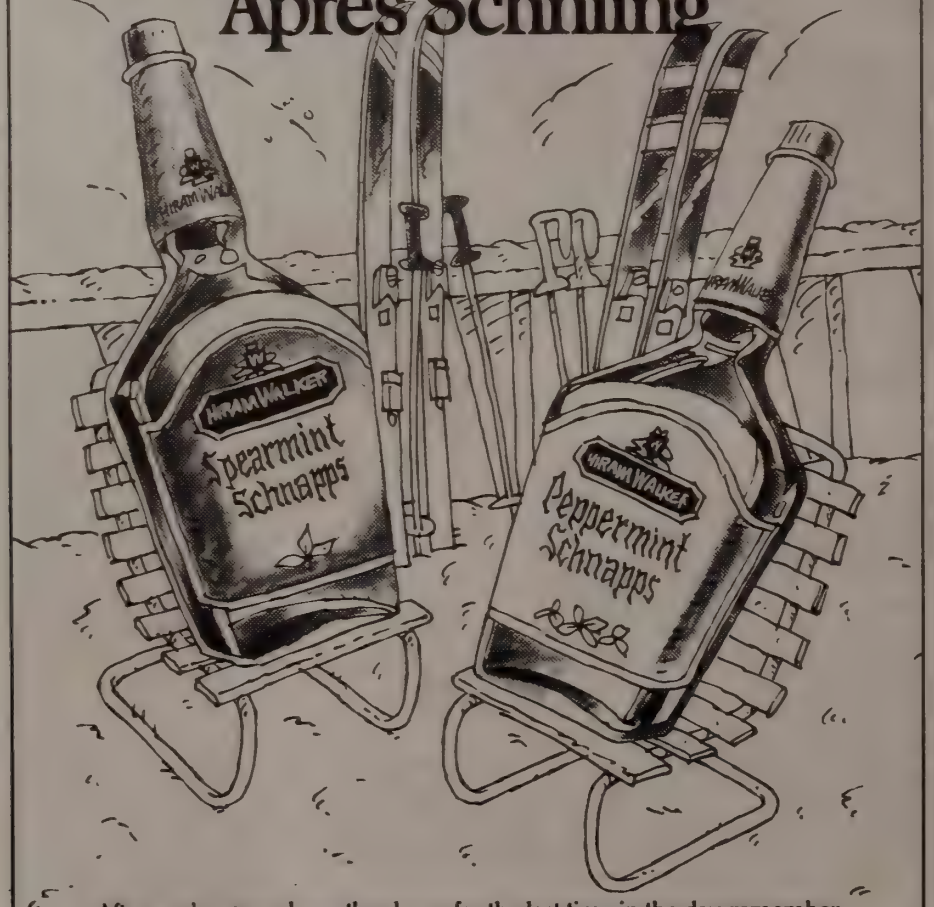
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HartHouse

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WED. DEC. 5 — **HART HOUSE CHORUS presents AN EVENING WITH BACH (Proceeds from concert to help fund 1985 tour of England).** John Tuttle conducts Chorus and National Youth Orchestra in a programme of **"MAGNIFICAT" "CANTATA 191" "MOTET VI".** Tickets at the door of St. Paul's Anglican Church, 227 Bloor St. E. General Admission $8. U of T students and seniors $5. 8 p.m.

WED. DEC. 5 — **REVOLVER CLUB'S ANNUAL TURKEY SHOOT** - Prizes of ten large succulent birds. Entry fee: $3.50. 7p.m. in the range. (Event open to club members).

WED. DEC. 5 — **ART EXHIBITION — WEST GALLERY: DAVID ROKEBY "BODY LANGUAGE," EAST GALLERY—MARY CATHERINE NEWCOMB "SCULPTURE."** Gallery Hours: Tues. - Sat. 11 a.m.-6 p.m. Show in the Justina M. Barnicke Gallery continues until Dec. 13.

DEC. 3-7 — **GALLERY CLUB'S "CHRISTMAS TURKEY FEAST"** festive dining for the season. 5:30 - 7:30 p.m. Reserve early at 978-2445.

THURS. DEC. 6 — **WINE SEMINAR SERIES DISCOVERS THE CHARMS OF RUBY, TAWNY AND VINTAGE PORTS.** Speaker Tony Hirons discusses the delights and charms of a variety of ports. A few tickets still available at $19.00 at the Programme Office weekedays 10 a.m. - 5 p.m. Event scheduled for 8 p.m.

SAT. DEC. 8 — **NEW YEAR'S EVE BALL——DISCOUNT DEADLINE——**Save a little and purchase your New Year's Eve Ball tickets early (Before Dec. 8). Couples 55 and singles $30. Celebration extraordinaire at Hart House features variety in Entertainment. Harvey Silver Big Band for Great Hall dancing. Susan Cuthbert, lounge Entertainment singing. "Flipside" D.J. spins the latest and the hottest. Refreshment — Hot and Cold Canapes from an elegant "Cocktail" buffet. Free Champagne and Full Bar service. Promises to be an evening of fun in a beautiful setting...all members of the University of Toronto community are welcome. Tickets now available at Hall Porter's Desk. P.S. Party runs from 9 p.m. - 2 a.m.

WED. DEC. 12 — **GRADUATE COMMITTEE DINNER SERIES** features Luba Goy and Don Ferguson, radio and television personalities, well-known actors, to those who follow the antics of the Royal Canadian Air Farce. Tickets $26.50 include aperitifs at 6:00 p.m. (North Dining Room) and 6:30 p.m. dinner at 6:30 p.m. (South Dining Room). Tickets available from Anna in the Programmes Office weekdays, 10 a.m. - 5 p.m.

THURS. DEC. 13 — **GREAT HALL FOOD SERVICE——Holiday Hours——**Last evening meal served (4:30-6:30 p.m.) Regular Service resumes Monday, January 7, 1985. Arbor Room open until Dec. 20. Great Hall Luncheon services continues to Wed. Dec. 19 (11:30 a.m.- 2:00 p.m.)

SUN. DEC. 16 — **MUSIC AT HART HOUSE - ELMER ISELER SINGERS** present "TRADITIONALLY YOURS" Dr. Elmer Isler conducts and featured artists are Erica Goodman, harp and Lydia Adams, piano. A variety of carols, Respighi's "Laud To The Nativity" and lots more. 8p.m. Great Hall. Admission free - no tickets required.

COMPETITIONS COMPETITIONS COMPETITIONS COMPETITIONS

ENTRY FORMS AT HALL PORTER'S DESK

63RD ANNUAL EXHIBITION OF PHOTOGRAPHS — Closing date; FRIDAY, MARCH 8, NOON

THIRD ANNUAL LITERARY CONTEST — ORIGINAL, UNPUBLISHED WORKS OF FICTION NO MORE THAN 3,000 WORDS. PRIZE MONEY FOR TOP THREE. CONTEST RULES POSTED IN THE 2nd FLOOR LIBRARY.

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If you plan to use the North Wing between 6:00 p.m. December 24 and January 2, please remove articles from lockers/lockerettes in the locker rooms by December 24, 5:00 p.m. as the locker rooms may be closed during this period for annual maintenance.

HART HOUSE ACTIVITIES, FOOD SERVICES AND RECREATIONAL ATHLETICS remain OPEN over the Christmas Holidays — the House is the only campus building open 365 days of the year for your use. Drop in any time to dine, to work out or relax in the common rooms with the home fires burning. Holiday greetings are extended to all our faithful column readers from the Hart House staff and your elected student representatives of 28 committees.

FLASH NOTICE —— Open 364 days this year — ON DECEMBER 27 ALL of HART HOUSE will be ***CLOSED*** for a special cleaning and maintenance programme.

RECREATIONAL ATHLETICS The opening day for registration of all classes will be Monday, January 7, 1985 in Room 101, Hart House beginning at 10:00 a.m. **NOTE:** Room 101 will remain open until 6:00 p.m. January 7 and 8 ***only***. Classes begin the week of January 14. Please register early.

SAC's Peter Waite resigns

Described as "very fair" and "typical back-room boy"

by MICHAEL PROMISLOW

"It's been fun," Peter Waite muses as he sits back and reflects upon his tenure at the Student's Administrative Council (SAC).

Waite, who is currently SAC president Bob Jones' executive assistant and was last year's special executive member from Arts and Science, will be leaving his job at the end of this term to take a job at the Canadian Bar Association. He will be serving as a coordinator between the various sections within the CBA, which he describes as "riding herd over bunches of lawyers."

His early departure from the SAC job comes as no surprise. Last year, Executive Assistant Heidi Graham left early to become a reporter for the Winnipeg *Sun* and the year before that Steve Bedacci quit to go work for back-room Liberal Jim Coutts.

Waite describes his experience at SAC as a "fabulous one," and says he feels fortunate to have met all the different people he has through his work there. When asked about the problems that hampered last year's board, Waite replied that he "did not wish to live in the past,"and would prefer to concentrate on this year's record.



Peter Waite.

Last year, Waite and Anne Gushurst's ongoing feud with then president Mark Hammond bogged down the board, and hurt SAC's image. But this year, working with Bob Jones, Waite seems to have helped turn things around.

"My job is to keep everybody happy," Waite exclaims and adds that he believes this administration has been "extraordinarily successful." He thinks of himself as a facilitator, and hopes that people appreciate the work he has been doing.

Most people around SAC seem to do just that. Jones explaines that Waite has helped out in SAC's external relations, acting as SAC's liaison between the campus and city media. He said Waite has also served as both an organizer and as a resource person, who brought a certain "smoothness" to the operation.

Greg Tugg, SAC's finance commissioner, told *The Varsity* that Waite has been "very fair" in his dealings with the board, and that "he has made a conscious effort to keep politics out of SAC." Tugg is considered a conservative while Waite is a long-time New Democratic Party organizer and member of the NDP's leftist "waffle" wing.

Perhaps the general feeling around SAC is best summed up by Kim Thomas, an administrative assistant, who says "it will be difficult without him," but then adds, "we wish him all the best."

Last year's SAC President Mark Hammond had a different view. "I was overjoyed to hear of his departure," said Hammond. "He was a typical back-room boy. He was not up front about what he was doing. It demonstrates that dreams do come true."

Hammond said SAC had "not profited at all" from Waite and that now that he is gone SAC "might be able to start recovering from his influence."

As of now, no decision has been reached on whether or not a new executive assistant will be hired, but both Waite and Jones feel that it probably will not be necessary. Leaving the position vacant will save SAC $3000.

Divestment opposed at SAC and GC

Opponents claim divestment is useless; U of T should take advantage of influence of investments

By STEPHEN A. HINE

Renewed calls for divestment of the University of Toronto's holdings in South African-controlled companies and in banks dealing with Pretoria have not met with unanimous support.

Some Governing Council members, including student representatives Kevyn Nightingale and Allan Chan are opposed to sanctions, as is SAC Finance Commissioner Greg Tugg. They base their arguments on the dubious effectiveness of boycotts and divestment, the potential harm to U of T's investment portfolio and South Africa's non-whites, and the fact that divestment reduced U of T's influence on institutions dealing with South Africa.

Nightingale claims his approach is a "more responsible attitude than University of Toronto Divestment Committee (NUTDC) has been advocating." He admitted that divestment would be a statement to the community but that "South Africa will not heed our call."

At the same time such a move "may be to our detriment" in that the selling off of holdings could lead to a net loss to the University. Thus South Africa is not moved and the University is worse off, he said.

While admitting that it is "fundamental" that South Africa be seen as "a corrupt, abhorrent regime", Nightingale asserted that it is much less so than many others. South Africa is singled out, he said, because it is easy for people to sanction a nation where discrimination is so obvious, it being based on race.

In other states, domination and repression are less easily defined, yet often just as real. "Carried to its logical conclusion" the argument that we should sanction undesirable regimes would lead us "to impose sanctions on most other countries," he said. Furthermore, this consensus about South Africa "is exploited by those with a hidden motive — the discreditation of the United States." He allowed that the U.S. has a direct interest in the region since "South Africa is a bastion against Communism."

Nightingale claimed that "Blacks in South Africa as a group are better off than anywhere else in Africa" because the "regime is capitalist in nature to a degree." Recent small moves towards change, while insufficient, mean that hope for the future is greater than in Zimbabwe or Tanzania, he said.

This results from South Africa's wealth which means it can do without Canadian investment, and its parliamentary democracy which makes it more capable of change.

Greg Tugg concentrated his arguments on the dubious effectiveness of UTDC's plans. "Selling shares in banks is counter-productive," he maintained. "No one will notice."

Cont. On P.13

Few women in Pol-Sci texts

by SUSAN ELLIOTT

Despite the visible and continuous march of women into the corridors of power, Canadian university textbooks fail to recognize them.

University of Ottawa Professor Caroline Andrew surprised a New College audience with this conclusion in her lecture last Thursday."The Impact of Women in Political Science." Andrew, past president of the Canadian Association of Political Scientists, studied four general political science texts widely used in Canadian universities, including U of T. She found that women are "far less visible in these books than might be expected." In one book, Whittington and Van Loon's *The Canadian Political System* (3rd ed.), women are referred to only three times, she said. These references briefly discuss the scarcity of women in federal politics and the Cabinet.

All the texts Andrew referred to, including one called *Canada in the 80s*, are current and updated editions. Yet, she noted that none of them reflect the involvement of women on the political scene, neither recently nor historically. "There is no wide focus on women because they are still not seen as part of the relevant political environment," she said.

The largest number of references to women in any of the texts is four. But most, she noted, were charts including male/female distinctions or brief paragraphs on women's low political participation. In sections concerning special interest groups, there are no women's organizations mentioned — not even the National Action Committee for the Status of Women, which was influential in enshrining women's rights in the new Canadian Constitution.

This is puzzling, Andrew said, because women's most active political participation has been through lobby groups. Since their suffragette days, women have petitioned the government for legislative changes and benefits like baby bonus and mothers' allowance.

Cont. On P.13

Careers?!$

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SUMMER:

Selco, Clarkson Gordon, General Motors of Canada, Old Fort Henry, Ontario Geological Survey, Ontario-Quebec Summer Student Job Exchange, Globe and Mail Summer Job Deadline — December 31.

Ask at the On-Campus Recruitment Desk for specific details.

The U. of T. Entrepeneurs' Club and The Career Counselling & Placement Centre
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Hart House Debates Room

St. George Campus: 344 Bloor St. W., 4th Floor (Bloor & Spadina) 978-2537
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"If you can't be nasty about Christmas, life isn't worth living."

—The Editor (who else)

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liason between staff and students at large. Formal complaints—as opposed to letters to the Editor—should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP)—593-1693.

Subscriptions to *The Varsity* cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to *The Varsity* 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Bah. Humbug.

As you might imagine, we here at *The Varsity* are crusty, cynical types with nary a pleasant or optimistic thought to carry us through our nasty, brutish (but long) lives. As you might imagine, we here at *The Varsity* hate Christmas.

More to the point, we *despise* Christmas (the secular version, that is), both as a season and as a concept. What's *wrong* with Christmas? Well, howzabout a short list?...

1. **Real Snow.** That white, wet stuff. Trussed-up rain, if you ask us. Fun to throw at people when you're young, but easily tired of.

2. **Fake Snow.** Even worse than the real thing. One of the many handy aerosol products popular in the burbs. It leaves a crusty white film on your windows — need we say more?

3. **Christmas Trees.** The ultimate kitch classic. The warm hearted fat head who thought up the Christmas tree concept deserved much pain. The artificial trees are preferable to the naturals — if you're going to be tasteless and tacky, you might as well go all the way....

4. **Tinsel.** Sure, we just love throwing around sliced-up bits of aluminum foil. Makes for a first-rate debauch, wouldn't you say?

5. **Santa Claus.** Santa Claus, St. Nick — whatever you want to call him, he's just a tubby old fart who dresses Carnaby St., 1967—or 42nd St., 1978. He likes to "give away presents" out of the sheer "goodness of his heart." Sure. If he thinks us cynical post-Watergate journalists are going to take *that* at face value, he's got to be kidding.

6. **Reindeer.** Cute flying moose used by Santa to aid in his no-doubt nefarious activities. One even has a glow in the dark nose — a red one, at that. Sounds like the Metro Zoo on an acid trip.

7. **Buying Presents.** Lots of fun. Artsies are forced to shop at Collegiate Sports and Canadian Tire, Engineers at Britnell's. Long lineups, expensive merchandise and generally rude and offensive fellow customers make the experience a memorable one.

8. **Giving and Receiving Presents.** The latter a bore (who wears underwear and socks anymore?), the former a chore (albeit a rather amusing one). George Connell gets a new wardrobe; Bob Jones gets a lifetime supply of Wheaties; John Canning gets a lucrative job offer (to prevent him from running for the SAC Presidency).

9. **Christmas Jingles.** Worn out tunes with silly and irrelevant lyrics. Who gives a damn about Good King Wenceslaus anyway? Usually recorded by The Ray Conniff Singers or some such musical geniuses. Jingling bells and sleigh rides — yecchh.

10. **Christmas Cards.** Stunning sensitive and profound verse sandwiched between cardboard reproductions of paintings hanging in your parents' den. Concrete evidence of the genuine worth of Canada Council grants.

11. **Plum Pudding.** Sweet mud pies laced with Varsol (Scope?). Horrible stuff, mushy where it should be crunchy (and vice-versa). To be eaten with gardening implements.

12. **Roast Turkey.** All we can say is, "Where's the Beef"? Turkey, as a concept, is fairly reprehensible — who could enjoy munchin an oversized duck (or an undersized ostrich, depending on one's perspective) which has nothing to say for itself save "Gobble, gobble"?

13. **"Good Cheer".** Merely a front, a mask hiding the frustration and despair which is our essence. Who needs it — especially as we have so much fun working ourselves into these nasty, vitriolic moods?

So you see? Not much to like, is there? Except maybe "The Charlie Brown Christmas Special" and "The Grinch Who Stole Christmas." And candycanes. But apart from that, it's all a heap o' sensationalist humbug. Take it from us. It's our *job* to know the truth.



seezuns greetins

From all of us durfs here at The Varsity.

The sheef gets smaller. And smaller. Well, this here's the last ish of the term, douchebag? Thanksamillion to that Commiesearchist JBK (goddamn him), that dozin' wonder Geoffy, that witty kid Karen, that wierd spellin MARNIE, that Shporgie-minded Marpole, that essay-minded Tony, that sozzle-headed Hilehead, that cute-minded Lolly, that BOFFO YEAH HEY WE'RE COOL AND WITH IT AND ON TOP OF THE BOP Joel, the quite mad George, the far too tall DODDDDDDC, and to ovverrryone else upon whom I should confer good times and fonky feelins. Hvae a good hollYday!!!!!!!!!

LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

deCatanzaro Ignores Us

Once a regular reader of *The Varsity*, I have recently chosen to ignore your publication. It is my opinion, mainly because of your extreme leftist slant, that *The Varsity* is becoming increasingly out of touch with the realities of student opinions. A recent editorial has proven that my prejudices have been completely justified.

I refer to your editorial in the Nov 12 issue regarding Prime Minister Mulroney and the new Federal Government. While barely mentioning that the recent spending cuts may have been justified, you have conveniently neglected to mention three new spending programs introduced by Mr. Wilson and promised by the Prime Minister during the election campaign. After just two months in office, how can you reasonably ask us to judge Mr. Mulroney's record on keeping campaign promises and to have this judgment influence our voting decision four years from now?

Cont. On P.7

STAFF MEETING

The most exciting. The funkiest. The grooviest. The best. The last staff meeting of 1984. 4:30 pm. Today. Can you dig it?

You only have until 4:00 pm today to apply for the positions of subscriptions editor. After 4:00 pm, we'll have to say "sorry, but we can't accept any more applications." We're not kidding one bit.

Knox fundraises for profs, building

By BRUCE DINSMORE

Knox College is building for the future. More than halfway through a $2.5 million fund raising campaign, the presbyterian College will use the money to upgrade its building and expand its programs.

"We are within sight of our minimum objective," said Campaign Director Kenneth Hall. He said there is over $2 million in the fund.

Knox wants to raise a million dollars to upgrade its academic program and another million and a half to improve the building in this, its first fund raising campaign in 66 years.

There are five main goals for the academic upgrading program. They include hiring of teaching assistants, funds for visiting scholars, more research money, bursaries and money for continuing education. Some of the first benefits from the campaign are being felt at Knox. This year, two more TA's have been hired and there is more money for bursaries. In addition, a professor from the third world has been brought in for a 3 month visit. There have also been two continuing education seminars for ministers.

The other major component of the program is the college building renovation. The College began with classes taught at home by Rev. Henry Esson in 1844. The present building was built in 1915. That's where many of the current problems lie.

Hall said that since the building opened, there have been no major repairs done. Compounding the problem is the fact that the college has been designated an historic site under the Ontario Heritage Act. This means that, while the older College building has to be brought up to modern standards, the outside of the building can't be changed.



Knox's chapel window will get the lead out for $75 thousand.

Work is underway. A committee spent about a year and a half going over Knox from turret to basement. There are no structural problems, but millions of dollars worth of repairs are needed to keep the building running. Repairs required include: roof and electrical work as well as window reinforcement.

The handmade, lead-framed windows in the library and chapel badly need rebuilding; restorers found a craft shop in West Virginia that was able to match the original English glass at a cost of $65 to $75 thousand.

Knox is doing all this with no help from the University of Toronto. Knox was set up as a theological college for the Presbyterian Church in Canada. Until 1978, it was an independent college with its own degree granting powers. In 1978 Knox signed an agreement with the University of Toronto. Now, Knox and U of T award degrees jointly.

Most of the money for the restoration program is being raised by the members of the Presbyterian Church. In addition, the Presbyterian Church must

SAC *Directory* appears late and will probably lose money

By GREG TAYLOR

Nearly one month after its projected release, the SAC *Student Directory* has finally hit the streets.

"I think it's a wonderful looking edition," commented Bernard Wong, Editor and Executive Producer of the Directory. "People have complained in the past that the phone numbers weren't legible, which they are this year."

When asked about this Directory's sections concerning student life, Wong said that the Directory "is meant to be a general reference guide to the university," and that it was "not identical" to the world-renowned *Varsity Handbook*.

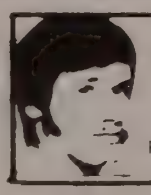
Asked to explain the delay in the release of the Directory, Wong pointed to the unavailability of *Varsity* typesetting machines and the foul up caused by the failure of advertising company Campus Media to live up to its contractual agreements.

Wong also says the Campus Media affair will cause the *Directory* to take a loss. "It most definitely will take a loss unless we can get all the money due to us by Campus Media, in which case we will make a tidy profit. That's doubtful, though."

As to the consistent release of the *Directory* late in the fall term, Wong blames the turnover in SAC administrations. "No administration wants to tie up the rest," he noted. Next year, he added, things should be different: "We're going to contract out our advertising in January. The Communications Commissioner will concentrate on production of the *Datebook* and *Directory* over the summer. He hopes to see next year's Directory released by the first or second week of October, 1985.

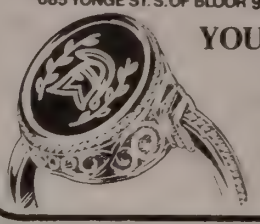
Although it looks like this year's *Directory* may be the object of criticism from offended parties, Wong claims that the *Directory* is "hardly controversial. Any people who are incensed or offended by the content of the *Directory* should look at it objectively."

"In my own irresponsible manner, those petty minded people (who criticize the Directory) are doing themselves and their organizations a disfavour," he concluded.



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- Friday, December 7
Last day for Dinner service
- Thursday, December 13
Last day for Luncheon service
- Wednesday, December 19
Regular lunch and dinner service resume
- Monday, January 7, 1985

Gallery Club

Last day for Dinner service
- Wednesday, December 12
Last day for Luncheon service
- Thursday, December 20
Closed December 21 - January 6, inclusive

Arbor Room

Regular service until Sunday, December 9
December 10 - 13 8:00 a.m.-8:00 p.m.
December 14 & 17-19 8:00 a.m.-4:00 p.m.
Closed December 15 & 16
December 20 & 21 8:00 a.m.-2:30 p.m.
Closed December 22 - January 1, inclusive
January 2, 3 & 4 8:00 a.m.-4:00 p.m.
Regular service resumes - Monday, January 7
HART BEAT
December 13 & 14 8:00 p.m.-12:30 a.m.

Tuck Shop

Regular service until Friday, December 21
Service resumes - Monday, January 7

Montreal squatters take empty school for housing

by PETER KUITENBROUWER
Canadian University Press

MONTREAL — They lay, shivering and coughing in a corner of the huge, cold and dark room: making history.

Fifteen unemployed people and part-time students started the first organized squatters movement in Canada when they broke into an abandoned four-storey school in downtown Montréal and took turns sleeping the night there during mid-November.

During the first five secret days, the squatters worked to sweep thick dust from the floor of the building, abandoned for five years. They talked of their dreams of making co-operative housing, daycare facilities and cultural activity space in the building.

A one-minute walk away from the sprawling retail and office complex LaCité, with its business people bustling past gurgling fountains, the squatters had no heat, running water, electricity or telephone.

On the fifth night, while three squatters slept, the Montréal Urban Community police came to find them. Two got away. One was arrested and spent the night in a warm jail. After seven hours he was released without charges.

The next day, the squatters went public. Journalists flocked to the old school. Thirty squatters and their friends stood for two hours in the icy wind, holding their placards tightly. "Squat the city!" proclaimed one. "10,000 Montrealers homeless, 35,000 on waiting list for subsidized housing, forty per cent of rooming houses have been turned into condos," read another, taped to the school door.

The first question the journalists asked is "Where do you live?"

"We won't stop," said Catherine, a student at the CEGEP du Vieux Montréal. "If it's not one building it would be another."

There are no laws in Canada to protect squatters from eviction, part of the reason the squatters movement, which is thriving in Dutch and West German cities, never got off ground here. But in the last few years a constant flow of subsidies from Montréal's city government for renovation or demolition of downtown buildings, to make way for high-priced condominiums, has decimated student and low-income housing here.

A community group had already made a proposal to use the squatters' city-owned school, but never got a reply.

Doug Imrie, one of the squatters, thinks the city will wait until the building is useless, and then knock it down for condos. "This would make good land for condominiums and office space: more tax revenue," Imrie said.

Imrie, 25, makes $154 a month on welfare from the Québec government, plus another $100 a month from his job with a non-profit café. He does not have another home.

"Most of my friends are getting screwed over for their rents for places that are real dog-houses," Imrie said.

The squatters have contacted a group which knows how to hook up electricity clandestinely. They hope to have power soon. "We would pay the bills to Hydro-Québec if they asked us to," Imrie said.

But for now, their new home is still "kind of like a coal mine," said Federico Hidalgo, part-time Concordia University student.

Students to sue Waterloo landlord

WATERLOO (CUP) In what may be a landmark case, 40 Waterloo students are taking their landlords to court to stop them from charging pro-rated rents and converting their apartment building into a rooming house.

The students say the landlords, Manfred Hackenburg Sr. and son, have raised the rent by more than six per cent over last year, illegal under the Landlord Tenant Act, and have been charging pro-rated rent since September.

They also say minor changes to the building do not justify a change in their status from tenants to roomers.

But the landlords, however, beg to differ.

The Hackenburgs say they have installed a new plumbing system, furnished all the rooms, provided a linen and cleaning service, and placed locks on the bedroom doors, front and back entrances to the building. These, they say, constitute more than minor changes.

They deny they are charging pro-rated rents, saying the students signed a one-year lease which allows the landlords to set the number of payments over the year. The students must pay in nine installments, beginning in September and ending in April.

The case, being fought by both Wilfrid Laurier and University of Waterloo students, may be precedent-setting because if the courts decide the building conforms to boarding house regulations, the landlords will be able to sidestep the Landlord Tenant Act and could charge pro-rated rent.

The Hackenburgs say they have checked with the Landlord Tenants advisory bureau in Kitchener, Toronto, Hamilton and London to ensure their building changes stayed within housing regulations.

The students say they are optimistic they will win the case, which will cost at least $1,500 to $2,000 to bring to court.

Each tenant in the building is kicking in $20 for a total of $800, while Wilfrid Laurier student council has donated $500, to the fight. Other universities are also being approached for financial support.

Earlier this year, a Waterloo student won a court case in which the judge ordered a landlord to stop the practice of pro-rating rent.

Manitoba NDP plans freeze on PSE funding

WINNEPEG (CUP) Manitoba's NDP government may freeze post-secondary education funding next year and at least one professor fears the University of Manitoba may be forced to cut whole faculties in response.

Provincial finance minister Vic Schroeder told university and college representatives recently that a freeze in funds is likely because the federal government imposed its six and five restraint programme in the spring, leaving Manitoba with $24 million iess for education transfer payments in the spring, leaving Manitoba with $24 million less for education and health.

While Vic Froese, University of Manitoba faculty association president, said the freeze may mean the elimination of faculties and departments, university board of governors member R.P. O'Kell said it may prevent the university from bargaining in good faith with its workers.

Said administration president Arnold Naimark: "The minister has repeatedly said the governmetn does not want to interfere with the collective bargaining process. . . (But I am not certain) how he squares with the statements he makes about not wishing to provide funding for increasing salaries."

Naimark said the U of M needs at least $2.75 million more in its 1985-86 operating grant, or a 8.39 per cent increase, to cover non-salary expenses.

"It is not clear to what extent this represents an attempt by the government to on the one hand lower expectations and on the other try to mobilize support for lobby efforts (aimed at the federal government)," he said.

Continued From P. 4

There has been a dramatic shift to the right, both on campus and across the country. While some issues such as the environment or nuclear disarmament may be exempt, there is clear evidence of these new attitudes in the make-up of the organized political parties on campus. *The Varsity* has either not noticed or chosen to ignore the demise of the N.D.P. as the largest political club; the U of T P.C. Association is now the largest. It was the Tories who for the first time in memory won last January's Model Parliament election with 45 percent of the popular vote, the N.D.P. placing a distant third.

Until more student views are represented by *The Varsity*, I feel it inappropriate for you to call yourselves "U of T's official student voice." Perhaps if more students felt comfortable with *The Varsity*'s editorial bias, increased funding would be made available by the student body.

N.M. deCatanzaro

Supporting Morgentaler

It is astounding to see the way that mere court decisions can become so inflated and distorted, that they cease to be *legal* in nature; instead, everyone from the car mechanic to the bank president rises up as one man, and they either praise said decision as a great landmark in the grand scheme of modern democracy, or they weep and whine about their loss of faith in the legal system, they bemoan the decadent, bacchanal state of the world, and they hastily prepare themselves for the arrival of the Rapture.

Such is the way, it seems, that opinions have developed since the "landmark" verdict in the Morgentaler trial was laid down. In acquitting the famous abortionist, the jury made only *one* concrete statement to society: that Dr. Henry Morgentaler did not break any laws. Of course, society's more visible and more controversial members are not content to take *anything* at face value. A recent editorial in the *Toronto Sun* has the unparalleled gall to interpret the verdict as a great metaphorical statement: "The law is an ass!" Fanatical Pro-Lifers, hastily wiping flecks of foam from their lips, liken the finding to an acquittal of an obviously guilty mass-murderer. Equally ardent Pro-Choice supporters make the even more ludicrous statement that Dr. Morgentaler is a great humanitarian. Throughout history, people famous for their humanity have included the likes of Schweitzer, More, Aquinas, Gandhi, Francis of Assisi, Sartre, Mother Theresa and Jesus Christ. Most thinking people would be a little leery of placing this humble physician, with curette in one hand and vacuum in the other, in such lofty company.

Who, then, is this Dr. Morgentaler? He is simply a man of medicine who does what all good physicians must do, and that is to provide sanitary, sympathetic medical services to whomever requires them. Despite all of the controversy surrounding the actual act of abortion, Morgentaler and his colleagues have kept well in mind that the typical pregnant woman they serve has conclusively discharged any possibility of carrying the child to term, and that the final, desperate step of procuring a miscarriage is a last resort. Such people (women are people, are they not?) need to be supported and guided, rather than ostracized and spurned, as they often are. The abortion patient is confronted with all of her own inadequacies: she must make the painful self-admission, and an unnatural one at that, that motherhood is "not her cup of tea"; she is continually reminded of the gravity of her decision, and that she will be plagued by the spectre of "what if?" (What if that foetus was destined to be a Nobel laureate, or a brilliant pianist, or the discoverer of the cures of all the diseases that plague humankind?) After all, even the most radically feminist Pro-Choice supporter would seriously doubt the humanness of a woman who can come out of an abortion feeling absolutely no qualms or remorse. Morgentaler's clinics realize this, and counsel their patients from beginning to end.

It should be evident that this letter is written in support of Dr. Henry Morgentaler, and not of abortion itself. The act of abortion is a terrible thing, since the unborn child, being the most defenceless of society's members, needs the greatest measure of protection. However, even morally unsound activities have a rightful place in our world, especially when they pose the only viable solutions to our most difficult problems. In this way, abortion is somewhat like killing in self-defense: abortion, like murder, is never right; however, in desperate circumstances, it is the only possible answer.

In short, Dr. Morgentaler is not a symbol of rights for all women; rather, he concerns himself with that small fraction who require his help. He should be allowed to continue his good works unheeded.

Sincerely yours,

Leslie Wright
UC II

TIME & PLACE

WED DEC. 5

9:00-5:00 p.m. An Exhibition of Recent Projects by ZEIDLER ROBERTS PARTNERSHIP/ARCHITECTS. At the Galleries of the Faculty of Architecture and Landscape Architecture, 230 College St., until Dec. 19, Monday to Friday 9-5 p.m.

10:00-12:30 JANOS STARKER, Cellist, will conduct a Master Class for cellists at the Royal Conservatory Recital Hall. For auditions or auditing, call 978-3771

12:15 p.m. CAROLYN JONES, Piano, presents works by Bach, Mozart, Haydn, Scarlatti, and Copland in a free noonhour concert at the Concert Hall

4:00 p.m. WINE AND CHEESE PARTY: Take advantage of a chance to lose your pre-exam tensions Terrance Room

6 p.m. The History & Philosophy of Science & Technology Students' Union presents Jonathan Miller's THE BODY IN QUESTION. This week's episode, "Blood Relations" will be screened in Room 004, Northrop Frye Hall, Victoria College

7:20 p.m. The Lutheran Student Movement meets every Wednesday. The service is followed by a Bible study. Come and meet our new Chaplain! Centre for Christian Studies, 77 Charles St. W

7:30 p.m. GAYS AND LESBIANS AT U OF T will be having the Lesbian Mother's Defense Fund, and the Gay Fathers of Toronto as guests. International Students Centre

7:30-9:30 CUSO INFORMATION MEETING: Learn how you can broaden your experience while contributing your skills in the developing world. Current JOB OPPORTUNITIES, working conditions, application and selection procedures will be discussed. PLACE: International Student Centre, 33 St. George Street.

THURS DEC. 6

3 p.m. The History & Philosophy of Science & Technology Students' Union presents Jonathan Miller's THE BODY IN QUESTION. This week's episode, "Blood Relations", will be screened in Room 004, Northrop Frye Hall, Victoria College

4:00 WHO IS THIS JESUS? Student Christian Movement Bible Study of the Gospel of Mark. Informal group study with Rev. E. Frerichs, U of T Chaplain. All welcome! Hart House Chapel

4:00 p.m. Everyone is welcome to the Victoria College Advent Service in the Victoria College Chapel, second floor of Old Vic.

4:00 p.m. THE U OF T ENTREPRENEUR'S CLUB presents Mr. Harry Rosen of the Harry Rosen Clothing Store. Hart House Debates Room

5:00 p.m. SAC FREE FILMS presents Spinal Tap at Erindale, S-2072

5:15 p.m. DOUGLAS STEWART, Flute, CHRISTINE LITTLE, Flute, and DOUGLAS BODLE, Piano, are featured in a concert at the Royal Conservatory Concert Hall. Admission $2, $1 for seniors and students

6:15 p.m. "The Space Program: Women enter the Final Frontier". Lydia Dotto, Free-lance Science Writer, Meeting of CAWIS, Room 4227, Medical Sciences Building

7:30 p.m. FILM: DER ALTE UND DER JUNGE KONIG with English subtitles. Room 179, University College

8:00 p.m. THE HONOURABLE ROBERT BOURASSA will discuss "The Evolution of the European Communities: A Canadian Perspective" in the George Ignatieff Theatre

FRI DEC. 7

12:15 p.m. THE SKULE STAGE BAND, accompanied by Malcolm McGrath on organ, will play at the Annual Carol Concert in Convocation Hall.

3:00-5:00 REFLECTIONS ON SOUTH ASIA REGIONAL COOPERATION: a seminar with Mr. K.P Fabian, Acting High Commissioner of India. Sidney Smith Room 2090A

7:00 p.m. SAC FREE FILMS presents Spinal Tap at Scarborough, S-319

7:00 p.m. Varsity Christian Fellowship Celebration: Frank Wuest will speak: "Ambassadors of the King" Hart House

7:00 p.m. The University of Toronto Debating Union presents the annual *Hiran Walker Debating Tournament*. Come one, come all, whether novice or not; refreshments will be provided courtesy of the sponsor. Old Vic, Victoria College.

7:00 p.m. PEACE AMIDST TROUBLES — UTCCF invites you to join our bible study at the International Students Centre, 33 St. George

7:30 p.m. THE MUSLIM STUDENT'S ASSOCIATION will hold an informal discussion entitled "Equality of Human Beings". International Students' Centre

SAT dec. 8

7:00 p.m. SAC FREE FILMS presents Spinal Tap in the Med. Sci. Auditorium

SAC

WOMEN'S WRITING CONTEST
"Women at U of T:
The Nest Hundred Years"
Details at SAC.
Entry deadline Fri., January 25, 1985

Daytona, Florida Trip
Registration Deadline
Friday, January 18, 1985

SAC ANNUAL GENERAL MEETING
Proxies to be received before noon,
December 5, 1984.

SAC FREE FILMS
Spinal Tap
Thurs. at 5:00 Erindale
Fri. at 7:00 Scarborough
Saturday at 7:00 Med. Sci. Bldg.

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December 5, 1984 .....
SIGNATURE

VIEW THE REVIEW

RECORD REVIEWS

KAREN SHOOK

Doug and the Slugs
Popaganda
A&M

West Coast music is a mixed bag, ranging from the breathy poetics of Ann Mortifee to the smug flash-in-the-pan pop of Loverboy. But nothing on either side of the country is quite like Doug and the boys. Recently signed to a new label, the Slugs are back in better than usual form with a new album, the typically wittily titled *Popaganda*.

The big, bouncy sound of Slug music resembles Huey Lewis and the News with a sense of humour, if anything. This is *not* serious music, but at its best it's infectious white R & B with enough quirks to distinguish it from the run of the mill. The band's name alone is a joke, presumably one that is more amusing to Vancouverites who see the physical resemblance between the invertebrates in question and the band's lead singer. And it's rotund head slug Doug Bennet who appears to be responsible both for album titles like *Music For The Hard Of Thinking* (their last effort) and the sort of beerily egregious raunchiness which comes across onstage, if not to the same degree in their recorded work.

The disc opens with three superior cuts which seem destined for the airplay that "Too Bad" from the first album, *Cognac and Bologna*, garnered. The second, "Dancing On The Powerlines", is even an upbeat Slug version of an anti-nuke song, though it seems unlikely that the boys in this band worry about the arms race any more than they do about their weight or their clothing. (Half of them look like Foreigner-type bar band refugees and the other three wouldn't be out of place in a music hall comedy troupe.) "Day by Day" and "Love Shines" are solid and catchy, and suggest that Doug and the Slugs are at their best tongue in cheek, holding on to an improbably high level of energy that makes even mediocre musicianship more than palatable.

Occasionally, however, Doug forgets to keep the soft underbelly of his emotions reined in, and on this album several nearly identical sets of lyrics about romantic disappointment and confusion crawl out. There are more of these tunes here than there need be, and the second side in particular begins to sound repetitive. "I'm the One", "Opinions", "Waiting For You" and "Let Go" are inferior versions of the same ground covered in their first album in "When the Doorbell Rings" and "Tropical Rainstorm", probably one of the best Canadian ballads ever.

"Please, please, please" contributes to the list of Slug songs in Bennet's second favourite vein, sweaty sex. "Satisfaction" it ain't, but the frustrated, compulsive tone is oddly convincing.

Top marks go to "It must be love", which combines Bennet's "I yam what I yam" posturing with loud, energetic guitar work, Simon Kendal's bottom-of-the-well baritone and a lighthearted pop sound. It's hard to take these guys too seriously, but their excesses are generally in the right direction and their hearts are usually in the right place.



The Slug Boys (above) and Boy George Clone Sioux (below)

DIANNE WOOD

Siouxie and the Banshees
The Thorn
PolyGram

When it comes to as band like Siouxsie and the Banshees, it's hard to guess what they will do next, but then, unpredictability is one of their trademarks. Their latest import EP, "The Thorn", was released Britain near the end of October. Following that, a rush release of "Underground" followed due to substantial radio exposure. This track is a new version of the song that was originally heard on their debut album, "The Scream".

Once again, the line-up of the band has changed.



Robert Smith of The Cure who performed guitar work on the group's latest album, "Hyaena" and accompanied them on this past summer's tour, has exited and been replaced by John Valentine Carruthers.

In a sense, the music on "The Thorn" is typical Banshees' work — eerie and mysterious, while Siouxsie climbs to the heights and depths her voice will allow. However, overlaying the band's instruments is the Chandos Players orchestra. This is not the first time the band has introduced symphonic arrangements — the Players also made an appearance on "Hyaena", but on this four track EP, they are the dominating feature. This certainly indicates the Banshees are taking on a new direction musically and in direct contrast to their last album, the EP is hardly as accessible. Yet, long time listeners will probably be pleased with this move back to a more surreal approach with new musical additions.

SATALITE MUSIC

RICK MCGINNIS

THANK GOD FOR reggae music. While every new trend in pop music soon finds itself wheezing under the weight of media overkill, suffering from a rather thin diet of musical inspiration, reggae continues to produce its solid, insistent beat, unaware of trends or expectations from a jaded audience. The rejuvenating power of the music has caught hold of at least one local music scene veteran, one of the front men of Toronto's own Satalites.



Fergus Hambleton has been playing music professionally since the Yorkville café scene in 1966. By 1970 he had signed to Capitol Records and produced three albums in "a folkie-type vein". A few years later he had given up the business, doing only a little jazz here and there. By 1978 he was fronting R&B dance band The Basics in the middle of the punk and new wave explosion. After The Basics broke up, Hambleton started a music school with horn player JoJo Bennet, teaching reggae to inner-city kids who went on to form bands like the 20th Century Rebels. Hambleton says he seemed to fall into reggae "piece by piece", through the music school, then session work with people like Leroy Sibbles, and finally with The Satalites.

Hambleton talks with animation and enthusiasm about pop music, its trends, strengths, weaknesses, and the rise and fall of bands. Talking about the ebbs and flows of music, and his own fortune in it, he displays a love/hate kind of attitude. "I don't care — I care intensely at times — but I'll just go on making music. I'm what's called a lifer."

While talking with Leroy Sibbles, Hambleton noticed that the two of them had listened to the same tunes while growing up in completely separate parts of the world. Reggae "is American music re-filtered back — all these strange rhythms and everything." In answer to purists who shake their heads over mixed bands like the Satalites, Hambleton states that nothing could be farther from the true spirit of the music. "They love Country and Western down there ... stuff like Kenny Rogers," demonstrating the lack of regimented barriers defining one music from another. "JoJo and I think of ourselves in international terms — they loved us in Jamaica — it's just music."

This certainly seemed obvious at the band's dates last week at the BamBoo, where the audience was composed of Dreads, the usual Queen Street types, and even some older couples from the suburbs, all of whom were pulled onto the dance floor for the band's sets. At the front of the stage was Hambleton, swaying easily in time to the music and alternating vocals with JoJo, leaping about, bursting into the occasional march step and exhorting more people to dance. Filling out the front line was the solid presence and vocals of rhythm guitarist Neville Francis. Behind them were David Fowler on synth, Neil Chapman (of Pukka Orchestra fame) on lead guitar, "The Preacher" on keyboards, Bruce Mack on bass, and Paul Bennet, JoJo's son, on drums.

An album is already half finished, and a tour in the works for the new year. On the audiences they might encounter on the way, Hambleton is confident: "Anybody will like the music. I'm sure we could play the Royal York or something — and win the people over." Reggae has been a renewing force for Hambleton, certainly, and one can only hope that the Satalites can give a shot in the arm to a stagnant music scene, both locally and nationally.

IF YOU MEET BUDDHA IN A BAR...SHOOT HIM

ROB JOHNSTON

The method must be purest meat
and no symbolic dressing...

THESE LINES, FROM A POEM BY ALAN GINSBERG ON William S. Burrough's work, might just as well describe John Giorno's frantic, yet revelatory delirium. Last week, at the Rivoli, Giorno's meat was served with disco dressing — The Ray Beats. Sky Gilbert was there and his dish was all meat too, hot and very saucy. Between the two of them they licked the plate clean.

There were four poets who opened the show for Giorno. The first three, who shall remain nameless, reeked of self-agrandisement. Their offering were the confessions of innocents, their sins a mere piffle next to the exalted effluvium let loose by Gilbert and Giorno.

Sky Gilbert's poems are obsessive and evangelical. Possessed by his polluted muse, he leers at the audience, babbling a blue streak of perverse self-indulgence. The subject (and the object) of his sermon is homosexuality. "Rumours" is about the disco in Halifax of the same name and tells us about the horrors of the claustral, self-accusing provincial gay scene. The second poem, a long sectional piece, takes the form of a conversation with a woman friend about desire, interspersed with lurid soliloquies on homosexual passion and disgust. These poems are brilliantly written, filled with sardonic wit, and Gilbert's delivery was very powerful.

The Ray Beats are a group of clean-cut, unaffected, no-nonsense guys who make up a really tight performing unit. Even if their music is eclectic and out of date, their performance was imaginative. When Giorno trudges out on stage, without an ounce of musicality in his body, dressed darkly and plebian, his presence immediately contradicts the sparkling aura of the band. The effect is more of a juxtaposition than a collaboration between the man and the band.

Giorno gets his cue and bellows out his catatonic revery of sex- drug- and alcohol-induced ecstasy until the veins bulge out on his scalp. "I HAVE NOTHING TO SAY ABOUT THE BUDDHISTS" explains Giorno. There is a curious subtext in Giorno's delivery that seems to insinuate the opposite of everything that flies from his mouth. But then, paradox, puralism and contradiction seem to be more and more commonplace these days. Giorno portrays what he sees as our peculiar contemporary sensibilities: auto-eroticism, self-stimulation, and a society that is collectively autistic.

Maybe only a Buddhist can make something "aesthetic" out of all this.

GIL EVANS: HIGH PRIEST OF JAZZ

ROHINTON MEDHORA

THAT GIL EVANS' week-long visit to Toronto, culminating in a formal appearance Sunday night at the Music Gallery, was

MUSIC



relatively low key should not be surprising. That a few hundred people got to see the master composer-arranger at all should be.

Evans is still best known for his collaborations with Miles Davis, a relationship and personal friendship that began in 1948. His basement apartment in New York became a hub of jazz creativity, seeing such regular visitors as John Lewis, Max Roach, Lee Konitz, and Gerry Mulligan who, years later, recalled the apartment as being "behind a Chinese laundry, that had all the pipes for the building, as well as a sink, a bed, a piano, a hot-plate, and no heat."

That phrase provided the impetus to Davis' *Birth of the Coll* sessions, although the Evans-Davis collaboration did not bear full fruition until a decade later, with the release of the seminal trio of classical jazz albums, *Sketches of Spain, Porgy and Bess,* and *Miles Ahead.*

The conflict between rigid orchestration and free form solos, that had so frustrated Evans' work many years earlier with Claude Thornhill's big band, was stunningly resolved on these, and on later albums under his own name (*Big Stuff, Out of the Cool, Svengali*), none of which made a big splash except in formal music circles. Ever the musicians' musician, he suffered the fate of many an artistic mentor — poverty and isolation. His most recent album, *Priestess*, was recorded in 1977, but not released until 1983. For some of that period he lived on Social Security.

In many respects, *Priestess* is the best point of reference for Evans' work here. What is apparent on that album, and was confirmed during his open rehearsals with the band, is the quest for the whole band to set a mood, a tone, a backdrop, while allowing various musicians free reign without compromising the structure of the piece. Unfamiliarity with the work can cause this format to backfire badly, a situation that led Evans, during Saturday's rehearsal, to suggest, "when nothihg's happening, you gotta save it, right?"

For the most part, the band, a collective of local musicians known as the Composers Co-operative Jazz Orchestra, did the saving admirably (and that after only four rehearsals), although they did seem looser during the rehearsals. Guitarist Tim Brady later felt that while the musicians were more intense during Sunday's formal show, they were more willing to take chances during the informal sessions.

Another Evans trademark, the immaculate handling of all the contradictions inherent in a twelve-piece band that comprises everything from trumpet to synthesizer, was apparent throughout the show, although here Charles Mingus' "Orange Was the Colour of Her Dress" was perhaps more equal among equals.

So now what? Contemporary Music Projects, the non-profit organization that spawns the Orchestra, looks for more gigs and more grants (the Evans series was made possible by grants

Continued on P. 11

SAINT THOMAS'S CHURCH
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FREE coffee and tea will be available
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HartHouse recreational athletics

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BUILDING HOURS	BUILDING OPENS	CLOSES
Monday-December 24	7 a.m.	6 p.m.
Tuesday-December 25	12 noon	6 p.m.
Wednesday-December 26	12 noon	6 p.m.
Thursday-December 27	CLOSED	CLOSED
Friday-December 28	7 a.m.	9 p.m.
Saturday-December 29	7 a.m.	9 p.m.
Sunday-December 30	7 a.m.	9 p.m.
Monday-December 31	7 a.m.	6 p.m.
Tuesday-January 1	12 noon	6 p.m.

Wednesday-January 2 —— resume regular hours

POOL HOURS		
Monday-December 24	7 a.m. - 9 a.m.	11 a.m. - 5 p.m.
Tuesday-December 25		12 noon - 5 p.m.
Wednesday-December 26		12 noon - 5 p.m.
Thursday-December 27	CLOSED	
Friday-December 28	7 a.m. - 9 a.m.	11 am-2 pm; 4 pm-8 pm
Saturday-December 29		10 a.m. - 5 p.m.
Sunday-December 30		10 a.m. - 5 p.m.
Monday-December 31	7 a.m. - 9 a.m	11 a.m. - 5 p.m.
Tuesday-January 1		12 noon - 5 p.m.

Wednesday - January 2 —— resume regular hours

CLOWNING AROUND

RICK MCGINNIS

THE CIRCUS IS HIGHLY dramatic: the audience is either terrified that the trapeze performer will lose his grip and turn a perfectly executed mid-air somersault into a fatal plunge to the ground, or, on the opposite end of the scale, that a clown will have a bad night and turn his routine into a devastating embarassment.



THEATRE

The dramatic elements of the circus are always highly visual, requiring total communication with their audience, ingredients that have become less and less possible to see onstage. But wait! Before you take this critic's word and shuffle off dejected, take note that two shows have opened in Toronto recently that bring the circus into the hallowed theatre.

Hey, Rube! was George Luscombe's Toronto Workshop Productions' first show back in 1961, and is being revived for the company's anniversary season. Set under a garish big top, it concerns the dwindling fortunes of Wagnerian's Continuous Circus struggling to put on their nightly show despite debts and desertions. Scenes exposing the tensions on slow burn under the make-up and costumes alternate with circus routines that function as broad dramatizations of crucial incidents.

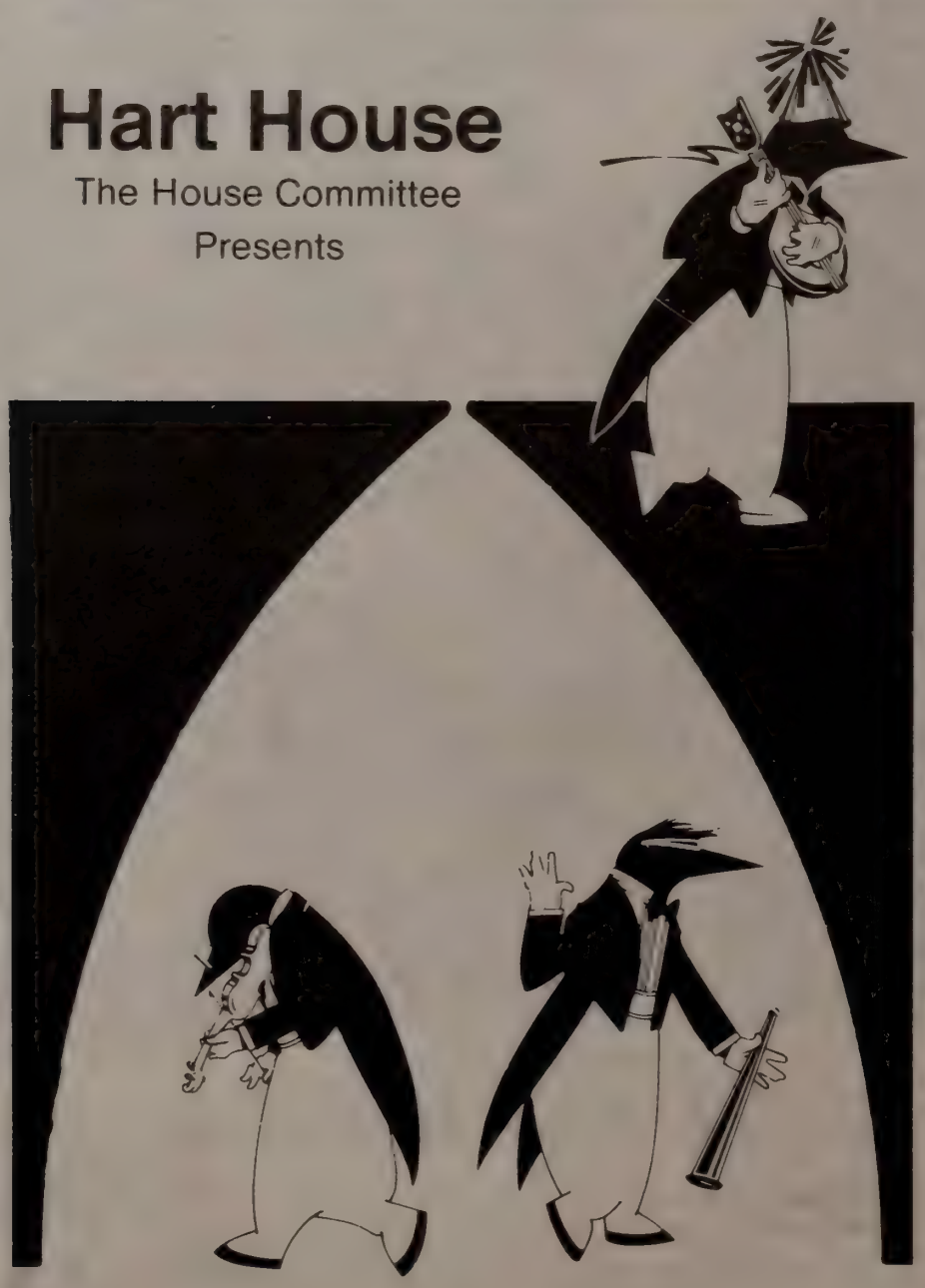
The cast contribute strong characterizations, from the operatically confident proprietor, Harry Wagnerian (Peter McConnell) to the naive young ingenue (Nadine Luscombe). Particularly memorable was the scene in which Charlie the clown (Peter Millard) presents a tersely-worded, dry but hysterical monologue describing his courtship of his wife, Dora (Mary Durkan) and her circus family, while, in the background, Moss the hypnotist (Jeff Braunsteion) drinks himself into a teetering stupor tuning his musical wine glasses. Another high point was the entrance of Frank Naylia as the New Boy, who arrives at the circus looking for work. To prove himself, he executes a thrilling trampoline act, vaulting high into the rafters. While not an actor, Naylia is a professional trampoline artist and a performer nonetheless.

Much of the dynamism of **Hey, Rube!** is due to a

Continued on P.11

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MR. JUNO HIMSELF

JIM SHEDDEN

Burton Cummings
Heart
Epic

Burton Cummings must have grown tired of hearing "Stand Tall" in shopping malls. After a relatively dull-but-successful decade and a half of being a Hit Machine, Cummings has finally released a moderately interesting album. No, it's not exactly a major event in pop history but something even moderately intriguing from the post-"American Woman" Cummings is a pleasant surprise.

I love the cover. Crushed beer cans surrounding a rather dishevelled rock star in a studio is something I expect from Motorhead but this is Burton Cummings, Mr. Juno himself. This is the Cummings of the heyday of the Guess Who, the band that was so decadent it forced born-again Mormon Randy Bachman to quit in disgust.

The songs surprisingly mirror the cover. I never expected Cummings to record songs like "Creepin' Peepin' Baby Blues," an admittedly outdated song that sounds like a throwback to late fifties rhythm and blues. "Combustion" is an overdone rock and roll archetype, Billy Preston with more reverberation. My favorite track is an outrageously sloppy version of "Be Bop A Lula," Cummings' most daring move since he covered Randy Bachman's "You Ain't Seen Nothing Yet" as a sleazy piano-bar number.

I never thought I'd admit to liking a Burton Cummings album. *Heart* has changed all that. It'll probably ruin Cummings' career. On the other hand, it might encourage other aging, burnt out rock stars to go out with a bang.

GIL EVANS

Continued from P.9

from the Canada Council and the Ontario Arts Council). Evans himself returns to New York to work on a number of typically eclectic projects — orchestrating some new music by Miles Davis' band; working with Davis on a mysterious endeavour that also features the Berlin Philharmonic; another mysterious endeavour with Sting (yes, of The Police); and scoring the soundtrack to a movie, *Absolute Beginners,* that features songs by Paul Weller, Elvis Costello, Ray Davies, and David Bowie.

None of this should be terribly surprising. One of Evans' earliest plans was to collaborate on an album with Jimi Hendrix, a project that never materialized as originally intended, due to the guitarist's untimely death. (*The Gil Evans Orchestra Plays The Music of Jimi Hendrix* is but a pale posthumous impression of what the project could have yielded). These projects may all get off the ground, not least because ODing on drugs is no longer the thing to do. But chances are Evans will still only enhance his reputation among a whole new generation of musicians, not enlarge his coffers.

CLOWNS

Continued From P.10

script which demands that the performers present themselves to the audience with a flourish, directly playing their circus routines and skits to the spectators and putting themselves on the line if they do not generate enough excitement. The same chemistry was essential for Crow's Theatre Circus' production of **The Sesquicentennial Clowns**, which played for a short run over the weekend at Young People's Theatre.

The show was directed by Dean Gilmour, last seen in the remarkable clown show *O Canayen* at Theatre Passe Muraille. As in *O Canayen,* Gilmour has taken an historical event — in this case, Toronto's anniversary celebration — and used it as a loose reference point for an improvised clown show full of simple, physical comedy. The clowns enter on to a bare stage, singing. Their hard-hatted leader then orders them into military formation, which is easier said than done, due to the strange physical quirks of each of the company. One spouts uncontrollable Swedish and possesses a bizarre style of locomotion straight out of the Monty Python "funny walks" sketch. Another tap-dances at the slightest provocation. Yet another responds to the amorous advances of the leader clown with shudders and a rendition of Tammy Wynette's "Stand By Your Man". What went on from there is particularly hard to describe, except that it involved a birthday cake and the CN Tower.

Again, the audience was vital to the success of the show, as they were pulled into the gags and, indeed, were laughing with the clowns and not at them. The whole thing was a testament to the poise and control of its performers, for if the communication was lost for even one second, the rest of the show would have been futile. This was never the case with either **Hey, Rube!** or **The Sesqui Clowns**, and both shows offered, in their different ways, as dynamic and entertaining a theatrical romp as a spectator could want.

Reindeer roasting on an open fire...it's that gleefully consumerist time o' year. Everyone from Holt's to A-1 Essays are raking in those Xmas dollars, and here we are at the typesetting machines. Heaps o' holiday frivolity and applause to the incredible Cynthia, Robyn, Barb, & Sharon, sisters in English Times (*ital* and **bold**). And more season's stuff to our beloved editor Gweg. And to the man with the sax and Ms. Lady Macbeth herself, ho ho ho.

Well, you could knock me over with a feather, yes ya could. 12 lines 'o thanx an' howdyeedoos. Well, on the third line of Christmas Skeef (pardon me, fourth line o' damnation fifth line o' Xmas Skeef) I give (6) my thanks to Rohinton (be here in the new year for, get this Aural SAculpture). Rob's my brother, Buddhists Beware. Jim n' Burton, Rick the new Artbiter. and other you be sure. Bulldog I love ya, and I'm on my way home. Greg ya old Grinch, get outa my life.

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Handel's *Israel in Egypt*

OTHER ORATORIOS

KATE LYON

THE TORONTO SYMphony, in conjunction with the Mendelssohn Choir and five soloists, presented three performances last week of Handel's **Israel in Egypt**.

MUSIC

This oratorio is based on the Old Testament accounts of the Jewish people's plight under the Pharoahs' regimes in Egypt. The Biblical tale of the Egyptians' enslavement of the Jews, and the subsequent plagues, floods, hail, fire and countless other disasters brought down by God upon the Egyptians, provides the basic libretto for **Israel in Egypt**.

This particular oratorio is unusual in that there are only four arias and no overture, simply an opening recitative. However, this does not in any way detract from the importance of this work. The orchestration and the arrangements for choir are just as skilful as in Handel's more famous *Messiah*. The soloists are not soloists in the traditional context of an oratorio; they are not characters in an un-acted opera, as is the case in the oratorio as we know it. Instead the soloists seem to be present for the sole purpose of musical interests. The text contains no dramatis personae, therefore the singers are present for the musical development of the work, rather than the explication of plot.

Special notice should go to conductor Elmer Iseler, who skilfully directed both orchestra and choir through this challenging work. The soloists were all in top form: Mark DuBois' opening recitative was suitably direct, followed by the the more fluid aria sung by Sandra Graham; the three other solists did not appear until the second half of the oratorio, but the appearance of Mark Pedrotti and John Dodington performing the duet, "The Lord is a Man of War", was particularly memorable.

The most powerful solo passage was executed by soprano Lynn Blaser in the chorus "Sing ye to the Lord". No doubt, the effectiveness of this musical climax at the end of the work had as much to do with Handel's directions and orchestration as it had to do with Ms. Blaser's talents, but the tonal quality of her soprano was quite brilliant and forceful. Undoubtably, **Israel in Egypt** is finally effective in that it manages to build itself up to a stunning climax, all the while holding the listeners' attention and interest.

Again, such a work could not have been presented so effectively were it not for the talents of Elmer Iseler. **Israel in Egypt** can only be as great as the sum of its parts; Elmer Iseler seemed to lend a quality to the Roy Thomson Hall performances that made the sum total greater than the individual parts.

It should also be mentioned that as a tribute to Godfrey Ridout (May 6, 1918 - Nov. 24, 1984), the composer's "Andante con malincolia" from his *Two Etudes for String Orchestra* was performed at the beginning of the programme. Ridout's influence as an educator, composer and active musical patron was felt throughout the Toronto musical community and he will be missed by many.

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Poli Sci texts ignore women's role

Cont. From P.3

One might think that "profound and revolutionary changes" would have occurred because of women's efforts in the past and their increased visibility in society, Andrew said. But "practically — it has not happened yet," she pointed out.

One explanation she offered for this neglect was that issues directly concerning women traditionally haven't been considered problems to be dealt with by the political system. Certain "women's issues" like rape, incest, pornography, harassment and abuse were until recently seen to be primarily private problems, she said.

They were not dealt with extensively by public policy; instead, they were "hidden away" and considered somehow part of "the nature of things." Today, many of these concerns have entered the public sphere. Adding them "challenges the parameters of political science," Andrew said, because it means there is more to consider.

But the academic field hasn't reflected this change yet. Lecture organizer Prof. David Rayside, who teaches political science, said after the lecture that current texts outside Canada are similar; they also lack references to women and the history of their political influence.

The delayed response is not only reflected in the textbooks. It's reflected in employment too — only 13 per cent of political science professors are women. "Political Science is the last social science to afford a place to women," Andrew concluded.

Her lecture was the first of a series titled "Men's Studies Modified", focussing on the effects of feminism on the academic disciplines including anthropology, economics, and literary criticism. The lectures, sponsored by the Women's Studies Programme, will continue through the winter term.

In opposition to divestment

Cont. From P.3

Rather, he said, U of T should emulate the Churches which, by using their influence as shareholders have persuaded the Bank of Montreal to lend no money to Pretoria and convinced the Bank of Nova Scotia to cease direct purchase of gold Krugerrands. He said that U of T should speak out in a similarly vocal fashion, but in concert with others to make its voice influential.

Tugg denied that boycotts have ever had any meaningful effect. Divestment, he felt, would only hit the wrong people — the Blacks whom it is designed to help.

Removal of foreign investment will only throw more blacks out of work, thus causing more suffering. Instead, Canada should pressure its companies which invest in the Republic to follow the Corporate Code of Conduct which issues guidelines to these firms on how to treat non-white employees in a more equitable fashion. Private initiative is possible without breaking South African law, and should be pursued, said Tugg.

Tugg maintains that "South Africa's trade links with the world are so vast" that it would be hard to dismantle them. "Divestment overall is useless," said Tugg, and he argued that divestment of Carling-O'Keefe shares and a boycott of its products will accomplish nothing. Studies have shown, he said, that little if any money earned in Canada ever returns to the South African parent since the latter's control is so indirect. Again, he felt action by U of T would be too small anyway.

Allan Chan was unavailable for comment.

Knox renovates

Cont. From P.5

supply about 40 per cent of the cost of education at Knox.

Hall said the fund is a national effort. "Right from Atlantic to Pacific, we are getting support." He predicts that while the formal campaign will likely finish in 1985, there will be more funds coming in.

"There are a number of churches that have just gotten on board and they have said over the next three to five years they will attempt to raise money for the College," he said.

If the fund goes over its objective that will mean more resources for Knox. One new professorship has been approved, a "Chair" of Pastoral Counselling. If there are enough funds, another three professorships might be created.

Hall says when the work of the fund is finished, Knox will be in the best shape ever.

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HartHouse food services

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Intramural Roundup

St. Mike's captures 4th straight Mulock Cup

by MARG WEBB

After the Grey Cup and Vanier Cup national football championships had made their way into the history books for 1984, two University of Toronto intramural football teams were still battling it out for Canada's oldest trophy — the Mulock Cup.

Before a rousing crowd of three hundred last Tuesday afternoon at Varsity Stadium, St. Michael's College Double Blue exploded for 3 fourth-quarter touchdowns to clinch their fourth straight Mulock Cup in a 31-9 decision over the Scarborough College Maroons. It was the 90th presentation of the Mulock Cup since its inception in 1894.

Until the fourth quarter, the Cup final looked like a replay of St. Mike's regular season confrontation with Scarborough which the Maroons won in a 7-5 dog fight.

The only major in the first half came in the dying seconds when Scarborough punter Mark Springett bobbled a snap. The ball rolled to Scarborough's 2 yard line where St. Mike's gained possession and sent Pino Pate in for the major.

St. Mike's coach Lex Byrd tried out three quarterbacks before he found the right offensive combination that set up the fourth quarter finale.

Midway through the fourth quarter, third man in John Flaherty finally brought the St. Mike's offence to life as he teamed up with Norm Beaulieu to break the game open with a 35-yard touchdown bomb. When St. Mike's regained possession, he followed up with another pass to Beaulieu who ran the ball 22 yards for a major, sending St. Mike's ahead 24-1.

Mark Carniglia clinched the game for St. Mike's with less than three minutes to go when he picked up a bobbled Scarborough snap and scampered 30 yards home for the major.

The St. Mike's defense, according to Double Blue's captain Lawrence Lisi, was the key of the game. Says Lisi, "we were practising all week to throw wrinkles into Scarborough's offense and mess them up a bit. That was the key; they couldn't get anything from us."

Along with victimizing Scarborough with majors on the two mishandled snaps, the Double Blue defense saced quarterback Omar Nassif six times and shut down the potent Scarborough passing game that led the team to a 5 and 0 season.

Scarborough's only major came with 38 seconds on the clock. On a third down situation, Scarborough faked the field goal. Gary Gradin picked up the snap and found kicker Rick Harrison with a 15 yard pass at St. Mike's 3 yard line. On the next play, Scott Lucas ran in for the touchdown.

St. Mike's Double Blue — 31
Scarborough College — 9



photo by Ericko Hrybenjuk

St. Mike's exploded for 3 fourth-quarter touchdowns to win Cup.

Swimmers lose to Calgary

by DONNA MacLACHLAN

In a dual meet last Thursday at Varsity, the Varsity men's swim team whipped Laval University 76-18 but took a 66-29 beating themselves from Calgary. However, the loss to Calgary was actually anticipated and even calculated.

"I think they fell for our strategy," stated team captain Mike Fieldus. "We were holding back and not swimming our best in order to make Calgary think that they're faster than us. They'll be surprised at the National championships in March when we really pour it on."

Unable to "hold back" for the Nationals, 3 of the Blues clocked personal best times. In the 800 free style, rookie Rob Masson won the race in a time of 8:20, some 10 seconds faster than his previous best. "I'm pleased with my times," Masson stated, "and I think we're not doing very well because we're not as rested as Calgary."

Breast stroker Marco Cavouzzi also posted a personal best time for the 200 breast. Teammate Mark Yelle shaved 2.5 seconds off his best time in the 200 fly. Not only was this 10 seconds faster than at this time last year, but it qualifies him for the National finals.

Coach MacDonald provided insight into why he was unshaken by the defeat. "I didn't allow the men to rest up for this meet so they weren't swimming at maximum speed. The reason for this is that it would jeopardize the long term training program."

MacDonald draws an analogy between his training program and the slow release of a spring. At this time he is still applying pressure on that spring and won't release pressure until the Nationals.

In the diving competition, Calgary was not entered so U of T squared off against Laval.

The Blues dominated the top positions on the one metre board as Randy Sageman and Jeff Hirst finished 1 and 2 respectively.

On the 3 metre board, Sageman continued his domination of the diving events while teammate Mike Seward finished second and Hirst third.

Pleased with the progress of the diving program coach Skip Phoenix said "In comparison with the other university divers, I'm really happy with the early season progress of our men. Also some of our divers are on the National team and their performances are stronger than some other National team members."

The Blues are continuing their training through Christmas south of the border in sunny Puerto Rico. Rumour has it that tanned skin offers less resistance to water. The Blues are back in action January 12th for a meet against Western.



photo by Donna MacLachlan

Swimmers edged Laval but were beaten soundly by Calgary.

A Sports Skeef!!! *The year is already half over and my fellow editors have still not taught me the meaning of life. Even though it feels more like last call than Christma s, I'd like to wish the sporty likes of Al, Colin, Matti, Donna (it's a mission), Mikey, Antonio, Phyllis, Richard, Monica, Jack(I missed the bus), Chris, Cyn-Cyn, Stu, Glenn T., Craig, and especially Glenn M.(who is writing an essay for the first time this year) all the very best.Cheers!*

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SPORTS

BLUES NOTES

Hockey Blues push streak to 5

The Women's Hockey Blues marked the season's halfway point with a victory over Queen's University on Friday night. The victory extended the Blues' unbeaten streak to 5. Previous to the Queen's victory, they handily defeated Guelph and squeezed by McMaster University.

The Blues needed every second of the game to get a win over McMaster. The game was tied 2-2 on goals by Heather Ginzel and Karen Spence. With 20 seconds remaining in the game, captain Sophie Radecki pulled the Blues through with a 3-2 win. Last Thursday, McMaster gave Mary Ellen Ditale the start in nets and she held the Gryphons to one goal. Blues scorers were Ginzel with two, and Laura MacDonnell and Karen Hughes each with singles. The 4-1 victory gave the Blues the edge coming home to face Queen's Friday night. The game against Queen's was for first place as U of T went in with 11 points and Queen's with 10. The Blues prevailed 5-2. Janice Maxwell and Radecki put the Blues on the board in the first. By the end of the second Queen's had tied the game to set up the third period battle for first place. The Blues responded to the challenge with three unanswered goals. Spence, MacDonnell, and Maxwell each had singles. The Blues will take a break for Christmas and begin the New Year with a game against the Blues Alumnae on January 4th

Volleyball Blues capture bronze

Despite injuries to CIAU all-star Ed Drakich and OUAA all-star Paul Cox, the U of T men's volleyball Blues captured the bronze medal at the November 23 Tournament at Sherbrooke, Québec. The Blues spotted Sherbrooke 2 games in the final match but fought back 15-4, 15-6, 15-4. Kevin Hui, and rookies Marc Dunn and Martin "Conan" Veinbergs were impressive starters for the Blues. On the way to the bronze finals, the Blues edged Laval 3 games to 1, lost to Moncton 2-3, bowed to number 1 ranked Manitoba 1-3 and were swept by Cal State 0-3.

Fencers advance to quarter finals

The women's fencing team competed in its first OWIAA event this year and advanced 4 fencers to the quarter finals on February 2nd. Blues members Lynn Robertson captured first, Roxanne Gentilcore fenced to a second place finish and Kate Birch and Betty Joe tied for third. In team competition, the Blues regrouped after 2 devastating losses to Brock and Western to come back and beat Ryerson and McMaster 9-6. With the 2 victories the Blues stand an excellent chance of making it into the finals if they maintain their form in round 11 of the Sectionals February 2nd in Toronto.

MacDonald and Reilly medalists

Deirdre MacDonald and Bill Reilly picked up where they left off last September by collecting medals last Sunday in the Ontario Karate Association Tournament hosted by the U of T club. MacDonald prevailed in a tough semi-final match to take the silver intermediate Kumite while Reilly swept to victory in the men's division. Other medalists were veteran Rocky Racco who captured the silver in heavyweight black belt kumite and Lori Lyndon who finished second in the Novice kata.

Adams tops OWIAA Synchro meet

Blues' Lorraine Adams swept to first place in the OWIAA Synchronized Figures Meet held at U of T on November 24th. The first year Industrial Engineering student scored a 78.6 over 4 compulsory events and 2 optional figures. The meet featured novice, Intermediate, and Senior categories with teams from Western, York, McMaster, Queen's, McGill and Trent participating. In the Seniors, Blues Andrea Whiteacre placed 7th and Cathie Haskins came in 13th in a field of 20. Lisa Carrol finished 15th in the Intermediate category; in the Novice competition, Kathleen Bolton placed 5th, Debbie Stephenson 19th and Gail Storey 26th in a field of 40. The team competes in the Routine ranking meet at Western in January.

WRITE Sports
979-2831

Harvard edge Blues in Ivy League series at Varsity Arena

by COLIN GRAY

The Blues lost a great hockey game at Varsity Arena on Friday night.

The Harvard Crimson came to town, and played three strong periods of hockey on the way to a 5-4 victory. The Blues, for their part, played brilliantly in the first and third periods, but were atrocious in the second, and it cost them the game.

Good or bad, the Blues made it a team effort. When they were on, they were all on, and when they were bad, as they were in the second period, they all conspired to make it a poor show. If there was a standout, it was Glen Murphy, who scored two goals and was chosen player of the game.

The first period was, in the words of Blues coach Tom Watt, "as good a period of hockey as you'd ever want to see." Both teams played great end to end hockey, with a lot of good clean hitting, and some spectacular breakaways. It ended scoreless, but the Blues left the impression that they were a marginally better team, one that would gradually pull away from Harvard in the next period. They had, after all, outshot the Crimson 15-10, and only some truly inspired goaltending by Harvard's Grant Blair on breakaways by Darren Boyko and Phil Drouillard kept the score tied at zero.

In the second period, two things happened: the Crimson moved their game up a notch, and the Blues dropped theirs by several. Harvard capitalized on 2 power plays and a shorthanded situation to open up a 3-0 lead. They completely dominated the period, outshooting the Blues 23-6.

The Blues rebounded in the third, with Drouillard and Murphy scoring 26 seconds apart in the early going. Doug Caines added another to tie the game up with nine minutes left, and it looked as though they were on their way. However, 22 seconds later, Tim Smith took advantage of a Blues lapse in front of their own net and flipped the puck over Hamlin's stick.

With 6 minutes left in the game, Harvard increased their lead to two goals while Glen Murphy rounded out the scoring with his second goal of the game three minutes later. The Blues pulled Hamlin to get an extra attacker, which resulted in a number of scoring opportunities, but no goal.

After the game, Coach Watt expressed irritation with his team's second period letdown, but said that they had played very well otherwise. The one area of weakness that he saw was in moving the man off the puck. "We didn't do that so well," he said, "and come to think of it, that's been a problem this year."

While he would not blame the officiating for his team's loss — "let's give Harvard their due; they played a great game" — Watt said that he was not happy with some of the calls. He was particularly angry about the shorthanded goal that the Crimson's Rob Ohno scored in the second period. Watt claims that Ohno was twenty feet offside.

Lastly, Watt said that he was disappointed in the number of fans that turned out for the game. Although it was a big crowd by normal Varsity Arena standards, Watt said he could not understand why more people did not turn out. "For 3 dollars people could come and see the kind of hockey we had tonight, and instead they pay 10 dollars to see the Leafs. I can't understand it."

In regular season action, the Blues boosted their record to 6-1 with two lopsided wins over the Waterloo Warriors, one a 7-2 pasting last Wednesday at Varsity and the other a 14-3 walk over the Warriors in their home rink on Sunday night.

In Sunday's game, Darren Boyko struck for 3 goals while Eric Orschel, Phil Drouillard and Glen Murphy each added 2.

The Blues victimized the Warriors with 5 powerplay and 2 shorthanded goals. The game was out of hand by the end of the second period as the Blues were sitting on an 8-2 lead.

According to Watt, the Warriors concentrated on dirty tactics rather than hockey when the game was out of sight for them. In "blunt terms, Watt said "they tried to maim us. I'm very upset at the way Waterloo conducted themselves."

Waterloo gave the Blues 6 powerplay opportunities in the third period as the Warriors applied the sticks and elbows to the defending Canadian champs. Overall, the Warriors had 40 minutes in penalties to the Blues' 15.



photo by Glenn Tansi

Blues Dave Bullock (15) charges for the Harvard net.

"For $3 people could come and see the kind of hockey we had tonight; instead they pay $10 to see the Leafs."

Cagers claim Classic

by MATTI ANTONAKOS

The Women's basketball team has been preparing diligently for their upcoming season. They've been practising together and competing in exhibition games for the last two months. Their final preparation came over the weekend when they won the Tate MacKenzie Classic Tournament at York University. The Blues' regular season is set to go Friday against Laurentian.

Going into the tournament coach Michelle Belanger was convinced that the girls would win. "The tournament gave us a chance to get the finer things in place for Friday's game. We played very well as a team, we proved that in Sunday's game against Laval.

Sunday's championship game saw the Blues smash Laval 100-62. Pat Melville was the game's top scorer with 25 points. Peggy Blumenthal and Mary Ann Kowal each added 14 points to the score. Belanger said that the game proved that the nation's Number-1 ranked Blues can certainly play as an effective unit.



Tourney MVP Angela Orton

To meet Laval, the Blues had to muster a win over Bishop's in Saturday's semi-final match. The Blues were up 18 points and dominated the first half. In the later part of the second, the team lost their intensity and were held scoreless for five minutes while Bishop's sunk their come-back baskets. The Blues then regained their composure and regrouped to put the game away 58-52. In the defensive battle Pat Melville had 14 points and Blumenthal supplied a steady attack.

The Blues began the tournament Friday night against Manitoba. The game was a warm-up for the Blues as they downed the Westerners 72-62. Mary Ann Kowal shot for 20 points and Angela Orton followed suit. Sue Marzolini added 10 points.

Angela Orton was the tournament's MVP while teammate Pat Melville earned All-Star honours.

The Blues will be on the road to Sudbury Friday where they face the country's Number-3 ranked Laurentian. Although the Blues are ranked Number 1, they have yet in their history to beat Laurentian at Laurentian.

THE VARSITY
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Many Kelly students short of degree requirements

By MARG WEBB

Many students in the class of '85, the first class to graduate with a four year B.A. under the Kelly Program, could find themselves short of requisite courses to fulfill their degree requirement this February.

Twenty fourth year students have already petitioned to be exempted from non specialist elective courses in the Faculty of Arts and Sciences. When students' course programs are reviewed in February, to determine if a student is eligible for graduation, that number is expected to grow substantially.

The problem surrounds the non specialist elective courses required under the Kelly program. A specialist is required to take three electives that must not only be from outside their specialization but from outside their area of study.

An imprecise course calendar in 1981, the first Kelly Calendar, is believed to be responsible for the misunderstanding.

Dean of Arts and Sciences, Robin Armstrong, says



Bob Jones, SAC Pres



Robin Armstrong, ArtSci Dean

"there have been a few problems with it (the calendar). Some find it quite difficult to read and understand. The non specialist elective requirement was not very clear."

Under different subject programs in that calendar, it was stated a student must simply fulfill three non specialist electives. Under the general requirement for a B.A., it stated that those electives also had to be from outside a student's area of study.

The Arts and Sciences Faculty anticipated that students would be confused by the calendar in light of the change over to the new Kelly format.

Vice dean Peter Harris, says "we set up counselling because we thought students would be confused. But it died. We tried for 2 years and got close to zero response rate. We were trying to prevent that (the confusion) from happening but counselling wasn't wanted."

Student's Administrative Council President, Bob Jones, is worried that students won't be informed that they are missing credits in time to make them up before graduation. "Nobody ever checks up on a student," says Jones "it's just when you go to get your degree there is a cold shower."

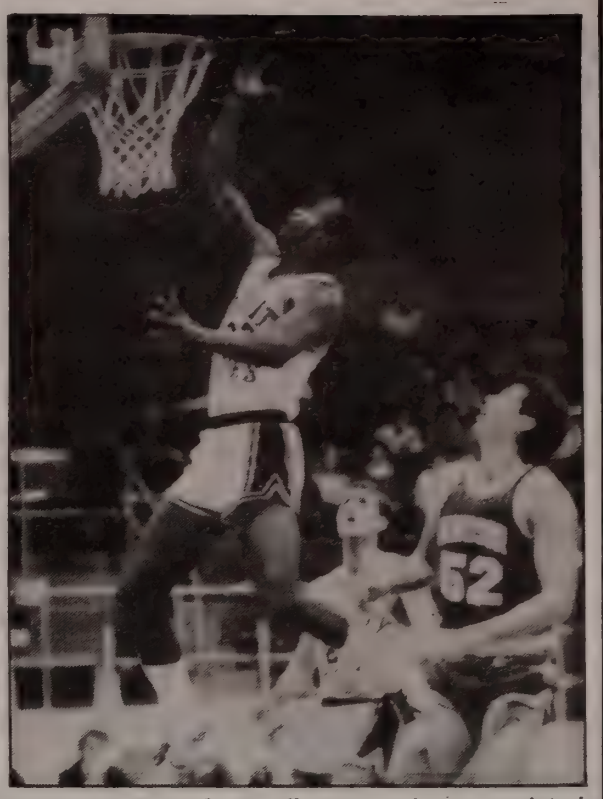
The Faculty of Arts and Science determines a student's progress towards a certain degree through the Student Academic Progress Reports (SAPR) but according to Harris there "is no systematic way in which to inform a student (of their progress)."

A student's SAPR is kept in the student's department of enrollment and Harris urges each student to check their SAPR there.

At present, colleges try to alert a student if they lack a necessary elective while departments record the student's specialist information. The Faculty of Arts and Sciences do a final check on students's eligibility for graduation in February, but they have no contact with the student.

But Harris says that if a student is informed that they are not eligible to graduate, sometime in the spring, because of improper electives they will also be informed that this is "a petitionable matter."

Armstrong promises that there will be considerable leniency in granting such petitions. "There's a lot of flexibility, more than there would be after 2 or 3 years (of Kelly program graduates)".



Tourney MVP Fred Murrell goes up for two points in University of Toronto Holiday Festival Basketball Tourney.

Bright future for Holiday Classic Basketball

By MARG WEBB

The first ever University of Toronto Holiday Basketball Tournament was up against tough competition from established tournaments.

Across town, Ryerson's Ed De Armon Memorial Tournament featured "top 10" university basketball powers while York University's 16th annual holiday classic boasted Toronto's top high school talent.

Yet U of T coach Brian Heaney is optomistic about the tourney's future.

"This year" says the Blues' coach, "the Festival gave some schools an opportunity to compete in a holiday tournment that they would not normally get. Next year, we'll try to increase the high school field from 8 to 16 teams, possibly inviting teams from out of the province. The university field can be expanded from 4 to 8 teams, possibly attracting international competition."

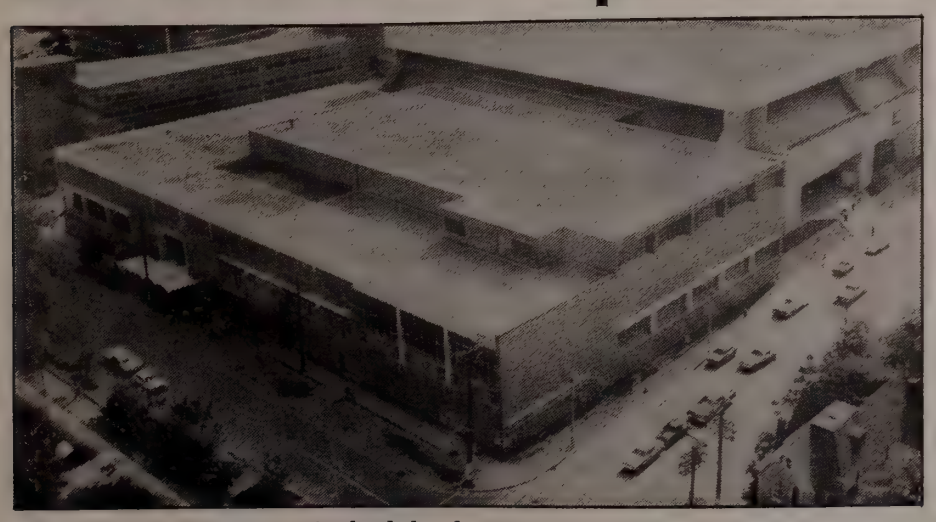
Although the high school side of the draw suffered from the absence of top powers Runnymede, George Harvey and Oakwood, the university action offered top notch entertainment.

The Canadian schools of host U of T and Windsor handily swept the tourney series against American counterparts Williams College of Massachusetts and University of Rochester.

Heaney said "that's indicative of the higher level

Cont. On P.11

Bomb threats stop exams



The Benson Building: scene of yuletide bomb scares

VARSITY STAFF

Two bomb threats forced the evacuation of several students writing their exams just before Christmas.

The exams were rescheduled to January.

The threats are an expected occurence during every exam period, according to the Dean's office. An office spokesperson also said that every threat is treated as a potentially dangerous one and that the building being threatened is always evacuated.

But the students who stood outside the Benson Building after they were told to leave their examinations didn't expect to see an explosion. "As far as I'm concerned, it's just some guy who didn't study and decided to get out of the exam", said one student onlooker.

SAC president Bob Jones agrees with this summation, "It happens every year during exams, it's anticipated. Obviously it's an out for someone who's unprepared." Added to this is the fact that no responsibility is ever claimed, and that none of the exam time threats has every proved to be legitimate.

However, although Administration says that any threat must be taken seriously, a memo sent to Jones one week prior to exam period indicates that the position is not so unequivocal. The memo said that it was at the discretion of the U of T police and the people in charge of the exam whether or not to evaculate. U of T police were unavailable for comment as to their procedures for these situations.

One tutorial assistant recalled the time when he was told after an exam he had been supervising, that there had been a bomb scare. "They didn't evacuate us. They didn't even tell us" he said.

But Jones said that the statement from the Dean's office should be taken at face value because every threat could be taken seriously until it was evaluated more completely.

Students maintain parity

Architecture re-organized

By DAVID HILEMAN

Architecture and Landscape Architecture students have maintained parity on their Faculty Council in a reorganization of the two departments approved by Governing Council December 13th.

The reorganization also sees the dissolution of the departments of Architecture and Landscape Architecture.

At present each department is autonomous and controls its own budget. The reorganization means that the faculty as a whole will set priorities for both programmes.

Parity remains a major concern for students in the Faculty. Although parity on Faculty Council was accepted by Governing Council, it has reccommended that this be reviewed again next year.

The University Administration had originally suggested that the student membership of the Faculty Council be decreased from 39 to 5. The Architecture Student Union (ASU) headed by Leonard Kady and The Landscape Architecture Students Society (LASS) headed by Tanya Kroiter fought against this recommendation at Faculty level. Kady expressed concern that students would not fight the issue when it is reviewed again next year. Historically students have played an important role on Faculty Council. Student attendance rivals or surpasses faculty attendance at most meetings.

The downgrading of the Departments to programme status had originally run into opposition from the Department of Landscape Architecture Acting Chairman Ed Fife indicated in Faculty Council meetings this fall that the Department feared that the concerns of the smaller department (landscape Architecture) would be forgotten in a Faculty dominated by architects.

Landscape Architecture's fears were abated by a provision which gives veto power in Faculty Council to each programme on issues that effect that programme. As a result of this provision the Department of Landscape Architecture withdrew their opposition to the changes.

An executive committee for the Faculty of Architecture and Landscape Architecture has also been established. It will consist of the dean, the two programme chairpersons, chairpersons of faculty committees and one student from each programme.

HartHouse recreational athletics

JANUARY — APRIL

BUILDING HOURS	7 a.m. - midnight, 7 days a week
Pool Hours	Mon. - Fri. 7-9 a.m., 11 a.m.-2 p.m., 4-11 p.m., except Wed. closes at 9 p.m. Weekends: 10 a.m.-6 p.m.
Room 101 Office Hours (978-4732)	Mon.-Fri. 10 a.m.-5 p.m. Jan. 7,8,9 until 6 p.m. for registration

Individual Fitness Consultation, Fitness aSSESSMENTS, Fitness Classes, Sports Therapy Massage, Squash Ladder, Indoor Track, Circuit Training Stations, Two Gymnasia, Three Squash Courts (reserve courts at 978-4747), 4 Exercise Bicycles, Pick-up Basketball and Volleyball, 100 & 500 mile Swim, 500 & 1000 mile run, Fit-Test and Nutrition Questions-of-the week.

ATTENTION STUDENTS

Membership in Hart House is included in your 1984-85 incidental fees. Membership expires August 31, 1985. If you do not renew service by April 30, locker/lockerette contents will be cleared and disposed of without liability to account.

FITNESS A.Registration not required. Classes are drop-in. 22 classes per week. Schedules now available in Room 101. See bulletin boards throughout Hart House.

Classes Wed. January 2 through Sunday May 19.

B.4 registered classes available. Fee: $10 per term.

INSTRUCTION CLASSES Registration begins Monday January 7, 1985. Student or membership card required to register.

DANCE Ballet, Commercial Jazz, Performance Jazz, Creative Modern, Ballroom Dancing — 10 week sessions 1 hr/ week Fee: $15-$23. January 14-March 29.

SQUASH Beginners & Intermediate. 4 week session 1 hr./wk. Fee $12. 1st session: Jan. 14-Feb. 9. 2nd session: Feb. 9-Mar. 23.

SWIMMING CLASSES Learn to Swim and Stroke Improvement 10 week sessions of 1 hr./wk. Fee $10. Jan. 14-Mar. 29.

CPR Monday Jan. 26, Feb. 4 & Feb. 11. 7-10 p.m. Fee: $25.00, Recertification fee: $20. Max. 20.

SPECIAL EVENTS (More information available in Room 101). Coventry Cup Squash tournament 1984 Jan. 31-Feb. 3. "Winter Carnival" Hart House Farm Sunday Jan. 27. Fitness for the 80's lecture series February and March. Ice-Rink West Field, Back Campus beginning January.

A complete schedule of all classes is available in Room 101, Locker Office, & Hall Porter's Desk.

HartHouse

MON. JAN. 7

RECREATIONAL ATHLETICS WINTER INSTRUCTION CLASSES — Room 101 REGISTRATION BEGINS at 10 a.m. PLEASE NOTE RECREATIONAL ATHLETICS OFFICE WILL HAVE EXTENDED HOURS MON. - WED. JAN. 7 - JAN. 9 UNTIL 6 p.m. CLASSES FEATURE

DANCE: Ballet, Commercial Jazz, Performance Jazz, Creative Modern and Ballroom (Fee: $15 - $23; Jan. 14 - Mar. 29)

SQUASH: Beginners and Intermediate (Fee: $12; Jan. 14-Feb. 9 or Feb. 9-Mar. 23)

SWIM: Learn to Swim and Stroke Improvement (Fee: $10; Jan. 14 - Mar. 29)

STRENGTH TRAINING: (Fee: $13; Mon. Jan. 14 or Wed. Jan. 16 to Mar. 4 or Mar. 6)

STRETCH: Biosomatic or Nickolaus Methods (Fee: $12; Jan. 14, 10 weeks)

REGISTERED FITNESS: (Class size limited) (Fee: $10 for term).

AIKIDO: (Fee: $45 for term; Jan. 16 - Mar. 29, 4:30 p.m.)

C.P.R.: See schedule Room 101 (Fee: $25; Recertification $20)

REGISTER EARLY CLASSES ARE POPULAR. BRING VALID STUDENT CARD. MOST CLASSES BEGIN JAN. 14. FULL SCHEDULES AVAILABLE ROOM 101 WEEKDAYS 10 a.m. - 5 p.m.

****Remember* — The almost two dozen regular FITNESS CLASS are FREE to MEMBERS carrying valid student card and stickers. Classes are drop-in and registration is NOT required.

YOGA CLUB — Winter Session: Beginner at 7 p.m.; Advanced Beginner at 8 p.m. Pre-register Programme Office. Fee: $12 plus $4 for new members.

CHORUS AUDITIONS — Prepare a short piece for 6 - 9 p.m. auditions held in Map Room. Regular rehearsals for those accepted held every Wed. eve. beginning Jan. 9.

SINGERS — hold first rehearsal of 1985. Join in — new voices welcome. NO AUDITIONS required for this informal group who meet every Mon. eve. 7:15 - 9:30 p.m. (Debates Rm.)

TUES. JAN. 8

JUSTINA M. BARNICKE ART GALLERY exhibits "Passage" an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery Hours: Tuesday - Saturday, 11 a.m. - 6 p.m.

WED. JAN. 9

YOGA CLUB — Winter Session: Beginner at 7 p.m., Intermediate at 8 p.m. Class Fee: $12 plus $4 for new members. Pre-register Programme Office weekdays.

STAGEBAND sponsored by HART HOUSE ORCHESTRA wants Jazz musicians — specifically TRUMPETS and TROMBONES to join their Open Rehearsals this Wed. and next Wed. at 7:30 p.m., Music Room.

GRAD DINNER SERIES with guest Jack McClelland, Chairman of the Board, McClelland and Stewart Limited. Tickets $26.50 includes dinner and reception prior. 6 p.m. North Dining Room. Tickets available Programme Office weekdays, 9 - 5.

"JAZZ PLUS" sponsored by the Music Committee presents the first of many jazz greats in the "HART BEAT" PUB. Opening performance features Kirk MacDonald, 8 p.m.

THURS. JAN. 10

HART HOUSE ORCHESTRA welcomes new string and percussion players. Drop in at rehearsal at 7:30 p.m.

ART CLASSES instructed by Diane Pugen have a few openings available for second term. Pre-register Programme Office. Class fee for students in $20. Classes are held Thursdays, 7:30 - 10 p.m. at School of Architecture.

FRI JAN. 11

LIBRARY COMMITTEE'S LITERARY CONTEST DEADLINE IS 5 P.M. TODAY.

MON. JAN. 14

RECREATIONAL ATHLETICS CLASSES BEGIN. CHECK IN ROOM 101 for availablility and schedules.

INVESTMENT GROUP discusses "HIGH TECH" in the South Dining Room at 7 p.m.

CHAMBER WINDS welcome new players at 7 p.m. rehearsal in East Common Room.

TUES. JAN. 15

CAMERA CLUB — "Beginner Film Processing" Class 7 p.m. Clubroom.

WED. JAN. 16

LIBRARY COMMITTEE presents AN EVENING OF READINGS BY JOHN KENDRICK — American poet, playwright, actor and athlete (boxing medal holder 1972 Olympics). 8 p.m., second floor Library for an outstanding literary happening.

PREREGISTER FOR:
SUN. JAN 27 HART HOUSE FARM'S *"WINTER CARMIVAL"* A ROMP IN THE SNOW HART HOUSE FARM AND RECREATIONAL ATHLETICS LENDS AN ASSIST WITH WINTER GAMES, skating, cross-country skiing, orienteering and the building of snowmen/ snowpersons (weather permitting). All this and two great meals for the low, low price of $7 including bus transportation or $4 ticket if you provide own transport. Event open to Hart House members only so bring your student I.D. to the Programme Office for presentation to buy your ticket. Pre-register early weekdays 10 a.m. - 5 p.m. N.B. Busses leave Hart House at maindoor at 10:30 a.m. and the expected departure from the Caledon Hills Farm is approx. 7 p.m. (weather permitting).

COMPETITIONS COMPETITIONS COMPETITIONS COMPETITIONS
ENTRY FORMS AT HALL PORTER'S DESK

63rd ANNUAL EXHIBITION OF PHOTOGRAPHS — CLOSING DATE FRIDAY, MARCH 8, NOON

THIRD ANNUAL LITERARY CONTEST — ORIGINAL, UNPUBLISHED WORKS OF FICTION NO MORE THAN 3000 WORDS. PRIZE MONEY FOR TOP THREE. CONTEST RULES POSTED IN THE 2nd FLOOR LIBRARY.

ART COMPETITION — ORIGINAL WORK OF EXHIBITOR COMPLETED IN PAST TWO YEAR. ALL MEDIA ACCEPTABLE BUT LIMITED IN SIZE TO A SQUARE METER IN SURFACE AREA. DEADLINE MARCH 8, 7 p.m. to WARDEN'S OFFICE. EXHIBITION RUNS MARCH 13 — MARCH 28.

FIRST FILM COMPETITION — FIRST PLACE 16 m.m. $350 PRIZE — FIRST PLACE SUPER 8 $200 OPEN TO ALL U of T STUDENTS WHO HAVE COMPLETED RECENT WORKS. ENTRY DEADLINE MARCH 15. "TOP TEN" SHORT LISTED POSTED MARCH 22. GALA SCREENING AND PRESENTATIONS MARCH 29. DETAILED INFORMATION SHEETS AVAILABLE AT PORTER'S DESK IN DECEMBER.

THE ART COMMITTEE
ANNOUNCES AN
ART COMPETITION
MARCH 14 - 28, 1985
FIRST PRIZE OF $250
SECOND : $100 THIRD : $50



JUDGES
PEGGY GALE
NOBUO KUBOTA
CHRISTOPHER HUME
ENTRY FORMS AT HALL PORTER'S DESK
INFO : TEL 978-2436

HartHouse clubs/classes

The Hart House Yoga club sponsors

Winter
Yoga Classes
Instructor
Axel Molema

Mondays, Jan. 7 -- April 22
Beginners - 7pm
Advanced Beginners - 8pm
Wednesdays, Jan. 9--April 24
Beginners - 7pm
Intermediates - 8pm

Class Fee $12
New Members $4 additional

Preregister at the
Hart House Programme Office

Membership limited. Late applicants accepted.
Fee for exam and further information inquire
at the Programme Office or call # 8-2446

HartHouse

The First Annual
Hart House Film Competition

16 m.m. First Prize $350
Super 8 First Prize $200

Deadline: 6:00 p.m., March 15, 1985
at Hall Porter's Desk

More information, contest rules and entry forms available at Porter's desk, Hart House

HartHouse art

Fine Art Reproduction Sale

Wednesday, January 23
Thursday, January 24
10 a.m. to 2 p.m.
Map Room Hart House

(All proceeds to Art Acquisition Fund)

1984-85
Hart House Art Classes Information

Instructor: Diane Pugen
Number of Classes: 9
When: 7:30 to 10:00 pm, Thursday evenings, January 10 to March 14, 1985
Note: There will not be a class during Reading Week.
Location: Room 61, School of Architecture, 230 College Street
Class Size: Limited to 25 students.
Pre-register at the Hart House Programme Office.
Fees: Students: $20.00
Graduate Members: $22.50

HartHouse music

Orchestra Trumpets and Trombones

Open Rehearsals:
Wednesday, January 9, 7:30 p.m.
Wednesday, January 16, 7:30 p.m.
Music Room, 2nd floor

The Hart House Stage Band Needs You!

Put down the books once a week come on out and play jazz

HartHouse music

Chorus

Second Term
Chorus Auditions
January 7, 6-9 p.m.
in the
or *east common rm.*
map rm.

- *open to students & alumni*
- *prepare a short piece to sing*
- *rehearsals wednesday evenings starting* *Jan. 9th*
- *conductor john tuttle will judge diction, intonation, sense of rhythm, phrasing, tonality, style and sight reading.*
- *tour of england - august 1985!*

West Gallery
Judi Lederman
Paintings

East Gallery
Nobuo Kubota
Passage, an installation

January 2 - 31, 1985

Artists Present:
Sat., Jan. 5, 1985, 3:00 - 5:00 p.m.

Gallery Hours:
Tuesday - Saturday
11:00 a.m. - 6:00 p.m.

The Justina M. Barnicke Gallery
Hart House, University of Toronto, Toronto M5S 1A1

THE VARSITY

U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"Since when has 'making obscene gestures with a pop bottle' been a punishable offence?"

—Orin H. Butterworth, in his debut review for *The Varsity*

The Varsity is the University of Toronto's official undergraduate newspaper. *The Varsity* is published by Varsity Publications, incorporated in May 1980, susbsidized by a student levy of $1.25 and managed by a Board of Directors. *The Varsity* is printed by Weller Publishing Co. Ltd.

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Top Secrecy

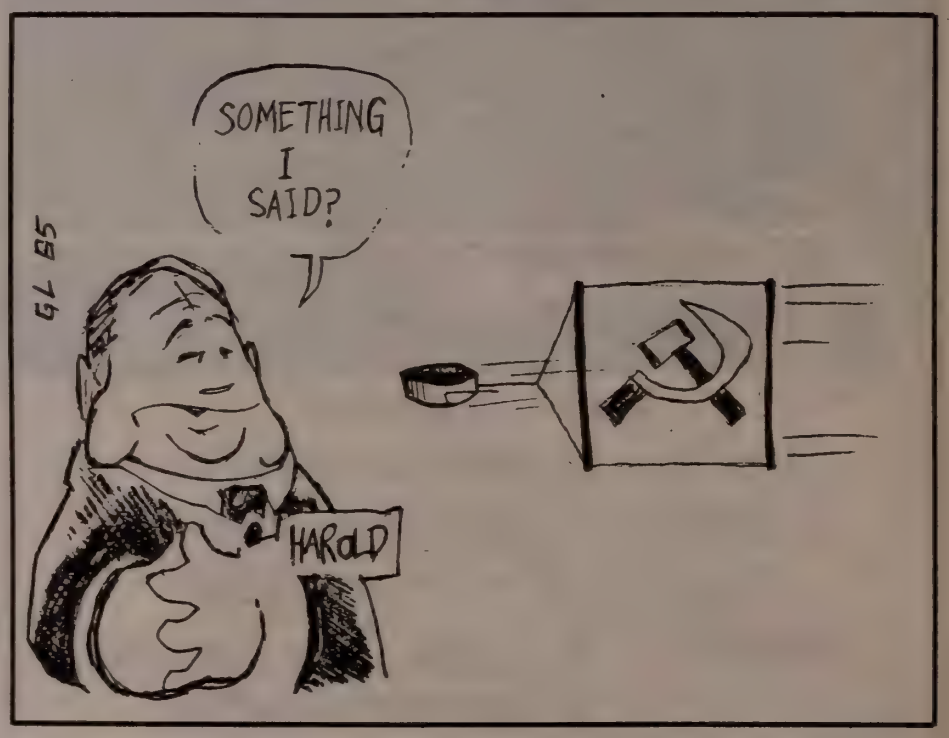
When university administrators and concerned students gave input to the Bovey Commission on Ontario universities last fall, they did it out in the open. Those who made suggestions were held accountable for their beliefs; the various opinions of those concerned were widely publicized in the media.

Not so for a certain 16 members of the business community, however. Contributions from the business sector were made in secret meetings; the identities of those surveyed have also been kept secret. Neither we nor you will probably ever know who they are. Significantly, too, the universities aren't aware of the identities of these mysterious business creatures. Rebuttal is difficult; accountability on the side of business is altogether absent.

Which means that to a great extent, the recommendations of the Commission's final report (due out in mid-January) will have been influenced by individuals whose credibility can be but questioned by the public.

It's hardly surprising that the Tories' own saviour of the university system (Bovey, a businessman himself) would consider the constitutency of the business community "a very important one for the commission to take into account in formulating its final report" (from the preamble to the business survey). But should it also be taken for granted that Bovey and his cohorts would survey the business community in secret, asking their buddies (or so it would seem) to point out the 'ugly facts' anonymously?

Of course not. This would hardly be considered a *respectable* way to go about reforming the province's university system. Businesspersons are getting a privileged voice, and doubtless it will be their views that the Commission's report will most strongly reflect.



Mad About Harold

We're not sure if Harold Ballard is à "hooligan" (as one Soviet official apparently put it) but we do know one thing. Harold Ballard is a goof.

A capital-G Goof at that. What's more, Harold's a perfect specimen of that new breed of Goof — those with power and influence.

Now, as far as we know, being a tactless Goof is not an offence punishable by any law governing this country (Harry the Goof might counter with "They send goofs to the Gulag every other day in the USSR", but this is not to the point).

The point is that Maple Leaf Gardens should not be used as a forum for anyone's bigoted beliefs - not even those of its owner. Mr. Ballard has singlehandedly matched the Soviet Union's show of bad faith in pulling out of the Los Angeles Olympic Games. Sports, like big business, should be kept firmly at arms length from politics.

With the American government entering into a new round of arms limitation talks this coming week with what appears to be less than good faith, we need the sort of good will that the Soviet-Canada hockey series can promote. We don't need Ballard's one-man crusade to increase East-West tensions.

To quote Mr. Ballard's little message of Friday night slightly out of context: "DON'T CHEER, JUST BOO HAROLD."

GETTUPOFFYERBUTTS

and write for The Varsity. News, Reviews, Sports—whatever your interest, we can fill the void in your life. Even write us a (short) letter if ya hafta but

DO SOMETHING GODDAMIT!!!

The Varsity. 91 St. George St. 979-2831.

AH YES. THE SKEEF BOX.

Welcome to 1985, kids—it's the scary "Year after 1984"!! The Wugga Wugga stays, but everything else goes. Bare feet are cool, as are Q-Tips fashionably wedged into the ear. White glitter gloves are out—wrinkly fingers are in. Health is out. Sickness is in. At least around here...(Nice lead in to the main body of the skeef, no?) Seems like *anybody* who's *anybody* is packin' the Kleenex today. DCJ and Lolly—you'd better feel better soon, or else. Hileface is sufferin' from *something* (though God only knows what). Geoff is staggerin round as per usual, with DDDD a helpin out fine. "Nice to have you back on the show, Greg." "Well Johnny, it's nice to be here."

LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

A Yankee Yaks

The question is not whether MIGs are arriving in Nicaragua: rather, who gave us the right to dictate to any other country what weapons it may or may nor import? We, the world's foremost arms-pushers, have taught the Nicaraguans well. Learning from the bludgeoning of Chile and Granada, Nicaragua is wise to give itself every possible defense against today's ongoing dirty assaults by bully-coward America. Truly, the mantle of fascism has come to rest on our shoulders. The gross evils we have watched out corporate-directed government lay on peoples abroad will, very soon, now, be coming home.

Very Truly yours,
Stephen Wohl,
Rockaway Beach, New York,
U.S.A.

Supporting Divestment

Re: "Divestment opposed at SAC and GC" of the Dec. 3 *Varsity*.

While there are several erroneous, ignorant and unsubstantiated statements in the article, I shall try to confine my remarks to three general issues.

First, the allegation by Greg Tugg that the removal of foreign investment in S.A. "will only throw more blacks out of work" is entirely too simple an analysis. It is possible that disinvestment in some cases may mean a loss of jobs. However, where it has occurred, it has meant no such thing. Last year when four large British companies left SA and took a total of R700 million out of the economy, S. African monopolies took over the enterprises. There was no net loss in jobs. The net loss of R700 million in foreign exchange, h owever, has meant that the state has had less money to spend on armaments and equipment for the S. African military and police. (These are the same military and police that are currently supressing demonstrations in black townships and schools and have racked up a death toll among blacks of 100% over last years figure) Disinvestment does not necessarily create unemployment. It does, however, affect the long term structure of the S. African economy.

In any case, it is black S. Africans themselves who have initiated the call for corporate withdrawl from their country. Among them are Nobel Peace Prize winners Bishop Desmond Tutu and Albert Luthuli. The list of black organizations calling for disinvestment include the African National Congress, the South African Students' Organization, the South African Congress of Trade Unions, and the South African Council of Churches.

The argument that blacks will suffer most in the event that the international sanctions against SA were observed is a weak and simplistic one.

In addition, Tugg's belief that the Canadian Code of Conduct is an instrument of fundamental change in SA is either incredibly naive or deliberately misleading. Discounting its critics' observations that the Codes are vague, paternalistic and/or not comprehensive enough as to effect any significant changes in SA, they are also quite beside the point. As UTDC's brief argues, the Codes "do not in any way challenge the structure of apartheid. There can be no equality in the work place as long as blacks are denied equal education. Improved employment practices will do nothing to break down the migrant labour system, the bantustans, or the repressive legal system. They cannot enfranchise blacks or correct any of the other fundamental injustices ... Equality in the work place is impossible within the context of an institutionalized system of racism."

In fact, as the International Labour Organization's 1984 report on labour in SA maintains, the Codes, to the extent that they have been implemented, have not made an impact on either the working conditions of blacks nor on the wage gap between white and black workers. Even if the Codes were effective, it maintains, it is clear that black S. Africans view them as obstructionist. This attitude was illustrated by Bishop Desmond Tutu when he said in reference to the Codes, "We don't want our chains made comfortable, we want them removed."

Finally, as has been pointed out on many occasions, disinvestment campaigns are not waged from the morally self-righteous standpoint that countries like SA need to be "slapped on the hand" as Kevin Nightingale's comments assume. Rather, they are an attempt to sever relationships that have served to bolster, legitimate and materially support a brutally repressive regime, the UTDC's "Case for Divestment" has successfully established that foreign companies and banks that do business with SA are contributing to the maintenance of *apartheid*. I suspect this argument is a solid one, since no critic of divestment has yet to dismantle or even challenge it.

Frankly, I would truly like to see someone attempt to prove that companies and banks such as Alcan Aluminum, Falconbridge, Noranda and Scotiabank have been agents of progressive social change in *apartheid* South Africa.

Sincerely,
Virginia Green,
VIC

SAC

Women's Stuff

WENDO COURSES STARTING JANUARY 30, ONLY $25
Women's Discussion Group "Between Ourselves" January 10,
Hart House Debates Room.

SAC SKI DAYS

*Mt. St. Louis
*Starting Friday January 11, 1985 and every Friday, weather permitting
*Cost $25 for bus and tow tickets
*Sign up by *WEDNESDAY, Noon, SAC Office, for Friday Trip.*

Daytona Reading Week Trip

Must Sign up by January 18 at Sac



Cost from $249

SAC FREE FILMS

THIS IS THE ONLY FULL LISTING — SAVE IT!

Times & Places
Thursday — Erindale 5 p.m. Rm. 2072 South Building
Friday — Scarborough 7 p.m. Rm S-319
Saturday — Medical Science Auditorium 7 p.m.
***Except Saturday April 6 & 13 1985, Mechanical Building Rm. 102

PLAY DATES	*TITLES*
Jan 10, 11, 12	The Empire Strikes Back
Jan 17, 18, 19	If
Jan 24, 25, 26	Raging Bull
Jan 31, Feb 1, 2	Doctor Strangelove
Feb 7, 8, 9	The Decline of Western Civilisation
Double Bill	Reggae Sunsplash
Feb 14, 15, 16	Blazing Saddles
Feb 21, 22, 23	Trading Places
Feb 28, Mar 1, 2	Serial
March 7, 8, 9	The Man Who Fell To Earth (Cinemascope)
March 14, 15, 16	Lenny
March 21, 22, 23	The Big Chill
March 28, 29, 30	The Conformist
April 4, 5, 6	Spaced Out
Double Bill	Jesse James Meets Frankenstein's Daughter
April 11, 12, 13	Rebel Without a Cause
Double Bill	East of Eden

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Friday January 11
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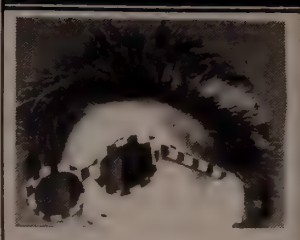
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LIFE, DEATH, SEX, DRUGS, ETC.



KAREN SHOOK

IN THE VERY DISTANT past, before the invention of Calvin Klein underwear, Yorkville was not the land of upmarket merchandise and equally upscale pretentions. In the groovy sixties, as novelist Don Lyons reminds us, the Village was the home of pretentions of a different sort. "You can smell the pot..." attests William Ronald's promo blurb on the back cover of **Yorkville Diaries**. "Life and death, sex and drugs, violence - human tragedy."

BOOKS

The fictional diaries concern Leo, a Royal York Collegiate student who ditches his suburban family to live in that hotbed of hippie corruption downtown. Spanning three years from 1965 to 1968, the novel details Leo's exploits as busboy, bootlegger, protester and surrrogate brother to a runaway girl.

As a retrospective of the scene that the *rest* of middle-class Toronto youth only read about in the pages of the Toronto Star, **Yorkville Diaries** does a good job of covering the requisite ground. The protests of the day, the politicians and public figures impinging on youth consciousness and the ripe-for-scandal lives of the Village inhabitants are neatly worked into Leo's everyday life. The local music scene is given particular attention, including debates among the characters that decide that Ian Tyson is the "most fuckable male" in existence and that Joni Mitchell's legs, rather than her voice, are her best feature.

Where Lyons does run into trouble is in his use of vignettes which seem curiously archetypal. Drug experiences, never a gold mine of original prose, are predictable. Leo and two private school girls in Yorkville for a walk on the wild side drop acid while listening to, you guessed it, Grace Slick wailing White Rabbit. Lyons does work in the Toronto flavour nicely, including some surreal rides on the TTC, but for the most part Leo's experiences are unsurprising within the counterculture framework provided.

The problem may lie less in the author's lack of imagination or, worse yet, the awful truth that the sixties were somewhat repetitive, than in the protagonist himself. Leo is a nice guy, but his character is not so sharply defined as to lend any unique perceptions to his experiences. In fact, his most distinguishing characteristic is his libido. If ever you felt cheated by being born late, this could be why. From the age of fourteen onward, Leo spends a good deal of his time being pursued by "girls" - blond girls, dark girls, short girls, tall girls, private school girls, Rosedale girls and folkie girls. Of course, as **Yorkville Diaries** informs us, it was a lot easier back then. If they didn't answer the door topless, Village girls were likely to work in topless bars and needed flowers drawn on their breasts.

For all his love of women, however, Leo appears to have escaped the nascent feminism of the era, tending to discuss women largely in terms of their physical attributes and willingness to indulge in, uh, free love. And while not exactly the king of introspection concerning his own life, he's not too choked up by the tragedies of others, either. Patsy's attempted suicide is passed off with "I don't know what to say about it. It makes you realize how...fuck, I don't know what to say about it." Recounting a visit to a bikers' house in which two women are made to fight for their freedom, Leo observes:

So the winner gets up and starts her hard-won walk to the door and freedom but the bikers send up a loud laugh and Ha! Ha! the joke's on her and two bikers grab her and two grab the loser, semi-conscious, and flip them onto tables and a double gang-bang begins.

What a pitiful look on the winner's face when she saw she wasn't getting out. Big joke, right! Big fucking joke! And Uta, Jennifer and I had to stand around and watch this shit!

It may be the drugs, or it may just be that Leo is a lump. But his spineless reactions, after Lyons has gone to the trouble of setting up arresting situations, look more like an authorial copout. Without looking for an adolescent Leo Buscaglia, a lot more mileage could be made with a less shallow protagonist.

Perhaps to compensate for Leo's lack of interest, Lyons does eventually give us our money's worth in this trip back to the land of psychedelia. For a nice kid from Erindale, Leo gets his money's worth of adventures. He and his companions sleep in at City Hall and get busted, meet Joni Mitchell, go to Mariposa and attempt to go to Woodstock, meet Howling Wolf, Ronnie Hawkins, David Clayton-Thomas, and party with the Rolling Stones. In New York, they just happen to be passing by the Audubon Ballroom when Malcolm X is shot. And, back in Toronto, Laurier Lapierre, June Callwood, John Sewell, Clayton Ruby and Pierre Trudeau all put in appearances. After a while, these hallmarks of the era add up to unpredictablity. But maybe things were faster-moving back then.

For a first novel, **Yorkville Diaries** is a creditable attempt to evoke an era in Toronto's past that could easily have been buried in its own cliches. Unfortunately, the precipitous conclusion and the teaser end note ("The characters in these pages will appear in future stories") indicate that an assessment of Lyons' abilities await his next set of diaries.

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Woodsworth College Students' Association

GENERAL MEETING

Re: Proposed Fee for Woodsworth College Building Fund

Thursday January 10th 5:30 pm
117 St. George Street
Student Lounge

MOTION:
That WCSA support in principle the concept of a student levy of $20.00 per student per session for the Woodsworth College Building Fund to be confirmed by majority vote in a referendum of Woodsworth College students provided that the funds raised from this levy are subject to control by a Board of Trustees that has a majority of members appointed by the Woodsworth College Students' Association, the levy is reviewed after three years by this Board of Trustees, the levy expires not later than 1994, the levy is tax deductible, and the levy is paid only by students whose normal college membership is Woodsworth College.

REFERENDUM

If the above motion is passed
a referendum will be held:
January 14th - 18th
In the Information Office of Woodsworth College

MY REVIEW TO END ALL REVIEWS



Director Micholini: tour de force

ORIN H. BUTTERWORTH

IT WAS FABULOUS. Wonderful. Screamingly funny, yet painfully heartfelt. Deeply touching while wistfully tongue-in-cheek. A real gas. A veritable scream.

HUMOUR

A *tour de force*. An event. A "groundbreaker." A big fat juicy one. A heap o' niceness. Pound for pound, a heavy mutha.

From the parting of the curtains to my staggering through the lobby loaded on gin, the performance was simply "tops." The plot was waded through elegantly, with handfuls of red herring playfully lopped out into the audience between gut-ripping bellylaughs.

The actors and stagehands pranced around appropriately clad in red plastic bodysuits, though the director himself refrained from involving himself in the gaity — that is, until an understudy thoughtfully threw him a peeled cucumber, which was disposed of in a provocative yet frightfully tasteful manner.

To those who see no place for avant garde theatre in the world of the present, I simply shrug my shoulders and belch profoundly. Micholini surely has a hit on his hands (not to mention the scabs), so who are we to argue with success? Though his court appearances throughout the world are pending, it is clear that the talented artiste will survive the year (and perhaps the decade) unscathed. Since when has "making obscene gestures with a pop bottle" been a punishable offence? Likewise, one doubts whether the entire Wichita Cub Scout Troupe will be able to maintain the same (likely) story regarding the "incident" which supposedly took place June last. The logistics, for one, are impossilble...

The orchestra was once again in fine form, with hardly one on-key note played the whole night. The clarinet squeals were particularly skin-peeling, though the tuba bursts fairly burst my bladder on numerous occasions. The conductor's wand was used to great effect, though between this reviewer and my avid reader, I don't think the trumpet section will fancy a sit-down for a few days!...

The performance ended as it began, that is, at the beginning. No resolutions, no broken hearts, just a delicious mass of confusion that perplexed my innards and stimulated the hair on my back. An event worth remembering, to be sure — even if only for the Carol Channingesque and Eva Gaborish outbursts from the elderly blimpo bubba to my right (and left!). Any lady who shares my tub of Canadian Club and who shrieks "Hello, who's a pretty boy then" during tense dramatic interchanges can't be half bad. To be sure.

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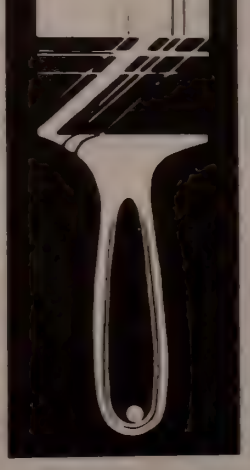
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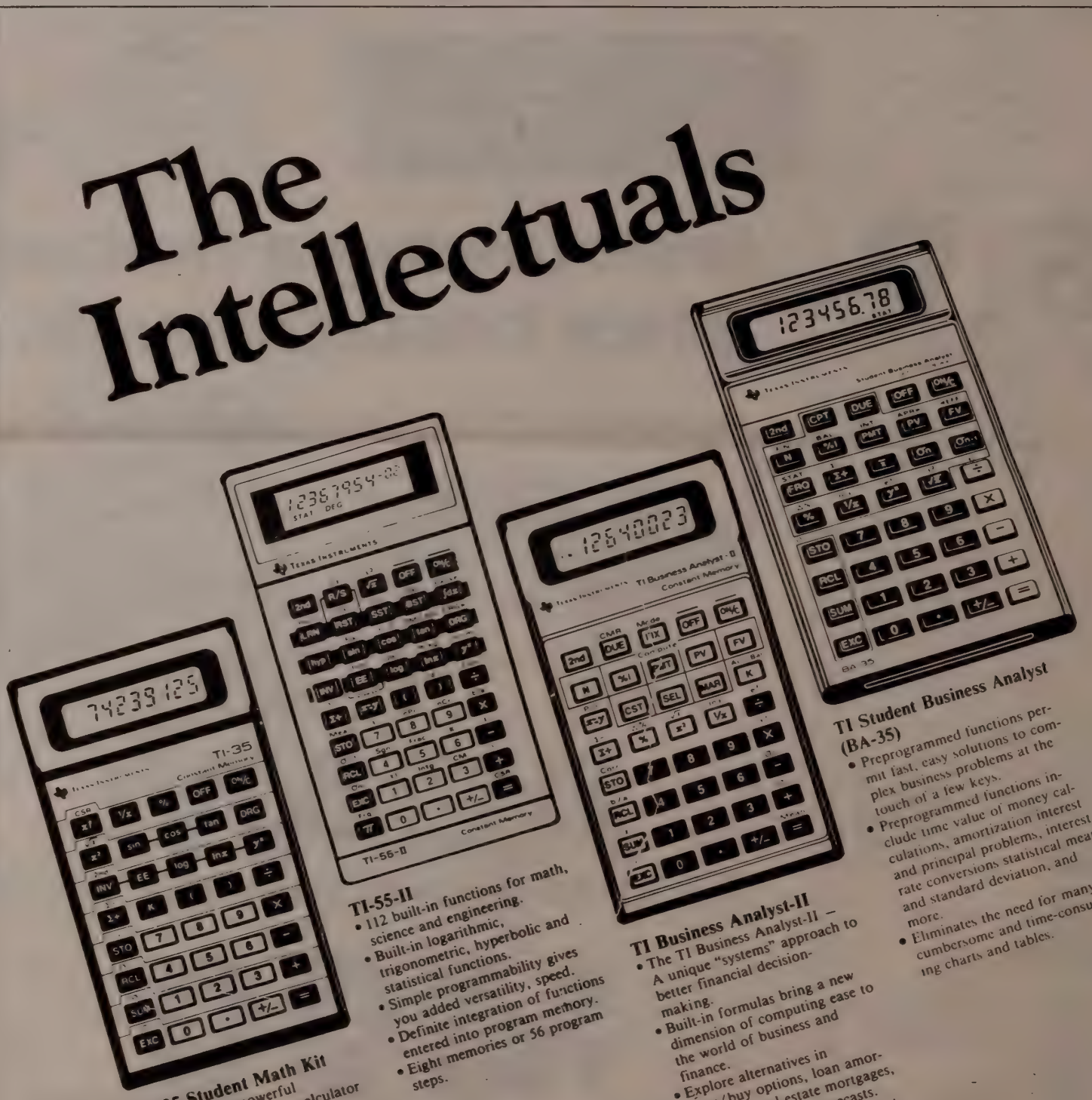
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SPORTS

"Big Four" League on Hold 'til '86

by Marg Webb

A delay in the approval process at the University of Western Ontario has put plans for a "Big Four" athletic conference on hold until the 1986-87 academic year.

In December meetings in Toronto, the Universities of Toronto, Western and Queen's (who along with McGill would make up the Big 4) informed the Ontario University Athletic Association that they would not establish an alternate athletic conference for the fall of 1985 as they had earlier threatened.

U of T's athletic director, Gib Chapman, said approval for the new conference had passed appropriate bodies at 3 of the 4 schools but Western's Senate had struck a sub committee that could not report on the issue before March 15th.

Since the Big 4 had promised to notify the OUAA of their plans by December 1st, Chapman said "it would not be fair or ethical to hold up (OUAA) scheduling (to wait for Western's decision)."

The Big 4 refused OUAA offers to restructure present league alignment as Chapman said they "wanted a commitment to stay in the league for 5 or 6 years in return."

The restructuring would have affected basketball, hockey and football.

The Ontario Women's Intercollegiate Athletic Association moved to give greater voting rights to institutions of greater population and breadth of athletic programs. The female counterpart to the OUAA also recommended restructuring in the prominent sports of basketball, volleyball and field hockey.

Chapman says the delay gives the Big 4 a "year of planning. We'll formulate the league in '85 to be in effect by '86-'87."

BLUES NOTES

Gymnastics splits with Americans

The U of T men's gymnastics team split two road exhibition meets with American squads over the holidays. In a meet in Cortland, New York, the Blues staged a come from behind win to beat a strong Cortland 157.1 to 156.5. U of T's **Doron Kernerman** won the all around title with a 53.9, 1.2 points ahead of Cortland's Gary Yuen. **Dan Fedder**, a U of T dental student, missed finishing second by a slim .3 but topped competitors on the rings, parallel bars and horizontal bar. Kernerman placed first in pommel horse and second in rings, vault, parallel bars, and horizontal bar. In a second meet, December 8 and 9th, the Blues faced 6 top American squads at Ann Arbor, Michigan, and managed a 6th in the field of 7. **Sean McManus** was the top Blue with a 5th place finish while Fedder trailed at 6th. U of T continues their road meets in Kent State January 25th, and Queen's February 7th in preparation for the OUAA's at York February 14th.

Hockey Blues first in tight race

The Women's Hockey Blues will start the new year in first place in the Ontario Women's Intercollegiate Athletic Association. They are ahead of Queen's University by 3 points but the Blues have played 2 more games than Queen's. In their last league game, amidst exams and Christmas holidays, the Blues were soundly beaten by York, 8-3. Coach **Dave McMaster** admits that the loss was very much a coaching mistake. The team was down by three goals and were not playing well defensively. McMaster didn't move to tighten up the game by replacing goalie **Karen Joseph** with **Mary-Ellen Vitale** until the second period. Vitale played steadily in nets, but could not put the team back in the game. "I thought by changing the goalies I could tighten the team up. But some weird goals and the rough game really put us out of the game," says coach McMaster. The Blues will take on 4th place McMaster this Wednesday in Hamiltion. Mac has been steadily improving over the season. Says Coach McMaster: "This second half of the season is anyone's, we could end up in fourth position-that's how close the standings are."

Capture Micron in double overtime

Hockey splits tourneys

by Glenn Martin

If stiff competition is the best way to keep sharp, the hockey Blues should be primed for a strong second half. After crushing their last three OUAA opponents by a total score of 39-5, the Blues had their hands full in holiday invitational tournaments, finishing as runners-up at RPI and needing double overtime to win the Micron at Concordia in Montreal.

On December 27-28, the Blues travelled to Rensselaer Polytechnical Institute in Troy, N.Y. for the 34th Annual RPI Invitational, billed as the oldest college hockey tournament in North America.

In the qualifying game, Toronto snapped out of the doldrums in time to down mediocre Ferris State (Grand Rapids, Mich.) 6-3. Darren Boyko led the attack with three third period goals, with singles going to Richard Garneau (his 1st), Phil Drouillard and Doug Caines.

"We played miserably in the first 30 minutes," said coach Tom Watt, who partially attributed the sluggish play to his club's 16-day layoff. "Ferris State outworked us and outhustled us. It seemed to take us 30 minutes to get into the game."

Motivation wasn't the problem a night later as Toronto faced the host RPI Engineers in the championship game. Though they were in it most of the way,



Darren Boyko



Kevin Hamlin

the Blues ran out of gas in the third period and dropped a 4-2 decision to the defending champs of the Eastern Collegiate Athletic Conference.

In an effort to contain RPI's prolific line of Adam Oates, John Carter and Mark Jooris, who combined for 10 points in a first round 9-1 romp over Miami of Ohio, Watt assembled a checking line of Boyko, Chris Callaghan and Jim Byrne. Though the big line was held pointless, RPI's lesser lights picked up the slack.

"The strategy works, but we lose the game," said a bemused Watt.

As American coaches are apt to do, RPI's Mike Addesa exaggerated the age difference between U.S. and Canadian college teams.

""At times it looked like the men against the boys," said Addesa. "But our kids know they played a group of 24,25 year-old men with a lot of hockey sense and still came out on top."

Callaghan and John Chadala were the only Blues able to beat RPI goalie Daren Puppa, named the tourney's MVP.

At Concordia's Micron Tournament (January 3-5), an 11-1 opening night win over McGill Redmen was enough to put Toronto in the final against the host Stingers. The Blues' 4-1 loss to Concordia in preliminary play was academic because McGill and Cornell, the other first-round loser, had eliminated each other by tying 10-10 earlier in the day.

In the final on Saturday afternoon, the Blues needed a goal from Boyko at 0:29 of the second overtime period to end a draining survival test that took *four hours* to play.

It looked as though Don McLaughlin had scored the tournament winner with a short-handed breakaway effort midway through the third period, but Neil Trineer's goal with 7:14 left forced the overtime.

Other Toronto marksmen were Callaghan, Byrne and Mike Millotte.

By the way...
...the Blues placed three players on the first all-star team in both tourneys. Garneau, Boyko, and goalie Kevin Hamlin were selected at RPI, while Hamlin (the tournament's MVP), Drouillard and Brad Andrews were honoured in Montreal.... the Blues closed out the first term with three straight home wins: Western, 6-2; Concordia, 2-1; Ryerson, 19-0... Wednesday's clash with McMaster (Varsity Arena, 7:30) starts a 7-game homestand. Lead leading Laurier (9-1-2) is here Friday night.

RPI: Hockey Hotbed

by Glenn Martin

The hottest ticket in hockey isn't in the NHL but rather in Troy, NY, home of Rensselaer Polytechnical Institute, where students waited in line 11 days and nights to buy tickets to 16 home games. Explains senior Tim Frosell: "We do it because we're crazy — and it's a tradition."
The Hockey News

When a team like the Varsity Blues travels to the RPI Invitational Tournament, it must make them a little envious. While U of T can't seem to give hockey tickets away, RPI security does battle with scalpers outside the 5,600 seat Houston Field House, and Engineer fans actually camp out to buy season tickets.

"The record, set two years ago, is 35 days," said RPI Sports Information Director Al Shibley. "It's a big party, and a chance to carry on a tradition."

With the Albany Patroons of the Continental Basketball Association providing the only real competition for the sports dollar in a metropolitan area of 750,000 people, the Engineers are immensely popular not only with students but the general public. Of the 3,800 season tickets sold for the current season, 2,000 were bought by non-students. Though not included in the season ticket deal, the RPI tournament drew a record 10,242 fans over two nights.

Single game tickets go for $5.75, while students pay $2.75. However, one fan said he can easily get $50 for his pair of center ice seats when he can't make an important game.

Local media coverage is extensive. Three daily newspapers and three TV stations report on each game, and WRPI, the institute's 1,000 watt student-run radio station, broadcasts to a radius of 75 miles.

Cagers capture classic

Cont. From P.1

Grant's aggressive point play forced Vanier to foul him twice in the opening minutes of overtime. With the Conspiracy trailing 38-36, Grant knew the pressure was on when he squared up for the free throw.

"I was having problems shooting in the early part of the game," said Grant who was named tourney M.V.P. "The team looks at me to lead. I couldn't let the team down now."

Grant gave the Conspiracy a 40-38 point edge only to have Peter Siksna even it up for Vanier. Tourney all-star Mark Otto snuck into the Vanier key to dunk the winning basket with 30 seconds left on the clock.

Grant led the Conspiracy with 17 points while Adrian Henry, named to the tourney all-star team, counted 15 for the losers.

Earlier in the day, West Humber Vikings waltzed past St. Catherines' Stamford Collegiate Hornets 76-34 to claim the consolation championship. The two teams rushed end to end throughout the game, but Stamford lacked the touch around the basket while the Vikings went inside to shoot almost at will.

The Vikings got everyone on the score sheet, with tourney all-star Clive Anderson leading the way with 15 points. Paul Ibey netted 16 for the losers.

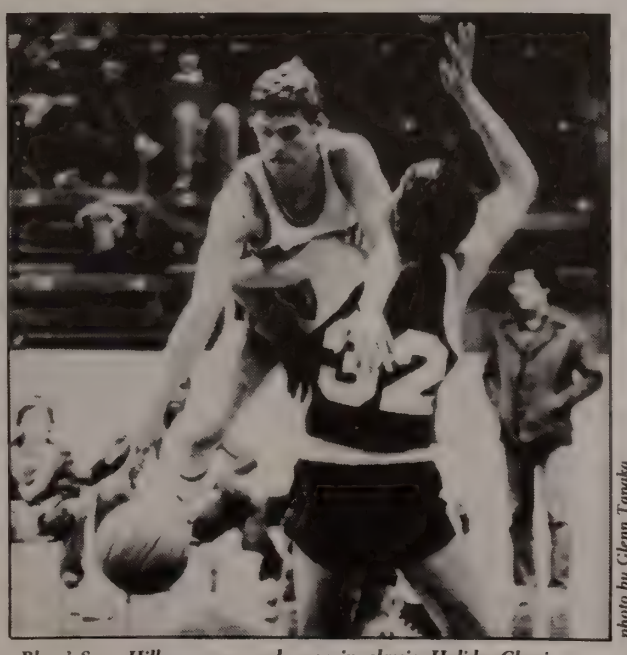


photo by Glenn Tanaka

Blues' Sam Hill goes up and over in classic HolidayClassic

(of basketball) Americans have to contend with (in Canada). They ran into two of the finest teams in Ontario."

Co-tourney MVP winFred Murrell and Roger Rollocks sparked Toronto to the tourney championship over Williams 87-73. Murrell topped Blues scorers with 25 points while Rollocks added 19.

The Windsor Lancers also had an easy time putting Rochester away 98-88 to win the consolation.

In high school competition, Stephen Grant hit 4 straight free throws in overtime to lead Albert Campbell Conspiracy past George Vanier Vikings 42-40 to win the tourney championship.

By the way... The Blues are 5-1 against Canadian competition this year. Blues quarterback Tim Healey exchanged the pads for sneakers. Injuries forced retired Al Saplys back

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THE VARSITY
VOL. 105 ISSUE NO. 27 THURSDAY JANUARY 10 1985

Affordable student housing sought

Task Force urges rezoning

By KIMBERLY HUIE

In an effort to alleviate the problem of student housing a Task Force on Affordable Housing has proposed rezoning areas adjacent to the university.

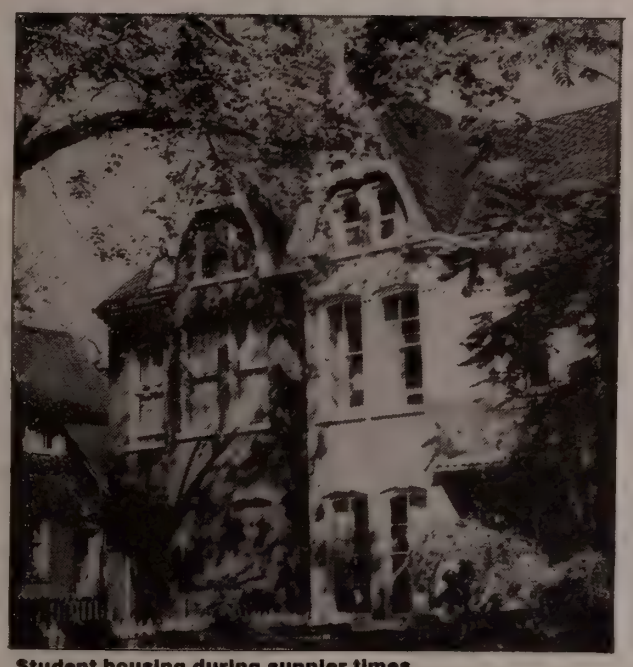
Present zoning bylaws make most rooming houses illegal. The changes, according to Barb Taylor of the Federation of Metro Tenants Assocation, would create more housing for singles.

Student housing around the campus has been disappearing. The Annex once had a high proportion of rooming houses.

Jack Layton, the Senior Alderman for the U of T area, claims part of the problem is due to the new urban gentry moving in and renovating the rooming houses into chic single homes. "Each time this happens five to six rooms are lost," said Layton. And the lack of unused land downtown means that apartment units aren't being built and the few that are are luxury apartments.

"The only viable alternative," says David Allester, a planner with the city's Planning Department, "is to make intensive use of the housing available."

This cannot be done until the housing bylaws are changed. As it stands now size restrictions demand large rooms and hence large rents. Sanitation facilities are only required at the rate of one facility for every ten inhabitants. Taylor says that rezoning would create more housing (because size restrictions would be relaxed) and better sanitation provision.



Student housing during sunnier times

Because the law says it is illegal for more than five unrelated people to live together, most boarding houses are run illegally. This means the boarder or tenant suffers from substandard maintenance and most boarding houses operate with the constant threat of being shut down, said Allester.

Some other suggestions made by the City Planner include converting warehouses and unused office buildings. "There's lots of building space and it's not being used," he claimed.

But even with an increase in the number of boarding houses, there is still a major problem facing student boarders. Boarders and lodgers are not protected under the Landlord and Tenant Act. Boarders "can be evicted at anytime...rent can be increased any amount" said Taylor.

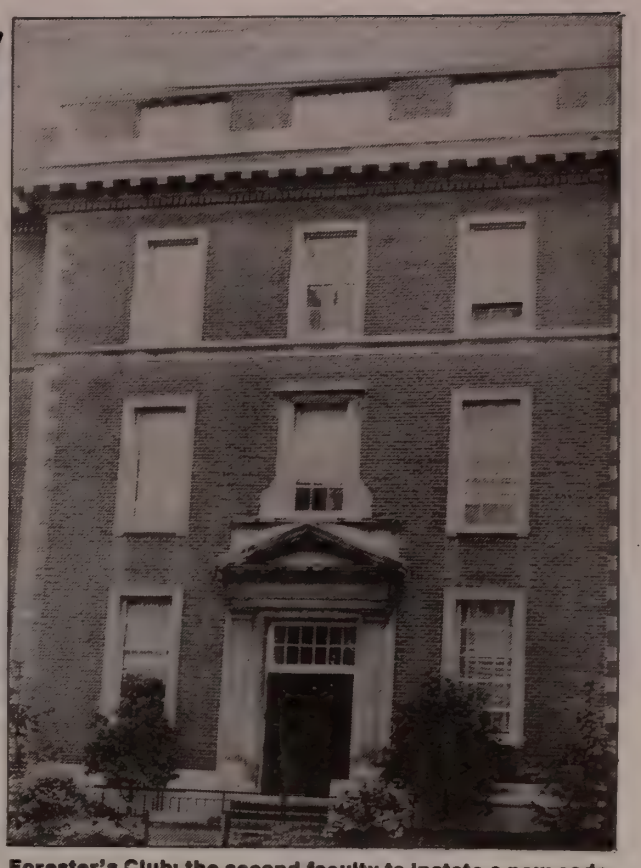
Alderman Layton, who is working with the Federation of Metro Tenants Assoc. on the revision of the Landlord and Tenant Act, said boarders should have the same rights as tenants because without them the tenants' security is always jeopardized.

"There's no reason boarders shouldn't be given the same protection as regular tenants" said Alderman Layton. Not only do these owners have arbitrary eviction rights but they also take liberties where maintenance is concerned, he said.

One proposed change in the Landlord and Tenant Act is a new definition of 'apartment'. According to Allester both self-contained units and rooms should be considered apartments. "It's neither here nor there that it wasn't constructed to be an apartment," he claims.

Although moves are being made to solve the housing problem, changing the by-laws is a long and arduous process. The Task Force proposal seems to be promising and is supported by Metro.

As Allester says, "the proposal may not enhance tenant rights but neither will it diminish them."



Forester's Club: the second faculty to instate a new code

Forestry Harassment Code: new policy

By MARK JOHNSON

Following an alleged incident of harassment in the Forestry faculty last year, the Forester's Club has become the second student council at U of T to develop a procedure for addressing harassment grievances. Forestry student president, Richard Fry told *The Varsity* that his council was approached by a student who claimed to have been harassed by a member of the Forestry faculty.

Fry refused to say whether the case of harassment was sexual.

"A student felt that she had been harassed by a professor and she talked to other students and the Club. There was enough evidence to suggest harassment (exists) in the faculty."

According to Fry, the student who made the harassment charge helped to prepare a report which was brought before the Forester's Club in mid November. The Club decided to approach the faculty on the issue of harassment with four objectives:

- To let all students know about forms of harassment.
- To work with the faculty to prevent harassment.
- To establish measures for students to take following harassment.
- Attempt to make a constitutional provision for the issue of harassment.

"the Club felt that it (harassment) was a group problem," Fry said.

The Forestry students brought their case before the faculty in early December, with both sides agreeing to affirm Forestry's existing policy on harassment.

"The faculty were fairly receptive but still hesitant. The faculty feels — and we tend to agree — that there is a system in place," Fry said. He added, however, that "it's hard to tell whether it's really good or bad."

The present Forestry policy is that students who have been harassed must first bring their grievance before the member of the faculty who has harassed them. If they are not satisfied they may take their complaint to the Dean and then to the university Ombudsman.

After meeting with their faculty the Forestry students were able to amend this policy slightly so that students may choose to approach the Dean's Advisory Committee, a committee of faculty and student representatives, for advice on pursuing a harassment complaint.

"The advisory committee has always been in place," Fry said. "Now it has another mandate: to look into incidents of harassment, but we're not done. We're still looking for something in writing from the faculty. We want to know how you can discipline a prof. who's been involved in harassment."

The investigation into a harassment code at Forestry follows a similar investigation at the Engineering Society in 1982-83 which resulted in an Engineering Sexual Harassment Code. Bill Hollings, president of Engineering, said that in the two years their code has been in effect only one incident of harassment has been reported.

"A first year student complained that some of her classmates couldn't handle the fact that she was a female in engineering," he said.

The Forestry action also comes just as Provost, Frank Iacobucci's recently appointed working committee to develop a university-wide harassment code, approaches its first meeting. The thirteen member committee will meet today in a closed session and has set a deadline of February 28 for presenting its report.

SAC Women's Commissioner and committee member, Helen Humphreys, is approaching the meeting with cautious optimism.

"The whole procedure they have in mind seems fine but some people I've talked to think it seems unruly," she said.

The Committee will be examining similar codes in place at the University of Western, Ryerson and York as well as a report by the U of T Coalition for a Sexual Harassment Grievance Procedure.

Union worries about inevitable split

Thompson may buy UTLAS

By COLIN GRAY

The forthcoming sale of the University of Toronto Library Automation Systems (UTLAS) to the International Thompson Organization may or may not solve the financial problems of the university's beleaguered subsidiary organization, but the resulting split in the union's bargaining unit has led to a good deal of worry and unease amongst the employees, according to Mary Roddy, President of the Local 1230 of the Canadian Union of Public Employees (CUPE).

Since its formation in 1971, UTLAS has been running an ever increasing deficit, and the university has pumped more than $12 million in loans to finance the subsidiary in its efforts to develop better systems, and to maintain those of its clients. In 1981, management consultants Woods Gordon released a report stating that UTLAS had the potential to be a viable operation, but "The personnel policies of the university made it difficult or almost impossible fo UTLAS to attract some of the people it required." Drastic change was advised, and the university decided to see UTLAS.

Because UTLAS evolved within the university's library system, library and UTLAS workers have always been a part of the same bargaining unit. For the last two years, negotiations between the union and the university have been marked by the attempts of the U of T and UTLAS management to separate the library workers from those of UTLAS, which would weaken the union's bargaining unit. Quite different views of this attempt are taken by the two groups.

The union's view, as expressed by Roddy, is based on the theory of strength lying in numbers, and fear of the inevitable vulnerability that accompanies a reduction in those numbers. Roddy points out that most computer oriented enterprises are not unionized, and that the ab-

Cont. On P.3

U of T research funds cut

Scientists lobby Government

By JOHN LORINC

University scientists have begun to lobby the federal government in response to serious cuts in the 1985-86 Research and Development (R&D) budget.

Professors David Nowlan (Vice President) and Robert Jervis (Chairman of the Research Board) have sent a letter to Prime Minister Brian Mulroney concerning the budget slashing in Finance Minister Michael Wilson's mini-budget of last November.

In the letter, they write that many important projects will be "curtailed or abandoned" and suggest that these cuts have been made without sufficient consultation with the science community in the universities.

According to Professor Geraldine Kenney-Wallace, a member of the Research Board and the Science Council of Canada (SCC), Dr. T. Siddon, Minister of Science and Technology made a speech in October outlining the government's commitment to increasing the R&D budget from 1.3% to more than 2% over the next few years.

He stressed that the increase in trained manpower and the growth of research are good for the economic health of the country and thus represent a good investment.

When the November cuts were announced, they came as a surprise. At U of

Cont. On P.3

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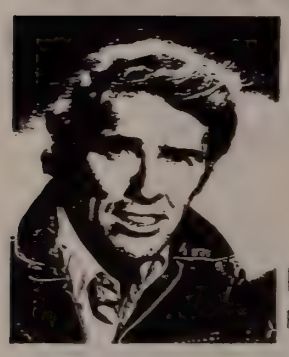
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GET INVOLVED!

The Governing Council of the University of Toronto Election 1985 Nominations open January 14, 1985

Nominations will open January 14 and will remain open until noon, January 25, 1985, for the following positions:

4 full-time undergraduate student seats
2 part-time undergraduate student seats
2 graduate student seats
4 teaching staff seats
1 administrative staff seat

Vested in the Governing Council are the management and control of the University and of University College and the property, revenues, business and affairs thereof.
Details of constitutencies and electoral procedures will be published in the *Varsity* on Monday, January 14, 1985. Nomination forms will be available upon request on January 14 and thereafter, from the Governing Council Secretariat, Room 106, Simcoe Hall, or at the Registrar's Offices at Scarborough and Erindale Colleges. Enquiries may be directed to the Governing Council Secretariat at 978-6576.

HartHouse

RECREATIONAL ATHLETICS WINTER INSTRUCTION CLASSES — Room 101 REGISTRATION BEGINS at 10 a.m. PLEASE NOTE RECREATIONAL ATHLETICS OFFICE WILL HAVE EXTENDED HOURS MON. - WED. JAN. 7 - JAN. 9 UNTIL 6 p.m. CLASSES FEATURE
DANCE: Ballet, Commercial Jazz, Performance Jazz, Creative Modern and Ballroom (Fee: $15 - $23; Jan. 14 - Mar. 29)
SQUASH: Beginners and Intermediate (Fee: $12; Jan. 14-Feb. 9 or Feb. 9-Mar. 23)
SWIM: Learn to Swim and Stroke Improvement (Fee: $10; Jan. 14 - Mar. 29)
STRENGTH TRAINING: (Fee: $13; Mon. Jan. 14 or Wed. Jan. 16 to Mar. 4 or Mar. 6)
STRETCH: Biosomatic or Nickolaus Methods (Fee: $12; Jan. 14, 10 weeks)
REGISTERED FITNESS: (Class size limited) (Fee: $10 for term).
AIKIDO: (Fee: $45 for term; Jan. 16 - Mar. 29, 4:30 p.m.)
C.P.R.: See schedule Room 101 (Fee: $25; Recertification $20)
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****Remember* — The almost two dozen regular FITNESS CLASS are FREE to MEMBERS carrying valid student card and stickers. Classes are drop-in and registration is NOT required.

THURS. JAN. 10	**JUSTINA M. BARNICKE ART GALLERY** exhibits "Passage" an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery Hours: Tuesday - Saturday, 11 a.m. - 6 p.m. **HART HOUSE ORCHESTRA welcomes** new string and percussion players. Drop in at rehearsal at 7:30 p.m. **ART CLASSES instructed by Diane Pugen** have a few openings available for second term. Pre-register Programme Office. Class fee for students in $20. Classes are held Thursdays, 7:30 - 10 p.m. at School of Architecture.
FRI JAN. 11	**LIBRARY COMMITTEE'S LITERARY CONTEST DEADLINE IS 5 P.M. TODAY.**
MON. JAN. 14	**YOGA CLUB - Winter Session:** Beginner at 7 p.m.; Advanced Beginner at 8 p.m. Pre-register Programme Office. Fee: $12 plus $4 for new members. **SINGERS — Join in** — new voices welcome. NO AUDITIONS required for this informal group who meet every Mon. eve. 7:15 — 9:30 p.m. (Debates Room)
JAN. 14	**RECREATIONAL ATHLETICS CLASSES BEGIN.** CHECK IN ROOM 101 for availablility and schedules.
JAN. 14	**INVESTMENT GROUP discusses "HIGH TECH"** in the South Dining Room at 7 p.m. **CHAMBER WINDS welcome new players** at 7 p.m. rehearsal in East Common Room.
TUES. JAN. 15	**CAMERA CLUB — "Beginner Film Processing"** Class 7 p.m Clubroom.
WED. JAN. 16	**YOGA CLUB — Winter Session:** Beginner at 7 p.m., Intermediate at 8 p.m. Class Fee: $12 plus $4 for new members. Pre-register Programme Office weekdays. **STAGEBAND sponsored by HART HOUSE ORCHESTRA wants Jazz musicians** — specifically TRUMPETS and TROMBONES to join their Open Rehearsals at 7:30 p.m, Music Room.
JAN. 16	**LIBRARY COMMITTEE** presents AN EVENING OF READINGS BY JOHN KENDRICK — American poet, playwright, actor and athlete (boxing medal holder 1972 Olympics). 8 p.m., second floor Library for an outstanding literary happening.

PRE-BOOK NOW — **WINE SEMINAR SERIES** sponsored by the Hart House Gallery Club Thursdays, Jan. 31 Champagne Night, Feb. 7 Around the World with Cabernet Sauvignon, Feb. 14 Vertical Bodega Tasting. Tickets limited. Fee: $50 for three Thursdays, 8 p.m. Music Room. Tickets available at the Programme Office, weekdays, 10 a.m. - 5 p.m.

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Science funds cut

Cont. From P.1

T the cuts meant holding back ten million dollars from the Toxicology Centre as well as from atmospheric research and other projects, says the letter to Mulroney.

"It looked at first sight as if it was a contradiction" to what Siddon had said, says Kenney-Wallace. However, she believes that such conclusions may be "premature" because government policy is vague. She thinks that the increases may come at a later date as promised but that they "are just going to have to wait" until the government establishes a policy on the allocation of research money.

Both Kenney-Wallace and Jervis emphasize the need for consultation between researchers in the universities and the government so that future cuts or increases are not arbitrary.

This would involve deciding on a method for the government to evaluate the importance of projects and to do it according to informed scientific requirements.

"We offer to help you and your government in its evaluation of research policy and programs" say Nowlan and Jervis in their letter.

The Research Board is meeting later in January to prepare a detailed university position to give to the government says Jervis.

Kenny-Wallace says that the next few months will be crucial and that government policy is being shaped right now.

Sale of UTLAS

Cont. From P.1

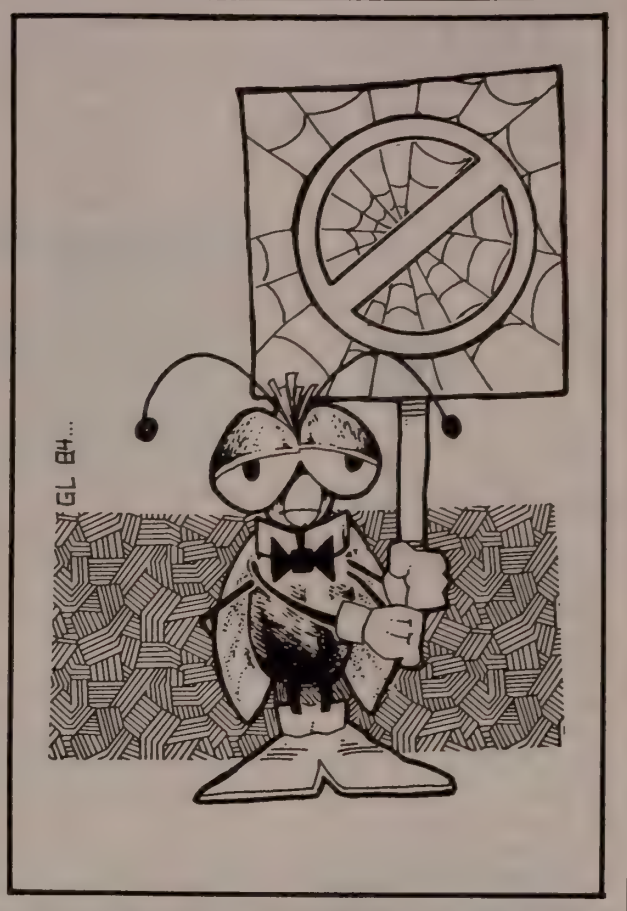
sence of a union would be very attractive to prosepective buyers.

Given this fact, argues Roddy, and also that a weakened union is a step closer to no union, it would be entirely reasonable to connect the plans for selling UTLAS with the attempts to split up the bargaining unit. For that reason, the union resisted all attempts to split it up, until the actual selling of UTLAS took the decision out of their hands.

John Parker, Manager of Labour Relations at U of T, takes an entirely differen t view; he calls Roddy's suggestion "the most pessimistic and suspicious kind of thinking." Furthermore, he cites the "Successor Rights" clause in the Labour Relations Act which guarantees that in the event of a company being sold, the union would stay in place. As to trying to get rid of the union entirely, Parker claims that the university couldn't have, even if it had tried.

Parker's justification for the attempt to split up the bargaining unit is the feeling of the university that there is no longer a "community of interest" between library workers and the people at UTLAS, owing to the separate nature of the subsidiary. Roddy responds that with several members of the UTLAS Board of Directors sitting on the Governing Council, there is indeed a sharing of interest.

The union is at the moment awaiting documentation concerning the sale, and until then, says Roddy, the future is unclear. "There's certainly some apprehension here" says she, "but at the moment we're just going along as though nothing had happened."



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Dr. John S. Colter, Chairman
Department of Biochemistry
Medical Sciences Building
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U of T's Official Student Voice Since 1880

Circulation 25,000

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Ending OYEP

For most U of T students the first few months of any new year are spent looking for that ever elusive summer job.

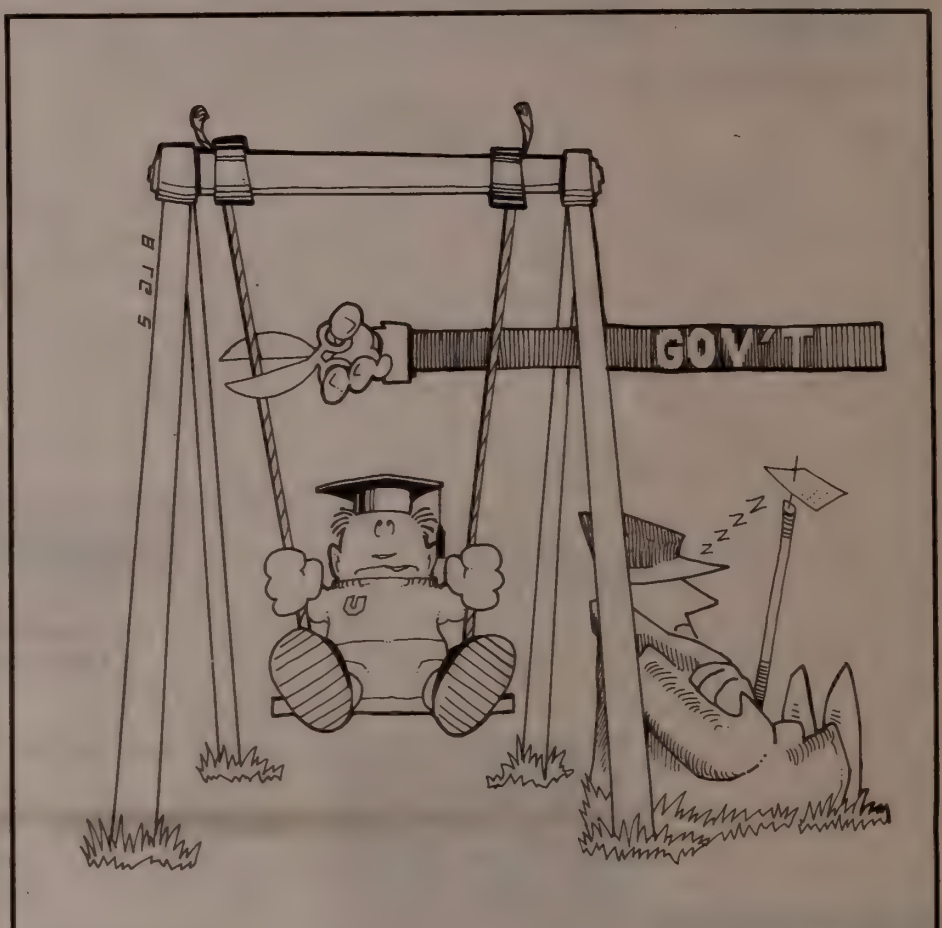
If the current actions of the Ontario Tories are any indication, however, it may soon be harder than ever to earn a summer living. The government has discontinued the popular Ontario Youth Employment Program, which employed 53,000 young people last year. No official announcement accompanied the decision, rather it was Liberal Leader David Peterson who first informed the media on Tuesday.

Why all the silence? Could it be part of a concerted effort by the Tories to avoid bringing up potentially controversial subjects during the leadership campaigns? — one suspects so. At $30 million per year the program may seem to have been costly, but when one considers that the Government supplemented $1.25 of the hourly wages of youths employed in newly created jobs, it's not hard to see where all the money went. And considering the incentive employeers need to hire the young and inexperienced, it's not hard to see that the money was well spent.

But what about the future? Is Peterson correct in predicting that replacement programs will deal mainly with "hard core" unemployment and with youths who have been out of work for at least three months? If the $30 million cost of OYEP was excessive from a government standpoint, will all future endeavours be run on smaller budgets — hence, will they be less effective?

Are Treasurer Larry Grossman's assurances that restructured programs will employ even more than 53,000 this summer to be trusted? Or is one to believe PC leadership candidate Roy McMurtry, who was recently quoted as saying: "I haven't seen any real sense of urgency as far as our government is concerned" in dealing with youth unemployment.

Only time will tell. Happy job hunting.



LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

UTDC Impressed

We are writing in regard to the Nov. 26 article entitled "U of T asked to drop S.A. related holdings".

Unfortunately, many "journalists" at U of T tend to sacrifice accuracy and substance in lieu of a preoccupation with how a story reads. Ms Betteridge has proved that the two notions are not incompatible.

We are impressed with Ms. Betteridge's thorough research and her resolve not to trivialize this issue. We also recognize and appreciate that decisions made at the editorial level contributed to the quality of the piece.

Regardless of one's opinion concerning divestment, it cannot be disputed that Ms. Betteridge has served to honestly and accurately convey information concerning UTDC's activities.

Sincerely,
University of Toronto
Divestment Committee

Terri Attacks Bernie

As a contributing member of New College, I am disgusted with the SAC review of our "Campus Pub" in the SAC Phone Directory. Too many good people have put alot of hard work into Roscoe's to allow it to be degraded by Bernard Wong's cynical and terribly biased opinion of what a pub should be. Obviously Bernie has never been to Roscoe's or he'd know that we don't evern serve wine and rarely if ever play "The Boss".

If as the editor to the Phone Directory he had planned to write a "review" of the pubs in such a personal manner he should have attached his name to it. The way it stands SAC has not only done a disservice to new College but in my opinon has wasted my time and my fees.

Terri Rutledge
New College

Thanks From SAC

Let me take this opportunity publically to thank everyone who participated in SAC's campaign to raise money for Ethiopian relief and development. Although there are too many to thank individually, I would like to express my special appreciation to the Engineering Society and Bill Hollings in particular. Once again the Engineers have shown that, despite their differences with us in the past, EngSoc and SAC are able to co-operate on a wide variety of issues that confront both of our groups.

Hopefully, EngSoc's participation is a sign of better relations in the future.

Sincerely,
Nye Thomas
SAC External Commissioner

Hisses From Grieco

In response to the article by Lois Mermelstein, "St. Mike's boycotts Carling, Rothman's," in the November 12th issue of *The Varsity*, I think some clarifications must be made.

First of all, your headline is entirely misleading. The St. Michael's College Student Union (SMCSU), not the University of St. Michael's College, has moved to recommend a boycott of Carling O'Keefe and Rothman's products at St. Mike's events. While it is true that SMCSU represents the student body at St. Mike's, they do not, however, represent the entire college as your headline implies.

Secondly, your headline explicitly states that Carling and Rothman's products have been boycotted at St. Mike's. In fact, they have not been banned from St. Mike's. SMCSU only passed a motion recommending that these products be boycotted. The recommendation now goes before the Brennan Hall Board for a decision, not the Collegium as was stated in your article. The Brennan Hall Board, though, is only an advisory board to the Collegium, and thus, its recommendations are subject to the approval of the Collegium. Therefore, these products are still available at St. Mike's and will remain so, pending a decision by the Brennan Hall Board.

Overall, I think this article reflects very little substantiation and evidence of research by the writer. It is just another form of exploitation by *The Varsity*, in order to make some political statement. Nothing has really been said in the article that proves the connection between Rothman's International and South Africa. there is even no mention at all that Anton Rupert, a South African, owns 50% of Rothman's International, while the other 50% is owned by an American.

What bothers me to a greater extent, though, is your editorial, "Symbolic Gesture," in this issue. Mike Murphy is not "dead wrong" and SMCSU should not be involved in world politics. SMCSU should be more concerned, instead, with local student concerns, not those of the global arena. There are many more immediate problems that need to be solved and not just "students' material needs."

I do feel that apratheid shoud be protested against, but economic boycotts are useless. Disagreeing with the status quo does not mean that we should boycott such products. Just because these products will continue to be sold at St. Mike's, does not mean we are endorsing the unjust apartheid system in South Africa. the products sold here have a very minimal effect on their economy.

Making the connection that certain percentages of the profits from sales here at St. Mike's go back to South Africa and allow the South African state to continue its repressive policies is both preposterous and ridiculous. As the Nov. 14th editorial in *the newspaper* states, "no one has provided evidence that economic sanctions have significant political consequences." Furthermore, the logic of this movement — "in which drinking an O'Keefe ale is interpreted as support for racism" — illustrates that this protest is not sensible, nor meaningful.

Sure, I agree with you that "educating students at U of T as to the current state of affairs in South Africa is a worthwhile endeavour." Trying to raise peoples' consciences towards these injustices is also fine, but trying to bring in morality with economic boycotts is wrong.

Why don't you encourage student councils to concentrate their efforts toward dealing with more relevant student concerns, such as improving the atmosphere and quality of university life? Here are some issues that should be dealt with: pedestrian traffic across Queen's Park Crescent West; upgrading student pubs to attract more students; improving community spirit thoughout the entire university; more lecture halls to deal with the overcrowding; underfunding by the provincial government, etc.

Why don't we give priority to the problems at hand instead of trying to make some political statement to agitate people? Remember, don't abandon the local issues to become political ambassadors and, especially, don 't become oblivious to the realities of university.

John R. Grieco
SMC III
Brennan Hall Board Member

MONDAY

Masthead 2:30 pm

Staff Meeting 4:00 pm

Make important decisions. Change the futures of those around you...

Hooo! Hooo! Hooo! (as Phil Street would say). Another mess o' flatwood Over the gulch. This HellNight was more fun than mole, with John, JJ, Karen, Lolli, Marni, Hilehead, Marg, Glen, Glen, Richard, Geoffi and Karen again all stirrin' up the happy stuff. Regoice, friends, even if things *are usually worse than they at first seem...*

review the review ther

RECORDS
IN REVIEW

Two recordings from the Finchcocks Series:
London Baroque: English Music of the Eighteenth Century. Music by Abel, Arne, Avison, Handel and Stanley. Ingrid Seifert and Anne Roehrig - violins; Charles Medlam - cello; William Hunt - violone; John Toll - harpsicord. Amon Ra

Guitar Collection. Music by Carulli, Corbetta, Giuliani, Mertz, Milan, Mundarra, Narvaez, Sanz, Sor. Nine period instrument played by Nigel North. Amon Ra

ROB JOHNSTON

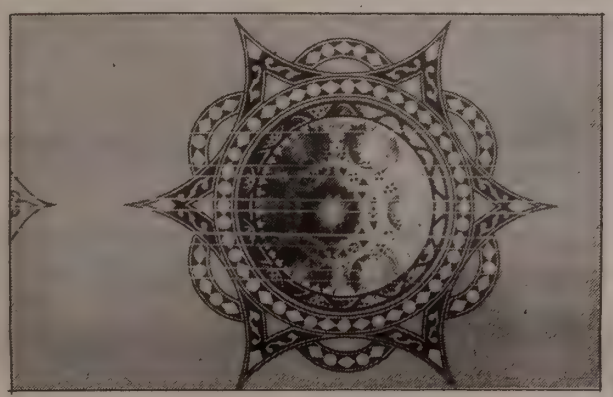
The Finchcocks series is a collection of more than 14 albums to date designed to showcase Richard Burnett's extensive collection of keyboard instruments. Finchcocks Manor, where the collection is housed, has become an international centre for the study and performance of early music. The series also promises to show off early piano compositions to their best effect. Many of the recordings are devoted to classical and early romantic repertoire by composers such as Haydn, Beethoven, Clementi and Hummel.

The London Baroque ensemble's album offers music by three English composers in the *galant* style. Their influence was the German *severe* style, a la C.P.E. Bach, rather the the lighter French *galant* style. Handel is present -- a trio sonata -- to give as well balanced a picture of mid-eighteenth century English music as a single disc will allow.

The London Baroque ensemble gives a very agressive performance on all of the music included on this record. This approach is appropriate to Stanley's dashing harpsicord concerto, but Handel's trio sonata is left sounding heavy and demonstrative. With the *severe* a more bravado manner of performance is in order, but Handel requires the more subtle inflections of baroque playing. The contrasting character of the two styles of music on the album is not made evident in the approach taken by the London Baroque. Yet, this music is not often heard (excepting the Handel) and as the musicians err on the side of impetuousness, it cannot be called a boring performance. The best moments are the Arne trio and especially the Stanley concerto where John Toll gives a compelling performance on a superb Kirckman harpsicord.

Nigel North's guitar album presents nine instruments ranging from the renaissance guitar and vihuela to an 1843 Panormo. The seven later instruments are originals while the first three are copies. North's selection of music is all very interesting and offers a fine introduction to the development of this often maligned instrument. We tend to forget how important lute and guitar composition was as a major vehicle for solo literature and performance before being displaced by the keyboard instruments. North's performances are rich and varied throughout and he thoroughly exploits the particular qualities of each instrument while attending to the subtleties of each musical style he passes through. This record is highly recommended.

These two records are flawless in sound production and vinyl. Amon Ra remains an obscure label in Canada and is not well stocked even in the largest record stores. If these albums interest you, urge the manager at your record mecca to get them. Amon Ra is distributed by Scandinavian Record Imports in Peterborough, Ontario.



Al Stewart
Russians and Americans
Passport/A&M

KAREN SHOOK

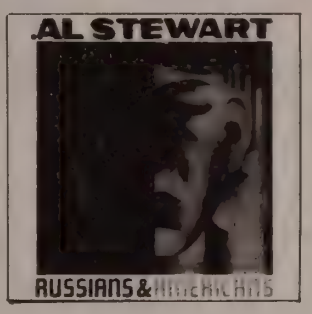
Al Stewart's gotten about as far as he can go from the folk cafes of Bournemouth, having made enough from "Year of the Cat" to enter the Fat Expatriate British Fart category.

Russians and Americans, Stewart's first effort in a while, makes an effort at some kind of political statement. Something about detente. There's a rewritten version of the Motown standard "1-2-3" explaining Third World exploitation and the title track reveals that "maybe you should see into the heart of the world, not its head" if you want to clear up the Capitalist-Communist quandary.

Otherwise, impeccable production and excellent backup help put together better than average soft-rock fare, very much in the *Time Passages* vein and displaying Stewart's affable romanticism. And the familiar peel-and-stick sax line Stewart has used so often reappears to good effect.

The standouts on the album are the two cuts finishing off the sides. "Accident on 3rd Street" has some backbone: Al sings about a senseless traffic death and the familiar guitar and half-spoken, tumbling lyrics outline the songwriter's reaction with immediacy. The last, "the Candidate", is the shortest track and mercifully avoids the soaring strings, carillons and awkward vague history lessons that bog down other cuts. This is, once again, the slightly goofy but endearing Stewart. Here, a failed politician watches it all slip away as he sits, "Not noticing around him, a thousand rubber chickens going cold."

Fans should buy the album and ignore about half of it. I suppose you can't expect life in L.A. to produce any better.



Billy Bragg
Brewing Up With...
PolyGram

KAREN SHOOK

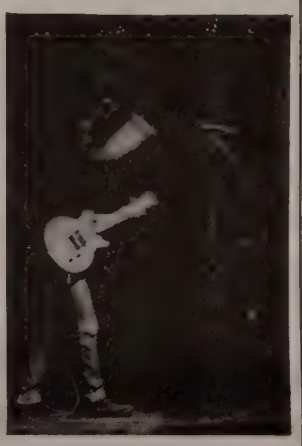
Enter the latest angry young man, Billy Bragg. Just released domestically, his album Brewing Up With... displays a good measure of working-class disaffection, political statement and gritty pessimism that bristles with conviction.

This sure ain't the Britain of Duran Duran. Bragg's sparse work, for the most part solo guitar and rough-edged vocals isn't aiming for most dance floors, but fortunately it isn't politically correct tedium either. Bragg combines the savage wit of Elvis Costello's early work with the no-nonsense rhythms of Joe Strummer and Co.

The land of the Iron Lady, it seems, is no bed of roses and Bragg isn't going to let you forget it. "It Says Here" takes a swipe at the sorry state of the popular press and "Island of No Return" tackles the Falklands War with sarcasm, "fighting fascists in the southern seas".

Bragg builds on the articulate loner persona in tracks dealing with affairs of the heart, and as you might expect he doesn't promise much success here either. Yet in spite of the raw edges and defiantly Cockney phrasings (no Mid-Atlantic mush here) St. Swithin's Day" and "Saturday Boy" are as tender as they are ironic.

Regardless of the trendiness of his stance, Bragg's earnestness and talent outdistance the poseurs, by a mile. Hanging on for bloody life.



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PROVOSTIAL WORKING GROUP ON SEXUAL HARASSMENT

The Provost has appointed a working group to develop a sexual harassment policy for the University. Its members are:

Ms. Nanci Wintrob, Co-ordinator, Faculty Staff Resources, Faculty of Arts & Science (Chairperson)
Ms. Anita Braha, Sexual Harassment Coalition
Miss Fiona Waite, Part-time Undergraduate Student
Professor Elizabeth Cowper, Department of Linguistics
Mrs. Jose Sequin, Laboratory Technician, Dept. of Microbiology
Ms. Helen Humphreys, Students Administrative Council
Professor Bruce Dunlop, Faculty of Law
Ms. Karen Wendling, Graduate Student
Miss Lois Reimer, Status of Women Officer
Mr. Eric McKee, Assistant Vice-President, Student Affairs
Miss Jane Friesen, Canadian Union of Educational Workers
Dr. Beata FitzPatrick, Executive Assistant to Vice-Provost (Arts & Science) (Secretary).

The Working Group has been given the following terms of reference:

To recommend a policy for the University of Toronto regarding exual harassment. In the process the Working Group should:

1. consult as widely as is possible and practical;
2. take into account:
   a)the preliminary work already done by the Sexual Harassment Coalition;
   b)the comments and suggestions received regarding the Coalition's report;
   c)the need to define the relationship of a sexual harassment policy to existing procedures;
   d)the need to create a policy which is as simple as possible, and which utilizes existing functions and procedures as far as this can reasonably be done.
3. report as soon as possible, and not later than February 28, 1985.

Submissions in writing to the Working Group from interested members of the University community will be accepted until January 25, 1985. They may be made to any member of the group or sent directly to the Chairperson, Ms. Nanci Wintrob, Co-ordinator, Faculty Staff Resources, Faculty of Arts and Science, Sidney Smith Hall.

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ART

IN THE MAINSTREAM: there's the engraving of one **James McNeill Whistler** at the Art Gallery of Ontario (317 Dundas St. W.). If the show suffers from anything it's from being a trifle too academic, too long, and poorly lit — eyestrain is guaranteed, if nothing else. The catalogue, however (published by Yale and the AGO), accomplishes more successfully what the exhibition set out to do. While at the AGO, **Michael Snow's** *Walking Woman* is an entertaining look at just how far an artist can go with the same idea — it's a testament to Mr. Snow's versatility at least.

CLOSER TO HOME: there's *Passage,* an installation by **Nobuo Kubota** at the Justina M. Barnicke Gallery in Hart House. It's really a very fascinating piece combining traditional Japanese forms with lasers and videocameras. You'll want one for your recroom. On the other side of the gallery, **Judy Lederman**'s paintings play with colour and primitive forms in a manner that's pleasing to the eye if not precisely arresting.

Michael Snow makes another appearance with a more recent piece in a group showing at the Isaacs Gallery (832 Yonge St.) while next door at the Carmen Lamanna Gallery (840 Yonge St.) **Marc De Guerre** has a show called *Aphasia.* DeGuerre's paintings, grouped with enlarged photographs, are really quite overwhelming, if only for their scale, and De Chirico is the reference here. Read the comments book on the way out.

Rick McGinnis

BOOKS

Events of interest next week for poets and poetry patrons especially:

John Kendrick, winner of the 1983 Scotsman Fringe First Award at the Edinburgh Festival, Olympic Gold Medal winning boxer and excellent American poet and playwright will delight the eclectic at the hart House Library on Wednesday, January 16, at 8:00.

At Harbourfront on Tuesday, January 15 is **Discovery Night: The Poetry Auditions,** John Robert Colombo, Fraser Sutherland, and Robert Sward will judge the poetry of the first 25 unpublished contestants. The winners to be invited back to harbourfront. At the Brigantine Room, York Quay Centre, at 8:30.

Creative writers — you got deadlines too. The Hart House Library Contest final date for submissions is tomorrow (note $250.00 first prize) and Grammateon's is today. Give it a whirl.

Barb Mendel

DANCE

Three very familiar dance companies reappear on the Toronto Dance scene this week.

The **Ontario Ballet Theatre** presents works in modern ballet by Canadian choreographers **David Allen, Tedd Marshal** and **Gloria Luoma.** This performance is presented as part of Dance '85 on January 13 at 8 o'clock at the Premier Dance Theatre, Harbourfront.

The **Danny Grossman Dance Company** will be the opening performance for the Solar Stage Lunchtime Theatre Series. The Grossman Company will be featuring contemporary dance works January 8-11 at 12:12 and 1:11 at the Solar Stage Lunchtime Theatre in the First Canadian Place. A great brown bag opportunity for students at just $3.00.

Finally, **Toronto Dance Theatre** will be performing a selection of modern dances as part of the Ford Dance Season at the Premiere Dance Theatre. Included in this performance is the Toronto premiere of Christopher Houses' piece Animated Shorts, and a new piece by Peter Randazzo. Tickets are $9.00 and available from the box office.

Janet Millar

MUSIC

In the world of heavy guitar distortion (that is to say, en el mundo de la musica "rocke and roll"), the highlight of the week has to be **Tom Robinson**'s show at the Copa on Wednesday the 15th. Robinson hasn't played in town since his 1981 gig at the Edge with Sector 27, and if that performance is any indication, Wednesday's show will be something very special indeed. The music is considerably tamer than the early days of the Tom Robinson Band, but Robinson's wit and vitality are intact. The show starts at 10 pm, and tickets are $15.

On campus, it might not be a bad idea to catch **The Spoons** at Wetmore (New College) on Saturday night. They tell me this band keeps getting better, to which I reply, "yes. I understand." Slightly more seriously (though not much), the Spoons are fun to bop to, and they certainly have their diehard fans. Go if only to get a glimpse of the latest Hairforce lines of puffy coifs. Showtime is 8:30; tickets are $6 and $7.

Elsewhere, Toronto landmark **Eugene Smith** attempts to make a legend out of his molehills at Friday's from the 7 to the 12th. **The Paul James Band** cranks out his spine-cracking gut-squeezing brand of music at the **Hotel Isabella** from the 9th to the 12th.

And, last but not least, if you don't want to spend another Thursday night at the library, hop on down to The Diamond. Gutsy, high-powered vocalist **Holly Woods** of Toronto fame appears tonight, and covers are $6 at the door.

Orin H. Butterworth

THEATRE

Here is a trio of on-campus openings for your potential viewing, listening and just plain sitting enjoyment over the coming week:

Playing at the Glen Morris Studio Theatre this weekend is **Serving the Sentence,** a new play by Nigel Hunt, a student right here at U of T's Drama Centre. Dealing with the seemingly existential conundrums of a caged man known only as The Prisoner. (Shades of Patrick McGoohan's TV search for the ever elusive Number One? Check it out for yourself.) The whole shebang is being directed by Bruce Kirkley who last served us up Max Frisch's *The Fireraisers.*

Starting on Wednesday Jan. 16 U.C. Playhouse will be presenting us with **The Maids** by nasty old Jean Genet. And speaking of existentialism, J.-P. Sartre thought old J. Genet was just the best thing sliced baguettes -- even went so far as to write a book about him!

Last, but not least (actually I really couldn't say for sure seeing as it hasn't opened yet. Check it out fer yerself) is the Graduate Centre for the Study of Drama's production of Anna Diosdada's **You Too Would Enjoy Her.** It opens at Hart House -- on the 16th also. It would appear we have a little bit of a theatrical conflict happening here. What to do, what to do?

D.C.J.

Linda Ronstadt
Lush Life
Asylum

JIM SHEDDEN

LINDA RONSTADT may have found her niche. After trying her hand at MOR pop, country music and even opera, it looks like Linda might be ready to devote her career to covering those jazz-pop standards of yesteryear.

Last year, Ronstadt released *What's New,* an album not unlike Joe Jackson's *Jumpin' Jive.* Just as Frank Sinatra had nothing to fear from Jackson's foray into big band music, Ronstadt has hardly established herself as the new Teresa Brewer. Her voice wasn't quite comfortable with the new genre she was tackling.

Lush Life might change all that. No longer merely feeling homesick, yearning for a time before heavy metal and Michael Jackson, Ronstadt may safely take her place as an important figure in pop music history. Her version of "You Took Advantage of Me" is by the best to date, containing a pleasant combination of sleasy looseness and disciplined voice control. "Skylark" proves that Ronstadt hasn't forgotten her earlier success with slower, less uptempo numbers (like her classic "Blue Bayou"); 'Falling in Love", Dietrich's seductive, throaty song from *The Blue Angel,* is transformed into cutesy ephemera -- this isn't to complain, after all, what is pop music if not ephemeral?

Much of the credit for this album must obviously go to Nelson Riddle. His orchestra doesn't dominate Ronstadt's voice, but neither is the opposite true. The arrangement is a comfortable balance between the orchestra, Ronstadt's vocals and some interesting instrumental solos, notably Oscar Brashear's trumpet on "Can't We Be Friends" and Plas Johnson's tenor sax on "Sophisticated Lady."

The biggest disappointment is Ronstadt's overly affable rendering of Billie Holiday's "Mean To Me." Her forte seems to be singing bouncy, frivolous pop and not deeper, more melancholic numbers. *Lush Life* proves that Ronstadt is at least a Judy Garland or a Joni James although not quite yet a Peggy Lee or a Billie Holiday.



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SPORTS

Ranking dives after cager loss

BY MONICA DUVALL

Losing by one point to Laurentian in their last league game before Christmas has brought the women's Blues basketball team down in the Canadian rankings from a lofty first place to fourth.

However, the Blues are still a driving force in university basketball building a 20 and 3 win-loss record so far in their season.

They dominated a tournament at Guelph in December where the Blues blasted Lakehead 89-48, and Guelph 81-38.

This past weekend at a three day tournament in Montreal, the Blues were flying in the first two games, waltzing past Lakehead, 95-58, and Concordia, 73-66. However the Blues were stymied in finals by Lethbridge 70-65.

Coach Belanger was pleased with the team overall as it made the division finals at the McGill tournament in Montreal for the first time in 3 years.

Says Belanger "the girls were right in the final game as they had not faced competition of this kind earlier in the season; the tournament reports that the team's defense was good, but concentration was lacking in the final game, especially in offense and rebounding."

These are elements that coach Belanger wants to emphasize at upcoming practices — "not worrying about winning by a lot, but improving their game."

The team is definitely going to be busy in the next month, averaging three games per week, plus practices.

Coach Belanger says the team, "should not" lose to any team, but their toughest competition will be on February 9 when they meet Laurentian.

Ranked in fourth place will give the girls something to work for, according to coach Belanger, who expects her powerful team to finish the season in first or second place.

Intramural Roundup

REHAB SLAMS PHE FOR BASKETBALL TITLE

The Mulock Cup was not the only post-season intramural championship being decided at the end of last year: Div. II and III women's Basketball came to an exciting, screeching halt as Rehab and Forestry had uspet wins. Number 3 Rehab took a commanding 27-17 lead at half time and held on to defeat number 1 PHE 49-41 in the Div. II final. In Div. III action, number 2 Forestry shut out number 1 St. Hilda's in the first half before playing even in the second for a 16-6 championship win.

SMC ANGELS LEAD THE PACK

Men's Basketball and Volleyball are nearing the midway points in their schedules, along with Div I women's sports, and playoff matchups are shaping up. In Div. I women's Basketball, defending champs SMC trail Scarborough by a point while in Div. I Volleyball, last year's top squad, Scarborough, are tied with the PHE Jockettes at 3-0. In men's action, newcomers dominate the top of the standings. In Div. I Basketball, last year's champions Scarborough are barely over .500 while SMC Angels and U.C. A lead at 6-1. SGS, Pharmacy, Meds and New College are not out of it either at 5-2. In Div. II, New Improved are also in contention, tied at 6-1 with Scarborough and the Innis A's, while the powerful MBA Bucks sport a 7-0 record. In Div. I men's Volleyball, defending title holder Erindale are in second place behind Skule and Scarborough while, in Div. II, Devonshire (promoted after last year's demolition of Div. III) and PHE are deadlocked at 3-0. Continuing the trail of upsets, Chem. Engineering, the best team in Div. II last year, are currently languishing in last place.

PHARMACY DOMINATES SPORTS WORLD

Mid-year intramural sports standings have several battles heating up. In men's sports, the race for the Div. I T.A Reed award is between Meds and Erindale while, in Div. II, Pharmacy threatens to run away with it all with their 4000 point lead over the rest of the pack. The fight for the women's crown, the Marie Parkes award, looks to be between Pharmacy and PHE in Div. I. Rehab has a commanding lead in Div. II and Law and Nursing are the main contenders for the Div. III title.

BY MIKE ZYRD

Hockey Blues stomp Mac to earn crucial points in standings

BY GLENN MARTIN

The cream has almost risen to the top in OUAA hockey, but to reach first spot and stay there, the Varsity Blues may have to pull up their socks.

Last night's easy 9-4 win at Varsity Arena over the woeful McMaster Marlins (2-8-1) vaulted the Blues (9-1-1) into second place past Toronto's most abrasive checker.

Also on the plus side were pretty individual scoring efforts by John Chadala and Murphy, who had two goals. Other Blues markers went to Chris Callaghan, and Dennis Power.

Grey Bullen scored Mac's first two goals, and was named their Player of the Game.

TORONTO 9 MCMASTER 4

The beating Orschel took was not the only ugly incident. Early in the third period, Blues' John O'Sullivan mixed it up with Joe Scardamaglia. Aside from the automatic game misconducts, O'Sullivan drew an extra four minutes, but the Mac power play was held in check.

The Blues held a 46-29 edge in shots, including a healthy 21-6 margin in the first period.

By the way... The Blues have gone 47 straight OUAA road games without a loss ... gametime against Laurier on Friday night is 7:30.

Laurentian. Toronto will take over top spot from Laurier if they can beat the Golden Hawks at Varsity on Friday night.

However, the untidy win over the Marlins left coach Tom Watt concerned.

"We weren't sharp at all tonight," said Watt, who conceded his club had trouble getting mentally prepared after their draining double overtime victory over Concordia in the Micron Tournament final last Saturday.

Enjoying a 6-2 lead after 40 minutes, Toronto came out especially flat in the third period, and saw Mac close to within 7-4 with consecutive goals by Tony Brenders and John Swick. But a major penalty to mac's Peter Twist for pummelling Eric Orschel, leading to power-play goals by Glen Murphy and Mike Millotte, ruined any chance the Marlins had to draw closer.

Though the Blues' play was not up to snuff, the newly-formed line of Darren Boyko, Phil Drouillard and Jim Byrne was outstanding. Drouillard, Toronto's Player of the Game, collected two goals and three assists. Boyko tallied one goal and four assists, while Byrne chipped in with two assists and, as usual, was



photo by GLENN TANAKA

Blues' John O'Sullivan (14) messing it up in Mac's crease.

Cross country finds snow

BY STUART TAYLOR

The search for snow for intensive preseason training took the Blues' cross country ski team to Mont St. Anne, Quebec where each skier accumulated 150 to 250 km of training over the 7 day camp.

Potential skiers for the varsity team provided their own funding for this annual training session.

Skiers have been preparing for an arduous season that involves 1 to 2 races every week-end through an intensive dry land training programme this fall — one that involves running, strength work outs, running hills and "roller skiing" around campus.

The base preparation proved successful for the transition to the real thing. Along with demanding rigorous training routines, Coaches Janet Gates and Shawn Sinclair used video session to improve technique which resulted in dramatic improvements in all racers over the duration of the camp.

The camp climaxed with a 10 km race that left Gates and Sinclair extremely optimistic about the upcoming season. Returning skiers Rache Sheppard, Pam Rogers and Susan Nordman have improved significantly over last year while the men's team appears equally promising with team rookie Shaw Sinclair leading the way. Returning skiers Greg Taylor and Les Peer provides the men's team with considerable depth.

This week-end the team travels to Barrie to test the success of the training camp.

Cagers off to their best start ever

BY ANTHONY GRECO

If pre-season basketball indicates anything about the future, then the Men's Blues can be optimistic about the upcoming OUAA basketball season.

The Blues are off to their quickest start ever, winning 8 of their last 9 games, and boasting a 7-2 record against CIAU opponents. "We're in fine shape and playing very well," says coach Brian Heaney. "The team has a lot of confidence at this point and the season looks very promising."

Last weekend, the Blues won the consolation at the Stu Aberdeen Memorial Tournament at Acadia. Their only loss was a tough 76-74 decision to St. Francis Xavier, after defeating Dalhousie 92-88 in overtime, and Mount Allison 90-83. Rookie forward Mike Forestell was voted to the all-star team. Heaney was pleased with the Blues performance, adding that the team played competitive and winning basketball.

The competition will be tough and challenging for the Blues. Heaney sees York, defending division champion, as the team to beat. However, all teams in their division, Laurentian, Carleton, and Ottawa will be equally competitve this season.

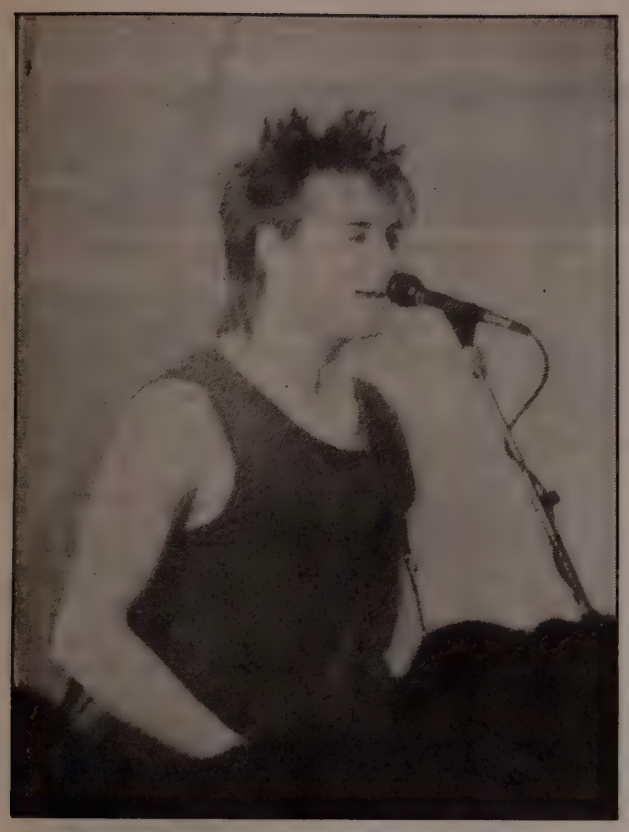
Heading into competition, there are still some points that need to be worked on. "What we really have to concentrate on is to develop the capabilities for the fundamentals of basketball," adds Heaney. "Defense is also a high priority. The fundamentals are very important, especially in the second half of the season and we'll have to work on them."

The Blues look forward to an exciting match this Sunday at Varsity Arena. The confident Blues take on Laurentian at 6:30 — admission is free and showing up gets you into the Tornadoes' game at 8:00.



The '84-'85 Varsity Blues basketball team.

THE VARSITY
VOL. 105 ISSUE NO. 27 THURSDAY JANUARY 10 1985



Gord Deppe of The Spoons, here performing at Wetmore Saturday night. Story: page 8

Union executive refuses offer: TA's expected to take strike vote

By JOHN BLAKE KNECHTEL

U of T has made its final offer in negotiations with its unionized teaching assistants. The union's executive is expected to reject the offer and gear up for a strike vote in early February. The TAs have been without a contract since September.

The Bargaining Committee for the Canadian Union of Educational Workers, local 2, voted to recommend rejection of the offer after if was prsented by the administration at a meeting Friday afternoon.

The offer includes a 6 per cent wage increase in the first year of the two year contract and five per cent in the second. It also proposes changes to hiring criteria and grievance procedures.

Union President Pat Baker said that after nine months of bargaining and five months without a contract the U of T administration had not moved on any of the union's major demands.

"Aside from the wage offer, there is nothing here that could be considered an improvement," said Baker. "Every single proposal represents a reduction in our rights."

Baker said U of T was trying to make it more difficult for TA's to grieve by shortening time requirements and increasing the bureaucracy.

Job descriptions have been loosened so that what were previously necessary qualifications are now optional. Baker said these changes, plus (reductions in) the amount of information such as TAs' names, salaries and departments the university had to supply, would weaken the union.



Photo by Rick Hayward

Union President Pat Baker

Baker said negotiations had been going slowly and that U of T negotiator John Parker wanted to press the union to demonstrate its support among its members. "He told us it was time to put up or shut up," said Baker.

"There is no point in us waiting around," commented Baker. She said the university was trying to sweeten rollbacks to the collective agreement by making a wage offer slightly above the rate of inflation, "but we have to show them that we can't be bought off."

Parker has said that tough negotiations are "all part of the bargaining process," but he could not be reached for comment this weekend.

TTC student pass: ½ price?

By DENYSE TANNENBAUM

The Toronto Transit Commission has finally succumbed to the pressure of Alderman Jack Layton and the Coalition of University students, injured workers, welfare citizens, the Union for Unemployed Workers and Adult High-School students and agreed to conduct a $10,000 feasability study of a half-price Metro Pass for these groups.

The study which will be done by a hired consultant, should reveal some important criteria for everyone involved. According to Layton, orchestrator of the lobbying effort, it will show "whether a system of this kind is needed, whether it is workable, what the cost will be and, in the end, whether or not the Board of Commissioners will endorse the idea and request the Provincial Government to fund it." The fulfillment of this last condition is crucial; as Layton explained, "As this year is an election year, the chances of success are greater. Our recommendations will carry much more weight with the TTC's support. We've never gotten anywhere without it."

Layton, who has supported the drive for reduced transit fares for more than a decade was impressed by the initiative TTC is taking. After many years of complete rejection to proposals for reduced fares, Layton observed that a ten thousand dollar study means the TTC is treating the suggestion seriously. A spokesperson for the TTC was not available for comment.

The TTC's decision to take action was apparently not due to internal change but was a reaction to the more organised and effective efforts of the protesting groups. Nye Thomas, External Affairs Commissioner at the Students' Administrative Council (SAC) and a member of the Coalition explained:

"First of all the group approaching the TTC was much larger than ever before, and therefore had the support of many more municipal politicians. Secondly, the brief that was presented to the Commissioners was more completely researched than in the past. Finally, there is a sense that there is more of a recognition of economic hardships; simply put, these are tough times."

Layton agreed with Thomas. "This time," he said of their protest, "we decided to do it right.

"We made specific suggestions and we demonstrated that low income, transit dependent Torontonians were in need of a half-price Metro Pass and we explained how it would be administratively reasonable and encourage more transit use. We did extensive research into subsidised groups elsewhere in Ontario. Finally we met with the TTC staff prior to going to the Commission itself to get their support and wrote letters to all the Commissioners ahead of time informing them of what was coming."

Layton reflected, "We made sure that the process was well lubricated ahead of time. We took all steps necessary to maximize our chances."

The Report will be completed sometime in February and the Coalition will be meeting in the interim to disucss their strategies. Nye Thomas speculated that there is a fifty per cent chance of success. "TTC," he said, "has shown a lot of hostility in the past and now they are showing more interest. I'm optimistic."

Layton was less inclined to speculate. He said: "Even if the TTC does endorse our recommendations and especially if they don't, the government will not consider a proposal of this kind unless it believes it has widespread support."

"misguided policy and clumsy interpretation"

OYEP cancelled: jobs in jeopardy

By JOHN LORINC

University students may have been dealt a blow by the cancellation of an important wage subsidy program for summer jobs.

The Ontario Youth Employment Program (OYEP) is a provincial program which provides a wage subsidy of $1.25 an hour for summer jobs and created 53,000 jobs last year, was cancelled last December by Claude Bennett, Minister for Municipal Affairs and Housing, but the news was only released last week by Liberal leader David Peterson. In a communiqué, Peterson states that "misguided policy and clumsy implementation have been the hallmarks of the Treasurer's (Larry Grossman) wholesale realignment of youth programs."

The summer job creation programs run for young people by the provincial government have been shuffled about and in particular, "Youth Works" will be the program which fills the void left by OYEP. "Youth Works" will cater to those between the ages of 15 and 24 who fall under the official heading of "hard to employ." Defined as youth who have not finished high school and who have been unemployed for at least three months.) In all, 8000 positions are slated for Youth Works, however, according to Peterson, "the program was not announced until November 29th, 1984, more than six months after the budget. To date only about five hundred jobs have been approved and a far smaller number have actually begun."



photo by John Knechtel

"Youth Works" will not serve university students since they don't fall into either of the categories described by the program. Also, the program "is of little help to the many industries where peak summer labour demand and the nature of the work make summer students desirable employees," emphasizes Peterson.

Apparently OYEP is not the only program which is in jeopardy. According to Peter Hoi, the new Executive Assistant at SAC, Experience '85 is also a possible casualty of budget cuts and re-allocations. Experience '85 is an annual program which creates jobs in various provincial government departments. Hoi speculates that "maybe the Ontario government is waiting for the Federal government to announce what they are going to do and then see how much they're willing to supplement that."

Marilyn Van Norman of the Career Counselling and Placement Center says that these announcements will probably be made around April but that is "pretty late" for most university students who will be looking for summer positions.

Nye Thomas, External Commissioner at SAC, has sent a preliminary letter to the government condemning the discontinuation of OYEP as a "severe blow to all youth in Ontario." SAC will be continuing to meet to formulate a more detailed policy on the subject of the cancellation and the principle of wage subsidies in general.

Grossman "sympathetic" to post-secondary education

Education high priority

The winner of the Ontario Progressive Conservative leadership convention later this month will make crucial decisions about the future of Ontario's post-secondary education system. This is the first in a series of articles in which The Varsity will examine the issues, the candidates, and the people trying to influence them.

By ALISON G. PIPA

Young Progressive Conservative supporters of Larry Grossman's leadership bid say a Grossman government would turn a more sympathetic ear to Ontario's post-secondary education system.

"Education under Grossman's leadership will be a higher priority than it is now," says Tony Clement, a second-year U of T law student. Clement is one of a group of Young Tories that prepared the education platform included in a policy paper released by the Grossman campaign in December. Other contributors include 2nd year U of T law student Peter Daigle, Alister Campbell, a former U of T student, and co-founder of the right-wing *McGill Magazine* Linda Frum.

Clement describes the policy paper as "primarily an economic document that is looking at new directions for the economy," adding that "for Grossman, education is so much a part of his economic platform." Clement contends that "none of the proposals put forward by the other leadership contenders are as comprehensive."

The section of the policy paper dealing with the universities outlines a 5-point proposal that includes:

- Universities to encourage greater co-operation with the private sector in the field of research and development.
- Increases in university tuition fees at a rate of 10% a year above the rate of inflation until these fees constitute 25% of university operating budgets (they now represent 17% of total university budgets).

Cont. On P.6

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HartHouse

MON. JAN. 14

RECREATIONAL ATHLETICS WINTER INSTRUCTION CLASSES — Room 101 REGISTRATION BEGINS at 10 a.m. PLEASE NOTE RECREATIONAL ATHLETICS OFFICE WILL HAVE EXTENDED HOURS MON. - WED. JAN. 7 - JAN. 9 UNTIL 6 p.m. CLASSES FEATURE

DANCE: Ballet, Commercial Jazz, Performance Jazz, Creative Modern and Ballroom (Fee: $15 - $23; Jan. 14 - Mar. 29)
SQUASH: Beginners and Intermediate (Fee: $12; Jan. 14-Feb. 9 or Feb. 9-Mar. 23)
SWIM: Learn to Swim and Stroke Improvement (Fee: $10; Jan. 14 - Mar. 29)
STRENGTH TRAINING: (Fee: $13; Mon. Jan. 14 or Wed. Jan. 16 to Mar. 4 or Mar. 6)
STRETCH: Biosomatic or Nickolaus Methods (Fee: $12; Jan. 14, 10 weeks)
REGISTERED FITNESS: (Class size limited) (Fee: $10 for term).
AIKIDO: (Fee: $45 for term; Jan. 16 - Mar. 29, 4:30 p.m.)
C.P.R.: See schedule Room 101 (Fee: $25; Recertification $20)

REGISTER EARLY CLASSES ARE POPULAR. BRING VALID STUDENT CARD. MOST CLASSES BEGIN JAN. 14. FULL SCHEDULES AVAILABLE ROOM 101 WEEKDAYS 10 a.m. - 5 p.m.

***Remember* — The almost two dozen regular FITNESS CLASS are FREE to MEMBERS carrying valid student card and stickers. Classes are drop-in and registration is NOT required.

MON. JAN. 14

YOGA CLUB - Winter Session: Beginner at 7 p.m.; Advanced Beginner at 8 p.m. Pre-register Programme Office. Fee: $12 plus $4 for new members.

SINGERS — Join in — new voices welcome. NO AUDITIONS required for this informal group who meet every Mon. eve. 7:15 — 9:30 p.m. (Debates Room)

INVESTMENT GROUP discusses "HIGH TECH" in the South Dining Room at 7 p.m.

CHAMBER WINDS welcome new players at 7 p.m. rehearsal in East Common Room.

TUES. JAN. 15

CAMERA CLUB — "Beginner Film Processing" Class 7 p.m Clubroom.

JUSTINA M. BARNICKE ART GALLERY exhibits "Passage" an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery Hours: Tuesday - Saturday, 11 a.m. - 6 p.m.

WED. JAN. 16

YOGA CLUB — Winter Session: Beginner at 7 p.m., Intermediate at 8 p.m. Class Fee: $12 plus $4 for new members. Pre-register Programme Office weekdays.

STAGEBAND sponsored by HART HOUSE ORCHESTRA wants Jazz musicians — specifically TRUMPETS and TROMBONES to join their Open Rehearsals at 7:30 p.m, Music Room.

JAN. 16

LIBRARY COMMITTEE presents AN EVENING OF READINGS BY JOHN KENDRICK — American poet, playwright, actor and athlete (boxing medal holder 1972 Olympics). 8 p.m., second floor Library for an outstanding literary happening.

JAN. 16

"JAZZ PLUS" sponsored by the MUSIC COMMITTEE and **"HART BEAT" PUB** begins at 8 p.m. in the Arbor Room with the "DUELING GUITARS" of ED BICKERT and LORNE LOFSKY in a very special engagement not to be missed. Arrive early for this one.

ARCHERY CLUB TOURNAMENT (FITA) — 7 p.m. at the BENSON BUILDING RANGE. Details to be posted soon in the Hart House Range open on Mon. and Tues. 5 - 8 p.m.

THURS. JAN. 17

ART CLASSES instructed by Diane Pugen have a few openings available for second term. Pre-register Programme Office. Class fee for students in $20. Classes are held Thursdays, 7:30 - 10 p.m. at School of Architecture.

CAMERA CLUB DARKROOM CLASSES offer "PRINTING" at 7 p.m. in the Clubroom.

MUSIC AT HART HOUSE CHAMBER SERIES features CJRT SOLOISTS. String musicians G. Kantarjian, M. Moskalyk, H. Boshart and R. Dodson perform music by Haydn and Beethoven. 8 p.m. Music Room. Admission Free.

PREREGISTER FOR: HART HOUSE FARM'S "WINTER CARNIVAL", A ROMP IN THE SNOW. HART HOUSE FARM AND RECREATIONAL ATHLETICS LENDS AN ASSIST WITH WINTER GAMES, skating, cross-country skiing, orienteering and the building of snowmen/snowpersons (weather permitting). All this and two great meals for the low, low price of $7 including bus transportation or $5 ticket if you provide own transport. Event open to Hart House members only so bring your student I.D. to the Programme Office for presentation to buy your ticket. Pre-register early weekdays 10 a.m. - 5 p.m. N.B. Buses leave Hart House at main door at 10:30 a.m. and the expected departure from the Caledon Hills Farm is approx. 7 p.m. (weather permitting).

***PRE-BOOK NOW* — WINE SEMINAR SERIES** sponsored by the Hart House Gallery Club Thursdays, Jan. 31 Champagne Night, Feb. 7 Around the World with Cabernet Sauvignon, Feb. 14 Vertical Bodega Tasting. Tickets limited. Fee: $50 for three Thursdays, 8 p.m. Music Room. Tickets available at the Programme Office, weekdays, 10 a.m. - 5 p.m.

MASSAGE CLINIC OPENS AT HART HOUSE RECREATIONAL ATHLETICS — Professional Registered Therapists (PROFESSIONAL CLINIC ON WEDNESDAYS) or Supervised Sutherland-Chan School Students (STUDENT CLINIC ON MONDAYS) NOW OPEN FOR APPOINTMENTS. DISCOVER THE MIRACLE OF MASSAGE AND RELAXATION OR SAY GOODBYE TO SPORT INDUCED INJURIES. HOURS: Monday Student Clinic: 2 p.m. - 3:45 p.m. Fee: $9/half hour treatment. Wednesday Professional Clinic: 3:30 p.m. - 7:00 p.m. Fees: $18/half hour and $31/hour. PLEASE PREBOOK ALL APPOINTMENTS IN ROOM 101 and bring along your student card. The Office is open weekdays 10 a.m. - 5 p.m.

Academic Behavior Code clarified

By RICHARD VERRIER

Recommendations for a stricter and clearer Academic Code of Behaviour were unanimously approved by the Academic Affairs Committee of the Governing Council last Thursday.

Changes in the Code will create a "clearer and more consistent procedure in dealing with academic offenders," said Vice-President and Provost Frank Iacobucci. Offenders include plagiarists, cheaters, and users of essay services. The Code will ensure a more "uniform set of standards" for judging offenders and prevent unnecessary delays in decisions, said Peter Wright, Dean of Architecture and Working Group Member.

The Working Group, which is responsible for the proposed recommendations, was begun a few years ago by a group of concerned academics who felt the Code was "unduly complex," said Wright.

The biggest change in the Code, according to Wright, will allow Faculty Deans to award sanctions of up to a one-year suspension for students who plead guilty. "The system has lots of checks and balances but the goal is to try to give the Deans more autonomy to resolve cases," said Wright. Wright denied that the Working Group was responding to anything in particular: "This is not an attempt to get at students," he said, calling the changes a "fine tuning of a very small element."

The recommendations, which might be implemented this July, would also mean students guilty of offences involving sanctions of one year's suspension or greater will have their names recorded in open session of the Academic Affairs Committee.

"In the past, every (offender) was assured of confidentiality. Creating open sessions will be a good deal more of a deterrent since students view this as a much stricter penalty," said Karol Swift, Secretary of the Tribunal.

Other changes in the Code recommend that the sanction of expulsion be permanently recorded on the Offender's transcript and that the sanction of suspension be recorded for a period of four years.

The Tribunal, the body which considers alleged academic offences, will consist of 25 students and 20 academic staff members appointed for two years. This allows for a standing group of jurors who will gain experience and establishes a more consistent method of dealing with penalties than in the past, said Swift.

The Tribunal Appeals Board, which hears appeals from the Tribunal, will, under the new Code, consist of members chosen by the Academic Affairs Committee. Previously, the Board consisted of outsiders, mainly lawyers, and things often "got out of hand," but with the new changes the Board will become more of a "university operation," said Swift.

Although the Academic Affairs Committee approved all 7 of the recommendations, there were some important questions raised. Student member Mark Halpern addressed the problem of setting guidelines dealing with expulsion. Iacobucci, who will be responsible for determining a list of offences and suggested sanctions, commented that "On the one hand, guidelines might not count for all situations, but on the other hand, if you leave them (the guidelines) wide open then the Tribunal will be subverting the principle." Outside the meeting he said guidelines depended on the "discretion of the Tribunal."

Iacobucci was asked if U of T students were aware of the seriousness of academic offences. He replied that he has "considerable confidence that the matter of academic discipline is treated extremely seriously by students who are keen to ensure that the rules of fairness are observed ... that's not to say we cannot inform students better about academic offences." Students might be informed through Calendars or Orientation publications, he added after the meeting.

SAC raises $3200 for agricultural development

Ethiopian Relief Fund a success

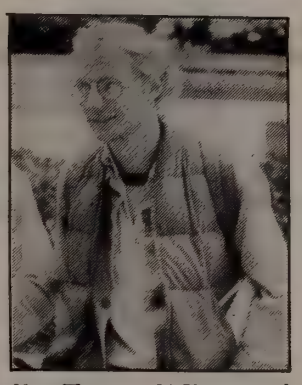
By PETER BAWDEN

The Students' Administrative Council (SAC) drive for donations towards the Ethiopian Famine Relief Fund has raised over $3200 according to External Commissioner Nye Thomas.

The campus-wide collection, conducted by 40 volunteers working under Thomas' guidance, involved donations from pubs, cafeterias, and specially marked tin cans distributed to officers throughout the University.

Thomas credits several faculties with the success of the drive, particularly Engineering where class by class challenges were held to raise money for the Relief Fund. Pharmacy and Music also were singled out as large contributors.

The University of Toronto contribution will be earmarked for agricultural development projects in Ethiopia where severe drought and land mismanagement have obliterated the natural food supply.



Nye Thomas, SAC's external commissioner.

The Red Cross, the only relief organization in Ethiopia with access to the entire country, was selected beneficiary of the U of T donation in part due to its policy of favoring development projects over short-term aid. Thomas also cited the absence of administrative costs in the Red Cross and its assurance that the funds would go directly to Ethiopia as factors in the council's decision.

The collection will be turned over to Red Cross officials at a presentation to be held at the SAC office today at 11 a.m.

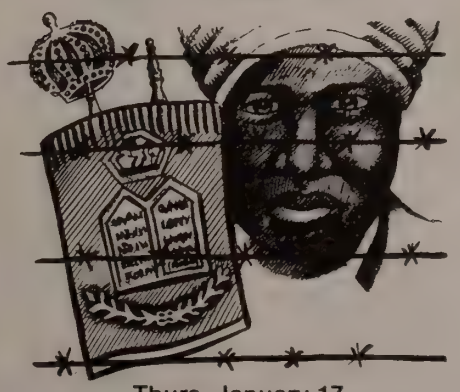


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The Ethiopian Crisis and The Falashas



Thurs. January 17
9 am - 4 pm Display in Sidney Smith Lobby

4 pm, Sid Smith Room 1088
Don Jubas, Past-President of B'nai Brith Canada has just returned from his *second* fact-finding mission to Ethiopia. He will speak on the situation in Ethiopia, and the current plight of the Falashas (Ethiopian Jews), presenting slides from his trips.

b'nai brith hillel foundation
jewish students' union

Jewish Student Learning Centre courses begin this week.

Tuesday January 15
Lunchtime video at noon at JSU House "Now After All These Years", a gripping documentary which goes back to the small German town of Rhinda.

Wednesday January 16
Join reps from Hebrew University and Bar-Ilan in Israel for info on studying abroad, at noon at JSU House.
Residence night at Yuk Yuk's Comedy Cabaret. Meet at JSU house at 8 p.m. $1 with JSU card, $2 without.

Thursday January 17
A display on Ethiopian Jewry at Sid Smith Lobby from 9 a.m. to 4 p.m. Presentation by Don Jubas on his trip to Ethiopia at 4 p.m. in Sid Smith Room 1088.

Sunday January 20
JSU Skating Party at City Hall. Meet at 2 p.m. at the refreshment stand.

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Careers?!$

The U. of T. Entrepreneurs' Club and
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Present: **Financing Your Small Business**
The 1st in a series of seminars on Small Business.
Thursday, January 17th, 4:00 p.m.
University College, Media Room

SUMMER JOB DEADLINES!!!

COMPANY	DEADLINE
Atomic Energy Manitoba	January 31, 1985
commerce/science engineering students	
Bark Reforestation	January 15, 1985
forestry students	
Forintek Corp. (NSERC)	January 25, 1985
biochemistry/microbiology students	
Metro Toronto Personnel	January 31, 1985
planning/urban geography students	
Maple Leaf Village - auditions	January 18, 1985
Ontario Place	January 31, 1985
Municipal Affairs & Housing	January 18, 1985
1st year accounting/finance students	
Royal Regiment of Canada	January 1985

Career Counselling and Placement Centre.

St. George Campus	Scarborough Campus	Erindale Campus
344 Bloor St. W.	Student Services	South Building
4th Floor	Room S-302F	Room 3094
(Bloor & Spadina)	284-3292	828-5451
978-2537		

The Greek Students Association announces its 4th General Assembly on Thursday, January 17, 1985, 5 p.m. sharp, at the ISC, Cumberland Room, 33 St. George St.
Upcoming activities for the next few months will be discussed, so please attend.
Refreshments and donuts will be served.

HartHouse recreational athletics

MASSAGE CLINIC

Come to Hart House for a relaxing massage!

The Sutherland-Chan School of Massage has agreed to make available some students and graduates of their school to operate a Student and Professional Clinic in Hart House.

Student Clinic
Monday 2 pm - 3:45 pm
$9.00/half hour treatment. Under the supervision of a teaching therapist, students of Sutherland-Chan School will be offering massage treatments.

Professional Clinic
Wednesday 3:30 pm - 7:00 pm. Half hour appointment $18.00; One hour appointment $31.00
Only professional registered therapists will offer treatments during this period.

All appointments must be made in advance in Room 101, Hart House, from 10 am - 5 pm Monday to Friday. Additional information on massage may be obtained in Room 101.

THE VARSITY

U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"We made sure the process was well lubricated ahead of time."

—Alderman Jack Layton, expanding the boundaries of political cliche

The Varsity is the University of Toronto's official undergraduate newpaper. ***The Varsity*** is published by Varsity Publications, ipcorporated in May 1980, susbsidized by a student levy of $1.25 and managed by a Board of Directors. ***The Varsity*** is printed by Weller Publishing Co. Ltd.

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When Fare isn't Fair

In the fame inimitable logic that has children paying adult movie admission prices when they reach the tender age of 14, the TTC forces university students to pay "adult" (not "student") fares.

"Student" fares are for the high schoolers down the block who imitate Michael Jackson and Cindy Lauper — not for us horn-rimmed intellectual types who quote Shakespeare and defend Nietzsche. Yet are we not also "students," and considerably *poorer* students at that? Should we not also be offered the luxury of cut rate transit fare?

By rights, yes. However, it's doubtful that the TTC are concerned much with the simple logic and semantics of the situation.

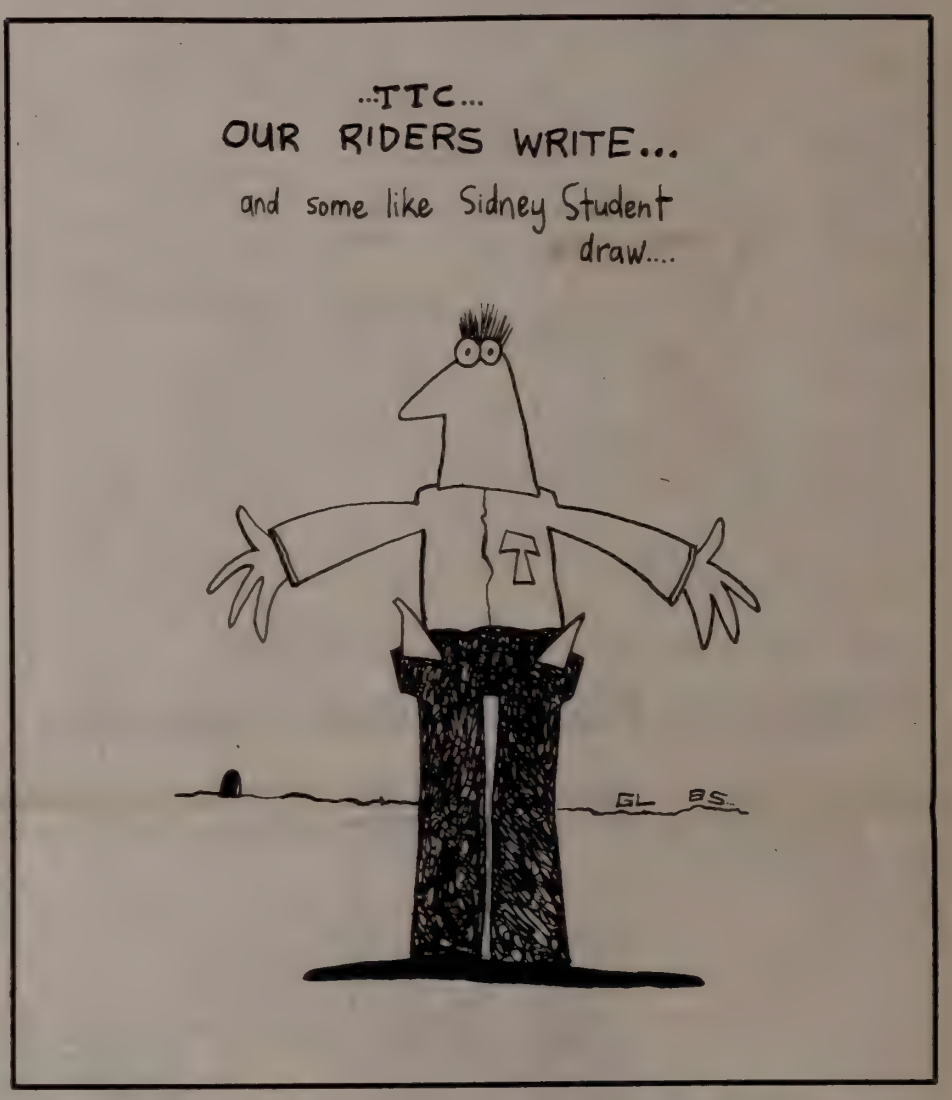
What interests them, not surprisingly, are the *economics* of the situation. Any cretin will tell you that lower fares could mean lower revenue, and that's not what the TTC has in mind for 1985. Although student leaders and politicians such as Alderman Jack Layton have been pushing for reduced fares for years, the Transit Commission's reaction has been one of enormous hostility.

Which makes the recent decision by the TTC to conduct a "feasibility study" on the issue a big surprise. Have the red and white meanies finally seen the light — have the efforts of the politicians and lobby groups convinced transit executives to seriously consider such a proposal?

Possibly. These efforts have been concerted, and the influence of (increasingly sympathetic) municipal politicians is not to be underestimated. But one should not be so quick to praise an institution which has not until now shown *any* enthusiasm for reduced student fares. After all, the $10,000 the TTC plans to spend on the study constitutes only a slight fraction of the probable losses which would be incurred should university student fares be reduced. And a conclusion of "infeasible" would effectively stifle further protest, would it not?

A further complication: even if the Transit Commission goes along with the proposal, the money to pay for the scheme will likely still have to come from government coffers. And we all know how prominent university students are in the Ontario Tories' list of favoured constituents.

Reduced fares for us university types? Don't bet the farm on it.



LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

Voicing Discontent

Have you noticed lately how your education dollar has steadily decreased in value, almost as if knowledge is subject to Adam Smith and the iron hand of inflation just like eggs, butter and the Sunday Star?

"I've discovered recently that my tuition no longer buys the same amount of education as it did only one year ago; and I've discovered this the hard way.

Walking into a classroom to begin a new half course at the commencement of the second term, I was horrified to discover that, although I'd paid in advance for three solid months of classroom learning, I was to receive instead (at the same price) 2¼ months. Three weeks, credited to my account, were to be spent by *another* class (a first term half course) because the professor had to take time off in order to complete some outstanding marking from that first term course.

Subsequently, I am paying for someone else's education. And quite frankly, it's a bloody ripoff!

The real problem, of course, is not so much the money. What is entirely distressing and upsetting is that the professor will have to compress into 2¼ months what is often not adequately covered in 3. And this necessarily undermines the quality of knowledge which I can expect from such a mangled format.

But to say this is symptomatic of a deeper disease infecting the standard of education at the University of Toronto is perhaps to stretch one isolated incident much too far. Or is it?

Consider what must be the attitude of an administration that allows a professor to indirectly overcharge his students — or an administration that overworks an instructor to the point where s/he finds it necessary to make the students suffer the consequences. (Is this some kind of excise tax on our tuition dollar?) Of such an administration, one can only wonder what will happen next.

At any rate, until U of T comes under the jurisdiction of the Better Business Bureau, there doesn't seem to be much any one individual can do, apart from dropping a particular course. (And in view of the fact that many students are constrained by their schedules and/or their degree requirements, this is not a very practical solution.)

So, until some ingenious radical manufactures a plan of effective rebellion, it seems that the consumer/student will continue to receive damaged goods for his or her hard earned education dollar. Perhaps not so frightening to some; but I never thought such a thing could happen at U of T!

Name witheld upon request

Boghosian Corrects

I am writing with regard to an article written by Colin Gray, which appeared on the front page of the November 22 edition of *The Varsity*. In the article, the cryptic statement, "I know you're involved," is attributed to me, and from the context, it is apparently being quoted to imply my belief in the involvement of Patrick Hendley, former weekend manager at the U of T Riding School, in a theft which occurred there on November 14, 1984. In fact, the statement which I made, in its entirety, was: "I know you're involved *in the group trying to save the Stables, and therefore might be able to ask among them* (the *anyone knew anything about the break-in.*" In no way did I assert to Mr. Gray my belief that Mr. Hendley had any part to play in the break-in at the Riding School. At no time have I ever believed that Mr. Hendley was involved in such a break-in. My statement was merely an appeal to the acknowledged leader of the group who at the time were mounting a vigorous campaign to halt the closing of the School, and as an employee of SAC, to make an effort to find out any information he could relevant to the break-in.

Furthermore, I would like to apologize to Mr. Hendley for any embarrassment or distress which this article may have caused him, and to re-iterate that at no time did I believe, or say to Mr. Gray that I believed. Mr. Hendley was responsible for or played any part in the break-in and theft at the Riding School. I sincerely regret that this implication was made, erroneously, by the article of November 22.

Aside from the issue discussed above, I also would like to voice my displeasure with the decided lack of journalistic integrity exhibited by Mr. Gray on the occasion in question. At no time during his pursuit of this story did Mr. Gray identify himself to me as a reporter, even though involving himself in a private conversation to which I was a party, and, in fact, misrepresented himself, or allowed himself to be misrepresented, as merely "a friend" of Mr. Hendley. To my mind, this type of journalism, particularly when coupled with the inaccurate and potentially harmful reporting discussed above, brings into question the ethics of Mr. Gray, and, to the extent that he represents it, *The Varsity*.

Sincerely,
David Boghosian
Special Executive,
Professional Faculties,
SAC

Armageddon Things

A taste of our own "medicine": if a few old MIGs moved into Nicaragua would scare America, what must be the Soviet people's reaction to 572 nuclear-tipped Pershing II and Cruise missiles moved into Europe, for the first time threatening death on their heads within 6-8 minutes of Reagan doing his Armageddon thing?

Whether terrorizing the Nicaraguans with mercenaries and military maneuvers or terrorizing the Russians with first-strike weapons and star wars, who benefits other than America's uniquely private makers and pushers of arms, and those manufacturers' political salesmen?

Very truly yours,
Stephen Wohl
Rockaway Beach, New York
U.S.A.

MEETINGS

Masthead:2:30 pm today

Staff:3:00 pm *WED.*
(not TODAY)

Board:4:00 pm today

The wonders of the nine point skeef. It's too early to write this—only 2 AM (early evening by Varsity standards...The fast fun was provided by JJ, Karen (only once this time), Prof. Hiledink (no, ok it's HILE*MAN* so don't hit me), Geofflunkie, AlisonOOP, Glen, JBK and the spirit of Presley, who years after his death continues to influence the things we do, the way we speak...

Re: Non-Academic Discipline Code

By DAVID SHARPE
Mr. Sharpe is Head of College, Trinity

In mid-November, Bob Jones, our SAC President, wrote a front-page article in *The Varsity* expressing his,and, one assumes SAC's opinions on the University's Discipline Code and the issue of non-academic discipline. Most of what Jones said in the article was either false or misleading or both. I responded with a

COMMENT

letter to the editor of *The Varsity*, since I have, in the last four months, come to know something about the system at U of T for handling non-academic behaviour. That letter was never printed, due no doubt to scheduling pressures at *The Varsity*, so I have written again. I think this issue needs to be given more thought and discussion in an open forum, since it has the potential to change student life at U of T.

In his opening paragraph, Jones presents three hypothetical incidents which, in his mind, could lead to expulsion from U of T. One is plausible; the other two are absurd. To think, for example, that a student would tie his Prof. to a homemade rocket and try to send him to the moon is ridiculous and is certainly not good enough as the basis for an intelligent argument. In the second paragraph, Jones goes on to say that "the above cases (all, of course, fictitious) represent the three classifications of activity that the University can discipline its students for." He then goes on to define them, in turn, as "an academic offence, ... a non-academic offence with academic implications, ... and a non-academic offence with no academic implications." He then says that all three students "are liable for the same punishments and in these cases find themselves expelled — banished for life from the University of Toronto." In fact, Jones only ever talks about punishment in terms of expulsion, as though it were the only means the University has for dealing with an incident.

According to the files in Simcoe Hall, there has been only one case since 1958 which resulted in expulsion from the University; it involved an "examination irregularity." An "assault on Chief Constable" (1967), like one of Jones' hypothetical incidents, resulted in no more than a "severe reprimand". It is quite clear, then, that expulsion from U of T is very rare and only for very good reason.

In the fourth paragraph, Jones states, accurately, that U of T's academic discipline code is clearly defined and "spelled out for all to see." But he then goes on to say that "non-academic offences, Scarborough excepted, are completely the opposite, with nothing written anywhere to prevent you and me from being booted to Brock for having our shoelaces undone." Aside from the blatantly false implication that U of T, so deeply reluctant as it is to expel anyone, would do so for such a trivial "offence", Jones is completely wrong. There is a lot written down regarding non-academic discipline. He simply made no attempt to find any of it.

If Jones is arguing, on the one hand, that a set of rules should be drawn up, in advance, to stipulate what particular acts will be dealt with by a non-academic disciplinary body, then, quite frankly, I think he's hopelessly naive about the nature of non-academic discipline to begin with. If that is what Scarborough now has, I wish them luck. If, on the other hand, when Jones says that there is "nothing written anywhere" that will restrain the University, he is calling for a set of basic guidelines or restrictions on the use of power, then I would call his attention to what I said at the COPOUT (Council of Presidents of U of T) meeting of October 23, 1984. There I explained, in some detail, I believe, the system of non-academic discipline in effect at Trinity, with its various levels, their rexpective powers, and the process of appeals. At Trinity there *is* something written down, and I'd be very surprised if Victoria and St. Michael's, the other federated universities, don't have some kind of independent non-academic discipline code, as they are entitled to. But then, of course, Jones took no notes at that COPOUT meeting and no minutes are kept, so he had no way of refreshing his memory before writing his piece.

In paragraph five of Jones' article, we come to the really important mistakes and misrepresentations. He refers, accurately, to Sections 71, 72C, and 79-82 of the University of Toronto Act as those that deal with discipline. He says that those Sections "grant each college and faculty '...disciplinary jurisdiction over and *entire* responsibility for the conduct of their students...'." The actual Section, in full, is this: "79.-(1) The Council of University College, and the governing bodies of the federated universities and colleges, shall, respectively, have disciplinary jurisdiction over and entire responsibility for the conduct of their students in respect of all matters arising or occurring in or upon their respective buildings or grounds, including residences."

Jones' faults are these: 1) He treats all colleges, federated universities, and faculties as though they were alike, and introduces the word "faculty" which was not in the Section at all. This allows him to talk about "the University" as though it were one entity, even though the Section he quotes from contradicts him; 2) He has ignored the final part of the clause regarding location as it affects jurisdiction. Section 4(c) of Appendix B of the Regulations of the Caput Regarding Jurisdiction in Matters of Discipline (dated 1955) says that jurisdiction over conduct outside the stated premises (as in Section 79(1)) depends upon the discretion of the Caput; and 3) He says that "each college and faculty" has complete jurisdiction over the conduct of its students. This is absolutely false. The U of T Act, in Sections 79(3) and 81, and Sections 4(a), (b), (c), and 5(b) of Appendix B of the Caput's Regulations say, in no uncertain terms, that jurisdiction is often assumed by the Caput.

Incidentally, according to Section 4(b) of Appendix B, Mr. Jones' conduct at the University, since he acts in his capacity as SAC President "on behalf of all students at the University of Toronto", falls under the jurisdiction of the Caput and not of a college or faculty as is implied from his arguments. So when he says "you and me", implying that he is subject to the same disciplinary procedures as all Victoria, St. Michael's, Trinity, and U.C. students are, it is simply not true and he is therefore misleading his readers.

So when Jones goes on to say that "this is about as specific as things get", I get really mad. The fact that it *is* specific is exactly what prevents the kind of irresponsible exercise of

Cont. On P.6

GLEN MORRIS STUDIO THEATRE
DRAMA CENTRE

The Miser
written by Moliere
translated by John Wood
directed by Kathleen Robinson
Tuesday January 29 to Saturday February 2
at 8:00 p.m.
Sunday February 3 at 2:00 p.m.
Box Office (in Hart House Theatre) 978-8668
Monday to Friday 11:00 a.m. to 5:00 p.m.
Tickets $3.00
Students/Seniors $2.00

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REQUIRES MUSICIANS TO PERFORM PRINCIPALLY FOR THE CHANGING THE GUARD CEREMONY IN OTTAWA DURING THE SUMMER OF 1985. AUDITIONS FOR BRASS, REED, AND PERCUSSION INSTRUMENTS WILL BE HELD DURING FEBRUARY AND MARCH IN MAJOR CENTRES ACROSS CANADA. SUCCESSFUL CANDIDATES WILL BE OFFERED EMPLOYMENT IN THE CANADIAN FORCES RESERVES FROM 9th MAY TO 27th AUGUST INCLUSIVE. ACCOMMODATION, MEALS, CLOTHING, EQUIPMENT, AND INSTRUMENT ARE SUPPLIED.
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Canadian Forces Base
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Ottawa, Ontario
K1A 0K4

or by:
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(in the Yellow Pages under "Recruiting")

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Continuing Education Program
A Lecture-Discussion Series

Galapagos: Living Laboratory of Evolution

January 17, 24, 31, 1985
ROM Theatre, 7:30 p.m.

You are invited to join in the celebration of Charles Darwin's 150th Anniversary at the ROM by attending a fascinating series of lectures on the Galapagos Islands. Evolution in all its forms is represented on the Archipelago by its geological formation, the organisms which arrived and evolved, and the vegetation that took hold and reproduced. The Galapagos truly are a living laboratory of Evolution.

Dr. James E. Cruise, Director, is the curatorial Co-ordinator for this series as well as heading the ROM World Travel Tour to the Galapagos in February 1985.

January 17	The Geology and Scenery Dr. Sydney Lumbers — Department of Geology, ROM
January 24	Showcase for Evolution Dr. Allan Baker — Department of Ornithology, ROM
January 31	The Plants and Animals Dr. James E. Cruise — Director, ROM

Series		Single Tickets
$18.00	non-Members	$7.00
$12.00	ROM members	$5.00
$10.00	Seniors/Students	$4.00

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The programme
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University of Ottawa
Ottawa (Ontario)
K1N 6N5
Tel. (613) 231-4910

U. OF T. JEWISH STUDENT
LEARNING CENTRE

MONDAYS

Advanced Talmud 5:30 - 6:30 pm.
The talmud will be analyzed accompanied by traditional commentaries. Background knowledge of the Talmud is essential for a comprehensive understanding of the material involved.

TUESDAYS

Bible Study Class 10:00 - 11:00 a.m.
The Bible remains one of the best sellers of all time, read in countless languages. Drop by to enhance your knowledge of the Bible. The knowledge of Hebrew is helpful.

Beginner's Hebrew 6:00 - 7:00 pm
The basics of Hebrew are offered through the knowledge of the Hebrew alphabet, vocabulary and basic grammar. No knowledge of Hebrew is necessary. Ideal for students who always wanted to learn Hebrew but never had the time.

Intermediate Hebrew 6:00 - 7:00 pm
A class designed for students who have a basic knowledge of the Hebrew alphabet and possess a limited vocabulary, but would like more proficiency in reading and writing.

WEDNESDAYS

Conversational Hebrew 11:00 am - 12:00 pm
Students who spent some time in Israel or spent several years in a Hebrew day school possess the knowledge of Hebrew, but require further instruction. The course uses newspaper articles, audio-visual material and tape cassettes to improve comprehension.

Introduction to the Talmud 7:30 - 8:30 pm
The wisdom of the sages is revealed in Aramaic text. However, the knowledge of the Aramaic language is not necessary. What is necessary is a desire to understand the thought processes of our early sages.

THURSDAYS

Basic Judaism 10:00 - 11:00 am
The course will cover fundamental beliefs in Judaism. A basic background concerning aspects of Judaism essential to the understanding of the religion will be covered.

Beginner's Yiddish (please call for times).
The basics of Yiddish, vocabulary and grammar are offered in this course. No background knowledge of Yiddish is necessary. Besides, without Yiddish, many jokes just don't sound right.

Tehila — Jewish Choir 7:30 - 9:30 pm
An organized makhela (Hebrew choir) has been formed to learn and perform Hebrew songs. This is a joint program with the Jewish Student Federation at York U. and the J.S.U. The rehearsals are held at private homes; call us for the location.

Cont. from P.1

• Reforms in the operations of student assistance programs to ensure adequate support for students most in need.

The proposed tuition fee hikes, played up by the press, recently drew a backlash of criticism from some sectors of the universities that had Grossman

"A lot of students were questioning Grossman's judgment," said Clement. Clement attributes the controversy over the tuition hike proposal to press distortion, calling the whole affair "a very frustrating experience."

"Here's a candidate releasing a 35 page policy proposal and they (the press) take one paragraph and blow it out of proportion. Our commitment to reforming OSAP was never mentioned," he said.

Co-author Alister Campbell agrees. "We're the only campaign that put serious thought into our education platform. We've won a number of delegates by our proposals, including the tuition hike. I don't think anyone concerned with accessibility will be worried once they see our proposals."

Both Clement and Campbell emphasize that the policy paper represents proposals that will be implemented under a Grossman administration. However, Campbell cautions that the Grossman organization "will look to the Bovey report" (to be released tomorrow) before making any additional education proposals. Campbell says that "there have been enough studies of the university system" and that Grossman "will act on the Bovey Commission."

According to most polls Grossman ranks third among candidates in number of committed delegates. Campbell refused to divulge any numbers, but says that a "slim majority" of the 372 youth delegates supports his candidate. There are 1711 delegates in total to the Jan. 25-26 convention.

Cont. From P.5

disciplinary authority that he seems to be so afraid of.

It is, of course, not necessary for everyone on campus to know the details of every issue, but if the SAC President voluntarily assumes the task of submitting to Simcoe Hall a proposal for an amendment to the Academic Code of Behaviour (the wrong route to begin with, in my opinion), then I would simply ask that he do his homework. If the lawyers who advise the University are presented with a proposal as misguided and simplistic as Jones', and if it is argued from a position of such embarrassing ignorance, then I see no chance of revising anything. If Jones in fact represents SAC's position on the Discipline issue, and claims to speak for a body of students who genuinely expect to be treated as adults in an adult environment, then I wouldn't be surprised if the University returns to its old role of *in loco parentis* and introduces spoon feeding.

TIME & PLACE

MON — JAN. 14

4:30 P.M. NICARAGUA SOLIDARITY GROUP General Meeting. All welcome, to discuss and plan activities to support Nicaragua and Central America. New members encouraged to attend, or drop by SCM Office, Hart House. North Sitting Room, Hart House.

TUES — JAN. 15

5:00 — 7:00 P.M. VARSITY CHRISTIAN FELLOWSHIP invites all interested to attend tonight's meeting in the Alice Moulton Room of Sig. Sam. Library. The topic of discussion is MISSIONS.

WED — JAN. 16

1 P.M. "BOYCOTT EATON'S!" Come hear two trade unionists talk about their strike against Eaton's for dignity and decent work conditions. Sponsored by the Students for Democratic Action. Rm. 1086, Sidney Smith.

4:00 P.M. PROFESSOR MARC GOLF of the Osgoode Hall Law School will be speaking on the impact of Canada's new Charter of Rights. Sponsored by the Union of Political Science Students. Croft Chapter House, University College.

5:00 — 7:00 P.M. VARSITY CHRISTIAN FELLOWSHIP. We're back for another term of the World Awareness Community. Join us at the International Student Center, 33 St. George St. Todd 231-4885. Maureen 978-3886.

6:00 P.M. THE HISTORY & PHILOSOPHY OF SCIENCE & TECHNOLOGY Students' Union presents Dr. Jonathan Miller's THE BODY IN QUESTION. This week: "Brute Machine." In Northrop Frye Hall, Room 004, Victoria College.

7:30 P.M. U OF T OUTING CLUB winter general meeting. In the debates room at Hart House. Come find out about our great winter activities. New members welcome.

7:30 P.M. GAYS & LESBIANS AT U OF T will be having a guest speaker from the "Toronto Counselling Centre for Lesbians & Gays". International Students Centre, 33 St. George St.

8:00 P.M. GRADUATE CENTRE FOR THE STUDY OF DRAMA presents: Anna Diasdado's "You Too Would Enjoy Her". Playing Jan. 16-19 and 23-26 at the Hart House Theatre. Box Office 978-8668.

THURS — JAN. 17

12:00 — 1:30 P.M. BETWEEN OURSELVES: WOMEN'S EXPERIENCE AT U OF T. A series of Round-Table discussions. This week: Students in Professional Faculties. Hart House Debates Room.

12:00 — 12:30 P.M. FILMS — SOUTH ASIA "Courts and Councils" will be shown in Room 154, Level A, of the Audiovisual Library, Sigmund Samuel Library.

2:00 P.M. MEETING for all interested in more information about the SCM RETREAT with Jeannie Nacpil of the Philippines SCM next weekend. Theme will be around Christian response to the need of international solidarity. Student Christian Movement Office, Hart House.

4:00 P.M. STUDENT CHRISTIAN MOVEMENT BIBLE STUDY. Who is this Jesus? A progressive study of the Gospel of LUKE, with Rev. E. Frerichs, United Church Chaplain. All believers and sceptics welcome! Hart House Chapel.

4:00 P.M. THE HISTORY & PHILOSOPHY OF SCIENCE & TECHNOLOGY Students' Union presents Dr. Jonathan Miller's THE BODY IN QUESTION. This week: "Brute Machine". In Northrop Frye Hall, Room 004, Victoria College.

4:00 — 6:00 P.M. THE INTERNATIONAL RELATIONS SOCIETY will be hosting its second General Meeting of the year. Plenty of wine and cheese. Still time to get involved. Come and meet our new and friendly and cordial executive. Junior Common Room, Trinity College.

5:15 P.M. TWILIGHT SERIES PRESENTS: BONNIE SILVER, piano, performing at the Royal Conservatory Concert Hall, 273 Bloor St. West. Admission: $2.00 ($1.00 Seniors & Students). Information: 978-3771.

FRI — JAN. 18

2:30 P.M. NEO-HUMANISM "What is it and how will it help society?" by Prof. D.N. Gista. A holistic approach for peace, social and personal change. Hart House, Meeting Room.

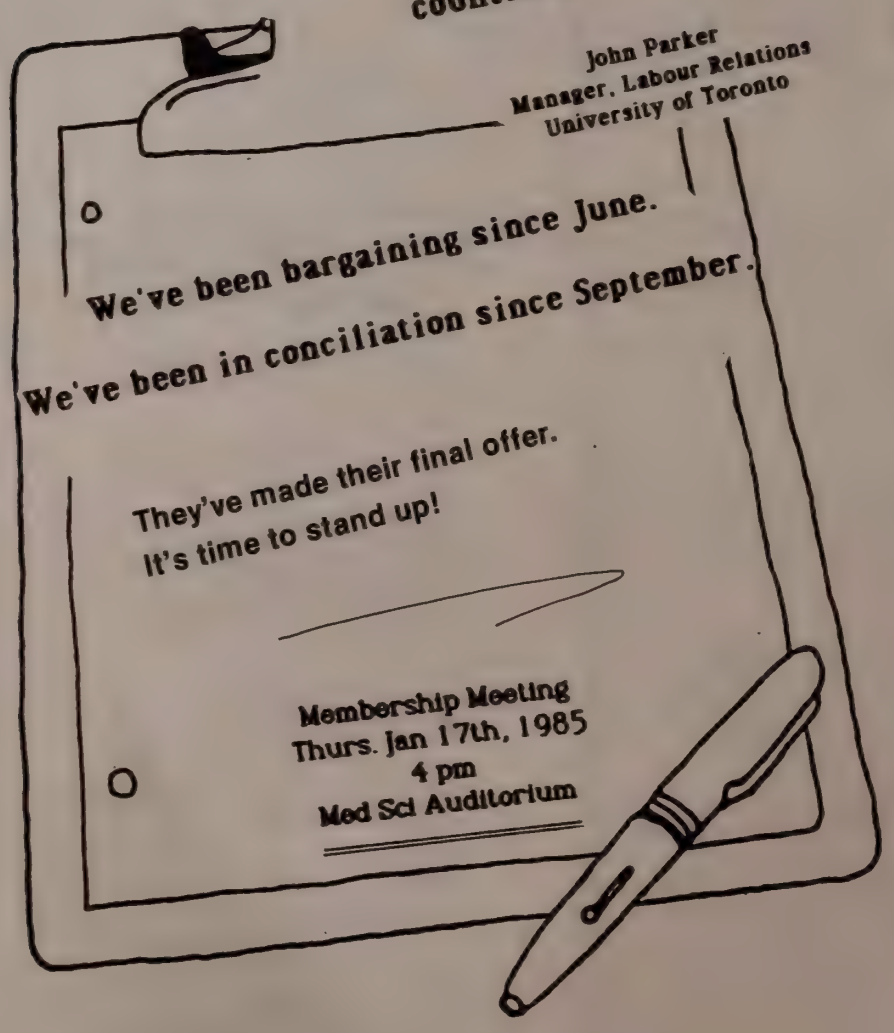
5:15 P.M. STUDENT HIGHLIGHT CONCERT featuring Andrew Moorosi, Oboe. Royal Conservatory Concert Hall, 273 Bloor St. W. Admission: Free.

8:00 P.M. THE ROYAL CONSERVATORY ORCHESTRA with conductor Alexis Hauser will present its first concert of the new Year at the Church of the Redeemer, Bloor & Avenue Road. Tickets: $4.50 to $9.50 (Students & Seniors: $3.50 to ¢7.00). Box Office 978-5470.

SUN — JAN. 20

3:00 P.M. SUNDAY CONCERT SERIES at the Art Gallery of Ontario. Norbert Kraft, Classical Guitar and Bonnie Silver, Piano & Harpsichord will perform works by Bach, Albeniz, Boccherini, Chopin and Claude Bolling. In Walker Court, at the AGO, 317 Dundas Street West. Free with Admission to the Gallery.

Canadian Union of Educational Workers, Local 2
16 Bancroft Avenue
Toronto, Ontario M5S 1C1



ADMINISTRATION BREAKS OFF NEGOTIATIONS

CONSIDER THE "FINAL OFFER": JANUARY 17 4:00 P.M. (MED SCI AUD)

The "final offer" contains proposals that would:

• eliminate effective graduate student preference in hiring and allow even more discriminatory and arbitrary hiring practices; people who didn't get jobs would have no right to grieve;

• weaken our recognition clause in a way that could allow them to turn any job into a course — and not pay you for it!

• make it virtually impossible to resolve overwork problems and to get paid for all the hours you work — even if management gave you extra work!

• if you wish to even *discuss* a possible, maybe overwork problem you would have to complete a form called "Notice of Request for Discussion"!

• allow the administration to change or reduce the amount of information forwarded to the union (i.e. not even TAs names!) and make longevity and a legal degree requirements to get through the grievance procedure.

Needless to say, their offer did not include any changes that the union had proposed. They did not respond to the priorities set by TAs:

• In an attempt to protect the number of jobs for TAs and ensure quality education, the union proposed that there be no reduction in the number of paid TA hours across the University.

• The union's proposals to improve the hiring criteria would make graduate student and student preference stronger and move toward fair and consistent hiring practices.

• Proposals to make job descriptions more detailed and supervisors more responsible for the amount of work assigned to TAs are also included to deal with the problem of TAs working more hours than they are paid for.

We've given the administration more than a fair chance. We've worked hard at getting an agreement. The administration have challenged us to put up or shut up, a challenge made clear by their chief negotiator when he said to our bargaining team that "your members have to stand up and be counted" if you want anything from these negotiations. Now we need to make the administration sit up and take notice.

SEE YOU ON THE 17th!

On Friday, January 11 the university administration asked the Ministry of Labour for a "no-board report". The administration announced that a settlement on their terms would not be possible through negotiations. They presented what they call a "final offer" to CUEW representatives. That offer amounts to a demand for substantial reductions in the rights TAs currently enjoy. The only new proposal included in the package is a wage offer: 6% in the first year, 5% in the second of a 2 year contract. Clearly, the administration is trying to buy our agreement to their rollbacks.

For further information contact CUEW at 593-7057 or your Departmental Steward.

SAC

OF INTEREST TO WOMEN

"Women at U of T — The Next 100 Years"
Writing Contest for all U of T Undergraduates.
Deadline January 25, 5:00 p.m.
Details available at SAC & SAC Info desks.

BETWEEN OURSELVES

A discussion series on women's experience at U of T
Topic: Women in Professional Faculties
Where: Hart House Debates Room
When: Thursday, January 12, 1:30 p.m.

WENDO

Women's Self-Defence Course
Call SAC for details

S&M

Skiing & Music — What do you think we meant?

SAC Ski Days

* Mt. St. Louis
* Every Friday (Weather permitting)
* $25 for bus & tow (rentals $4 extra)
* Sign up by WEDNESDAY NOON, SAC OFFICE FOR FRIDAY TRIP

MURRAY MCLAUCHLAN

* Saturday February 9
* 8:00 p.m. Con Hall

* $10.00 student
* $11.50 non-student

UNDER THE DOME

SAC's Club Funding — Project Aid.
Last chance for bucks: January 25

TEACHING AWARDS 84-85

APUS SAC

Nominations close Feb. 1

NOMINATE AN INSTRUCTOR TODAY

For more information call:
Michael Shumacher (APUS) 978-3993
Linda Quirk (SAC) 978-4911

SAC's Bylaw Review Committee: "Changing the Way SAC Works"

Have any ideas? Submit them to SAC in writing.

SAC Speaker Series Presents CHANCELLOR GEORGE IGNATIEFF

Where: Hart House Debates Room
When: February 6, 1:00 p.m.
Topic: "World Peace: A Canadian Perspective"

WYNTON MARSALIS QUINTET

* Sunday February 10
* 6:30 & 9:30 p.m. Con Hall
* $13.50 Student
* $16. non-student

WHAT'S HAPPENING AT ERINDALE?

FREEZE!

SAC presents
A Night of Crime
with
"Secret Police" & "The Wholigans"
PLUS
The Chance to Win A Trip For Two to
NEW YORK CITY
(includes transport & 2 nights hotel)
Tickets $2 & $3 at SAC Info Desk
(South Building of Erindale) or
SAC Hart House Circle.

IN LOVE WITH ERINDALE?

Tell us why in 250 words and you may win $250 in SAC's **"I Love Erindale"** Contest.
Deadline: February 1
Serious Entries only to be left at SAC or the Info Desk.
Winners will be announced at Erindale's BLIND DUCK PUB on Valentine's Day.

ACCESS U of T MEETING

Where: Alice Moulton Room, Sigmund Samuel Library
When: Tuesday January 15
NEWCOMERS WELCOME

Catch the Rays in DAYTONA during Reading Week
Sign-up Deadline: January 18.
Call SAC for details.

THIS WEEK'S FREE FILM:

IF

he review the review the revi

Let's Active
Cypress
I.R.S.

True West
Hollywood Holiday
Passport Records

True West
Drifters
Passport Records

The Textones
Midnight Mission
A & M Records

Tom Verlaine
Cover
WEA Records

AMERICAN MUSIC BITES BACK

ROHINTON MEDHORA

Apart from the infrequent little gem from New Music, Depeche Mode, and Yukihiro Takahashi, the only positive aspect of the electropop that plagues the airwaves and charts here is the "strings-oriented" backlash to it. The reaction from across the Atlantic has come in the form of wonderful work by bands like Aztec Camera, the Alarm, and the Bluebells. The American response has been equally gratifying, led primarily by R.E.M., Husker Du, and a resurging X (whose EP of last year containing a version of the Troggs' "Wild Thing" was welcome relief in a flood of banal dance mixes).

Let's Active, True West, and **The Textones** are second generation bands of the same ilk. At one level, then, their work is unoriginal, and perhaps unnecessary. At another level, however, it scores. The music is still proudly American, but the influences on the bands are less obtrusive. R.E.M. has yet to get over its blatant infatuation with the Byrds and CCR. Let's Active,





Tom Verlaine (left), True West (right), and Carla Olson of The Textones (below).



from Winston-Salem, North Carolina, shares front-man and producer Mitch Easter with R.E.M., but sports cleaner production and less obvious tributes than their Georgian peers. *Cypress* is a collective effort to the last note. There is no limelight for anyone, and there are no solos — just eleven short songs featuring guitars, vocals, drums, and bass. Yet while the effort is there, a concrete form is lacking.

Where Let's Active becomes dangerously faceless, True West shows personality. They, too, feature a basic line up, but display more zest in their playing. Emerging from an apparently active music scene in and around Davis, California, in the late seventies, they released a single and an EP in 1982, subsequently collected and released in Canada last year as the *Hollywood Holiday* package. *Drifters* is the follow-up album, nowhere near as interesting as *Hollywood Holiday*. The latter contains songs built around a simple yet effective formula — strong drumming, sneaky guitar work, solid bass lines, and simple vocals. "Lucifer Sam" is the best track here. A tune that belongs at the start of a spy thriller, it is strongly reminiscent of the Shadows or the Ventures, only with added vocals.

The Textones are more elaborate — and effective — than the others here largely because of their use of percussion, keyboards, and saxophone. "Hands of the Working Man" and "Number One is to Survive" show a working class sensibility untainted by commercial success (Springsteen fans, note), and the R and B influence goes a long way in keeping the music lively. A previously unrecorded Bob Dylan piece, "Clean Cut Kid", fits in nicely with the general warmth and intelligence that this album emanates.

The elder statesman in all this is **Tom Verlaine,** whose old band, Television, was making seminal waves in the New York scene back when new wave was still new. The other three bands here owe much to Verlaine and crew for defining their genre early on, and True West have even recorded "Look Around" (on *Drifters*) with Verlaine. On *Cover*, he shows a more mellow persona, not unlike fellow traveller Lou Reed, who these days has shed his Velvet Underground acidity, but none of his cool. Verlaine's guitar playing is, as always, impeccable, and on "Five Miles of You" and "Swim" he displays an intriguing oriental-sounding technique. "Swim" is an out and out love song, full of blowing wind, flying birds, and swimming in love. My, my. Perhaps Verlaine hasn't escaped today's synthesized narcissism completely unscathed.

STAKING OUT OUR LITERARY LANDMARKS

BARB MENDEL

CRITERIA FOR INCLUsion in John Robert Colombo's expansive guide to the nation's literary landmarks are that the sites be important and interesting.

BOOKS

The latter criterion often seems to preclude the former, for according to the Colombo approach whatever is interesting is also necessarily important. Thus the author's earlier titles: *Colombo's Canadian References, Colombo's Canadian Quotations, Colombo's 101 Canadian Places,* etc. Although entitled **Canadian Literary Landmarks**, Colombo's latest effort is more a reflection of the author's personal vision more than the usual reference book.

Canadian Literary Landmarks is a generally well-produced, province by province guide to sites such as Burgeo, Newfoundland, former home of Farley and Claire Mowat. Although usually faithful to a westwardly moving structure, Colombo was overwhelmed by material in Toronto and Montreal and so appropriated a sub-structure, "People". There are 1200 references to over 750 places and 500 authors which are supplemented by 650 illustrations.

Colombo's preface describes his ambitious hope to "remake the familiar" as opposed to "making new things familiar" as Canadian writers have done in the past. This strategy, Colombo believes, is an act of the imagination and is the key to the creation of literature. While "there might be a disinclination on the part of Canadians to imagine," there are regions or places that have stimulated imaginative writers. By familiarizing readers with these sites Colombo hopes to enrich the reading experience of Canadians and maybe even bring us closer to an understanding of that old problem of our cultural identity.

Ideological aspirations aside, **Literary Landmarks** is pretty fun. Looking up Nokomis, Saskatchewan, one finds that Max Braithwaite (*Why Shoot the Teacher*) was born there in 1911, and that the town took its name from Old Nokomis in Longfellow's "The Song of Hiawatha." William Faulkner lived in Wycliffe College in 1918, and of London, Ontario, Brendan Behan said, "Why the very name is an impertinence in itself!' Brief but informative biographies on many authors are frequently accompanied by caricatures by Don Evans (*Bickerstaff*) and are usually anecdotal and chatty. Not only did Lucy Maude Montgomery write "Well-loved books" she also "did much of her own house-keeping, collected her mail in a basket ... and knitted socks for the Red Cross during the First World War."

Colombo digresses from the literary to provide interesting information about other art forms. Of Casa Loma, Northrop Frye said the architecture was "seventeenth century Scotch baronial and 20th Century-Fox." Also included is a number of entries on important paintings and artists such as Benjamin West's "The Death of Montcalm" and a history of the Group of Seven.

Colombo's highly subjective selections serve to illustrate his intent to more stimulate the reader's imagination than to aid in scholastic research. **Canadian Literary Landmarks** is a book for the parlour rather than the reference shelf.

SPOONS BACK TO THE BARS

JAMES COOKE

THE SPOONS HAVE managed to achieve a certain degree of commercial success, through their work with such music industry heavyweights as producer Nile Rodgers (of Chic and David Bowie fame) and as the opening act for the Culture Club's recent American tour. By playing to an over-capacity crowd at New College's Wetmore Hall on Saturday night they showed that they have not forgotten the early support they received from university pub circuits and radio stations.

No one, especially New College organizers, was prepared for the huge turnout. Those who were lucky enough to get in had their considerable wait well rewarded. A small club venue enables most bands a closeness in which to thrive. The Spoons were no exception and had an appreciative and enthusiastic audience to spur them on.

In an interview backstage following the show, the Spoons frontman, Gord Deppe, said he found the Spoons small Toronto gigs the most enjoyable and profitable of all as they do not involve the rigourous travel and high costs associated with transcontinental touring. Deppe went on to add that touring was essential in order to promote record sales. On top of this there was the important exposure gained during their stint with media giants Boy George and Culture Club.

The Spoons' widened following and newfound confidence have extended into their repertoire. Along with old favorites, such as "Arias and Symphonies" and "Nova Heart", their recent hits "Tell No Lies" and "Romantic Traffic", they included eight new tunes that they plan to include on their next album.

The band played with great energy and verve, especially bass player Sandy Horne whose backup harmonies and funky bass lines at times nearly usurped Deppe's position as the band's principal stage presence. The addition of two new brass players served to give their sound a more punchy and danceable flavour than ever before.

The Spoons are on the verge of striking a new promotional deal for the United States causing Deppe to express his belief that the Spoons will soon be able to "break out" into this larger market. If the next album, previewed for Saturday night's audience, continues the present trend, then the Spoons should achieve this larger success and becomes a truly international Canadian success story.

BRIGGS' NUCLEAR FAMILY

RICK McGINNIS

WHILE THE DOOMSDAY scenario has been a more than valid subject for artistic interpretation for over thirty years now, one can't help but be concerned that

THEATRE

the repeated call of alarm might at times turn into a merely irritating, shrill chorus. Raymond Briggs' story **When The Wind Blows** was successful enough as a sort of comic book enough to distinguish it from the chorus of doom at any rate, and encourage a stage adaptation which opened last week at Toronto Workshop Productions.

Set in the English countryside, **When The Wind Blows** follows the elderly, working-class couple, Jim and Hilda Bloggs, as they prepare for and try to survive a nuclear war. Just as their originals were cartoons, so are the onstage characters of Jim and Hilda, as is the set that they work through. Simple and naive, they are filled with memories of World War Two, "the last one", Vera Lynn, the Blitz, and the infallibility of Winston Churchill. Very simply, Jim and Hilda can't comprehend what is happening to them. Our sympathy is with them, in spite of their ignorance and bigotry, because they are the Blessed Meek we have heard so much about. This isn't to say that they don't exist. During the Falklands "crisis", while tins of Argentinian beef were being swept from English shelves, it was possible to see interviews with such people on news programs. One that sticks in the mind is an elderly Cockney justifying anything being done to the new foe on the simple fact that "They're just not human, are they?"

It seems that not only should we fear the meek, but they should fear themselves. The ethics and morality of Briggs' story are volatile enough indeed to justify widespread treatment.

Colin Miller and Maggie Askey present Jim and Hilda with obvious skill and talent, but without the requisite sympathy to put across the barbed pathos that makes **When The Wind Blows** so tragic. Still, when your settings and original inspiration were two-dimensional, this might be anticipated as the most overwhelming trap to fall into. This wasn't aided, however, by Robert Rooney's direction, which lacked kineticism for much of the play, and couldn't find a way to overcome a large stretch of time where both characters remain behind a makeshift wall, and the stage remains static, unlivened by an actual physical presence.



Colin Miller and Maggie Askey

When The Wind Blows is a good story of impending doom, and this makes one root for the performance in spite of its failings, but certain obstacles must be overcome before it transcends the whining din of nuclear ill-speak and actually serves to indelibly remind us of the single most important fact of our present existence: its simple negation.

FISH MUSIC



PETE SNELL

IF THE HYPERBOLIC prose contained in most press releases is to be believed, saviours of rock and roll are not only plentiful, they are legion. How ironic then that the most satisfying Canadian independant release of the last year contains a press release which actually understates its case.

The Northern Pikes are not just "solid", they are inspiring. After all, who would expect anything resembling great pop music to come from Saskatoon?

Certainly there is nothing on the album cover to indicate that the Pikes are anything other than eager young provincials aspiring to the big leagues. Yet once you can get beyond the bad packaging and sparse liner notes these boys turn all your preconceptions inside out.

Simply put, these four lads are talented songwriters. The six originals on the album, penned by guitarist Jay Semko, can stand on melody alone; take this a step further, with Sixties pop harmonies and U2 inspired guitar work and you get great pop music which transcends its influences and, thankfully, avoids the surface treatments favoured by so many "new music" bands.

The one irritating flaw in the whole package is the production, which ranges from slightly anaemic to downright inept. To sum up, The Northern Pikes are a large hunk of potential just begging for a good producer. They may not be the next saviours of rock but they're giving it a heck of a good try.

REFERENDUM

In accordance with a motion passed at the Woodsworth College Students' Association general meeting of January, all currently registered Woodsworth students are eligible to vote on a proposed fee of $20.00 per student per session for the Woodsworth College New Building Fund.

BALLOT BOX IN WOODSWORTH COLLEGE INFORMATION OFFICE
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Dance:	Wednesday, Jan. 16 & Thurs., Fri., Jan. 17 & 18	5:00pm-7:00pm 9:00am-4:00pm
Aquatics:	Thursday, Jan. 17 & Fri., Jan. 18	5:00pm-7:00pm 9:00am-4:00pm

LOCATION: Main Foyer Athletic Centre

LATE REGISTRATION: (in unfilled classes) after January 20, 1985 in the Instruction Office, Main Floor - 10:00am-4:00pm (weekdays).

CLASSES BEGIN: January 21st and continue until March 30th (with a few exceptions).

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The Governing Council of the University of Toronto

Election 1985

The following are excerpts from Election Guidelines 1985, a document setting out the procedures for the elections to the Governing Council. Copies of the complete Election Guidelines 1985 are available from the Governing Council Secretariat, telephone 978-6567, where any additional enquiries may also be directed.

The election shall be by mailed ballot, and information regarding balloting procedures will be published at a later date.

Prospective candidates are urged to obtain nomination forms and copies of the complete regulations from the Governing Council Secretariat, Room 106, Simcoe Hall or the Registrar's Office at Scarborough and Erindale Colleges as soon as possible.

The election is conducted by the Governing Council under the authority of the University of Toronto Act, 1971, as amended by 1978, Chapter 88.

DESCRIPTION OF CONSTITUENCIES IN WHICH ELECTIONS ARE REQUIRED

I TEACHING STAFF

"Teaching Staff" means the employees of the University, University College, the constituent colleges and the arts and science faculties of the federated universities who hold the academic rank of professor, associate professor, assistant professor, full-time lecturer or part-time lecturer, unless such part-time lecturer is registered as a student, or who hold any other rank created by the Governing Council and designated by it as an academic rank for the purposes of this clause. The Governing Council has designated the categories of tutor and senior tutor as equivalent to that of lecturer for the Governing Council elections. (Lecturer includes associates and clinical teachers in the Faculty of Medicine, and associates in the Faculty of Dentistry.)

Teaching Staff Constituencies:

In all cases a teaching staff member's constituency will be determined on the basis of his/her major teaching appointment to a faculty, college or school. Only in the case of a teaching staff member without a teaching appointment to a faculty, college or school, will his/her constituency be determined by another appointment. Teaching staff who hold a concurrent non-academic or academic non-teaching appointment will vote in the appropriate teaching staff constituency.

Constituency IB — 1 seat — FOR WHICH AN ELECTION IS REQUIRED

— all teaching staff members who hold their major appointments at Scarborough or Erindale Colleges.

R.A. Manzer — term expires June 30th, 1985.

Constituency IC — 1 seat — FOR WHICH AN ELECTION IS REQUIRED

— all teaching staff members in the Faculty of Arts and Science who hold their major appointments in the Departments of Classics, East Asian Studies, English, Fine Art, French, German, Italian Studies, Linguistics, Middle East and Islamic Studies, Near Eastern Studies, Slavic Languages and Literatures and Spanish and Portuguese (excluding those who are members of Constituency IA or Constituency IB).

R.M. Savory — term expires June 30th, 1985.

Constituency III — 2 seats — FOR WHICH AN ELECTION IS REQUIRED (to one seat)

— all teaching staff members in the Faculty of Medicine

B. Cinader — term expires June 30th, 1986.

W.H. Francombe — term expires June 30th, 1985.

Constituency IV — 1 seat — FOR WHICH AN ELECTION IS REQUIRED

— all teaching staff members in the Faculty of Dentistry, Faculty of Nursing, Faculty of Pharmacy and the School of Physical and Health Education.

D.C. Smith — term expires June 30th, 1985.

NOTE: There are no elections in the following constituencies presented here to help define the constituencies in which there are elections:

Constituency IA — 1 seat

— all teaching staff members who hold their major appointments in the federated universities.

C. Hosek — term expires June 30th, 1986.

Constituency ID — 1 seat

— all teaching staff members in the Faculty of Arts and Science who hold their major appointments in the Departments of Anthropology, Economics, Georgraphy, History, Philosophy, Political Science, Sociology, Psychology and Religious Studies (excluding those who are members of Constituency IA or Constituency IB)

M.G. Finlayson — term expires June 30th, 1987.

Constituency IE — 1 seat

— all teaching staff members in the Faculty of Arts and Science who hold their major appointments in the Departments of Astronomy, Botany, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics and Zoology (excluding those who are members of Constituency IB).

K.G. McNeill — term expires June 30th, 1986.

Constituency IF — 1 seat

— all teaching staff who are members of Constituency IC, ID, or IE.

W.J. Callahan — term expires June 30th, 1987.

Constituency II — 1 seat

— all teaching staff members in the Faculty of Applied Science and Engineering.

S.M. Uzumeri — term expires June 30th, 1986.

Constituency V — 1 seat

— all teaching staff members in the Faculty of Architecture and Landscape Architecture, Faculty of Management Studies, Faculty of Forestry, Faculty of Law, Faculty of Music and the Faculty of Social Work.

P.L. Aird — term expires June 30th, 1987.

Constituency VI — 1 seat

— all teaching staff members in the Faculty of Education, Graduate Department of Education and the Faculty of Library and Information Science.

D.E. Smith — term expires June 30th, 1987.

II GRADUATE STUDENTS

"Graduate Student" means all students registered in the School of Graduate Studies.

Graduate Student Constituencies:

Constituency I — 1 seat — FOR WHICH AN ELECTION IS REQUIRED

— all students registered in Division I (Humanities) and Division II (Social Sciences) of the School of Graduate Studies, with the exception of the Graduate Department of Education.

M.M. Meyer — term expires June 30th, 1985.

Constituency II — 1 seat — FOR WHICH AN ELECTION IS REQUIRED

— all students registered in Division III (Physical Sciences) and Division IV (Life Sciences) of the School of Graduate Studies and the Graduate Department of Education.

C. Laurier — term expires June 30th, 1985.

III FULL-TIME UNDERGRADUATE STUDENTS

"Full-Time Undergraduate Student" means all students (except studens registered in the Toronto School of Theology) registered at the University in a programme of full-time study who are not registered in the School of Graduate Studies. All students in Arts and Science on all campuses, including students at Scarborough College, for electoral purposes, will be considered full-time if enrolled in four or more full-course equivalents over any two terms in an academic session (including the previous summer session).

Full-Time Undergraduate Student Constituencies:

Constituency I — 2 seats — FOR WHICH AN ELECTION IS REQUIRED

— all students registered in the Faculty of Arts and Science including Erindale College and students at Scarborough College.

K.J. Nightingale and
J.G. Wilson — terms expire June 30th, 1985.

Constituency II — 2 seats — FOR WHICH AN ELECTION IS REQUIRED

— all students registered in the Faculty of Dentistry, Faculty of Nursing, Faculty of Medicine, Faculty of Pharmacy, School of Physical and Health Education, Faculty of Education, Faculty of Applied Science and Engineering, Faculty of Architecture and Landscape Architecture, Faculty of Forestry, Faculty of Law and Faculty of Music (with the proviso that both members elected in Constituency II not be registered in the same faculty or school, and that in the event that a member elected while registered in one faculty or school later registers in the faculty or school in which the other elected member is registered, the transferring member shall resign his/her seat)

A.S. Chan and
T.M. Halpern — terms expire June 30th, 1985.

Part-Time Undergraduate Constituency:

Constituency I — 2 seats — FOR WHICH AN ELECTION IS REQUIRED

— all registered part-time undergraduate students

C.M. Johnson and
J.E. Nagy — terms expire June 30th, 1985.

V ADMINISTRATIVE STAFF

"Administrative Staff" means the employees of the University, University College, the constituent colleges and the federated universities who are not members of the teaching staff thereof.

Administrative Staff Constituency:

Constituency I — 2 seats — FOR WHICH AN ELECTION IS REQUIRED (to one seat)

— all administrative staff members

R.T. Crump — term expires June 30th, 1986.

N. Wintrob — term expires June 30th, 1985.

TERMS OF OFFICE

July 1st to June 30th

Administrative staff 3 years
Students

Administrative staff — 3 years
Students — 1 year
Teaching staff — 3 years

ELECTION SCHEDULE 1985

Nominations open	**Monday, January 14th, 9:00 a.m.**
Nominations close	**Friday, January 25th, 12:00 noon**
Announcement of irregular nominations	**Tuesday, January 29th, 12:00 noon**
Filing of corrected papers	**Wednesday, January 30th, 3:00 p.m.**
Announcement of candidates	**Thursday, January 31st, 12:00 noon**
Filing of intention to appeal	**Thursday, January 31st, 5:00 p.m.**
Appeals completed	**Tuesday, February 5th, 5:00 p.m.**
Announcement of additional candidates	**Wednesday, February 6th, 12:00 noon**
Mailing of ballot papers	**February 20th, 21st and 22nd**
Close of election	**Tuesday, March 12th, 12:00 noon**
Announcement of results	**Tuesday, March 19th**
Filing of intention to appeal	**Wednesday, March 20th, 5:00 p.m.**
Appeals completed	**Monday, March 25th, 5:00 p.m.**
Winners declared elected	**Tuesday, March 26th**
Deadline for receipt of election expenses	**Tuesday, March 26th, 5:00 p.m.**
Deadline for recount request	**Tuesday, April 2nd, 5:00 p.m.**

REGULATIONS

a) Nominations:

i) Nomination period and deadline

Nomination forms will be available at the Governing Council Secretariat, Room 106, Simcoe Hall, and at registrar's offices at Scarborough College and Erindale College. Nominations for four teaching staff, one administrative staff and eight student seats will open on Monday, January 14th, 1985 at 9:00 a.m. and remain open until Friday, January 25th, 1985 at 12:00 noon. **NOMINATION PAPERS MUST BE FILED AT THE GOVERNING COUNCIL SECRETARIAT** and nominations received elsewhere or after that time will be invalid.

ii) Eligibility of nominators

A candidate must be a Canadian citizen and a member of the constituency in which he or she is nominated. If elected, the candidate must resign the seat if at any time he or she ceases to meet the eligibility requirements (see section 1).

iii) Eligibility of nominators

All nominators must be members of the same constituency as the nominee. A nominator may not nominate more candidates for election than there are seats vacant in his or her constituency. Candidates may not nominate themselves.

iv) Nomination signatures

Nominations for teaching staff must contain the signatures of 10 nominators, each indicating their **printed full name** and **department.**

Nominations for graduate student seats must contain the signatures of 15 nominators, each indicating their **printed full name** and **student number.**

Nominations for full-time undergraduate student seats must contain the signatures of 30 nominators, each indicating their **printed full name** and **student number.**

Nominations for part-time undergraduate student seats must contain the signatures of 15 nominators, each indicating their **printed full name** and **student number.**

Nominations for administrative staff seats must contain the signatures of 20 nominators, each indicating their **printed full name** and **department or office.**

v) Citizenship

Any person nominated as a candidate must be a Canadian citizen at the time of nomination. Documentary evidence of Canadian citizenship must be presented with each nomination form for examination by the Chief Returning Officer.

Any one of the following will be considered acceptable evidence of citizenship: certificate of birth in Canada; certificate of citizenship; certificate of naturalization; Canadian certificate of registration of birth abroad; certificate of retention of Canadian citizenship; valid Canadian passport. Photocopies will be deemed sufficient for this purpose. Failing such documentary evidence, a notarized statement to the effect that the nominee is a Canadian citizen must accompany the nomination form. The Governing Council Secretariat will make available such statements for signature and, if requested a sufficient time in advance, will arrange for their notarization. In the absence (other than casual) from Ontario of the candidate, the notarized statement may be made on the candidate's behalf by someone having personal knowledge of the facts where the means of knowledge are stated to the satisfaction of the Chief Returning Officer.

xii) Errors or irregularities in nomination

THE ONUS IS ON THE PERSON NOMINATED FOR ELECTION TO FILE A BONA FIDE NOMINATION PAPER. Errors or irregularities in these papers constitute grounds for rejection of the nomination. Errors or irregularities may be corrected prior to the close of nominations, and some errors or irregularities, though not all, (see Election Guidelines) may be corrected during the time allotted in the correction period. The Governing Council Secretariat will attempt to notify candidates of the existence of any errors or irregularities during this period, but is not bound to do so. Candidates are advised to complete and submit their nomination papers early in the nomination period.

The correction period is designed only to facilitate the correction of minor errors in nominations otherwise made in good faith. Candidates may not, therefore, knowingly file incorrect papers in order to use the correction period as an extension of the regular nomination period. Consequently, wherever possible, errors in student numbers or other information must be corrected, in preference to the collection of new signatures to obtain the minimum number of correct nominators' signatures.

g) Irregularities:

An irregularity, failure, non-compliance or mistake in any proceedings relating to the election, or to the election in any constituency, does not invalidate the election if it appears to the Subcommittee on Elections that the election was conducted in accordance with the principles of these Guidelines and that the irregularity, failure, non-compliance or mistake did not or is not reasonably likely to affect the result of the election.

l) Resignation for ineligibility:

A successful candidate must resign his or her seat if at any time he or she ceases to meet the eligibility requirements for that seat. A student member of Governing Council must be registered in the constituency in which he or she holds his or her seat by the date of the September meeting of Governing Council or September 15th, whichever comes first.

POWERS AND DUTIES OF THE GOVERNING COUNCIL

a) The University of Toronto Act

The University of Toronto Act, 1971 as amended, vests in the Governing Council, the government, management and control of the University and of University College, and property, revenues, business and affairs thereof, and the powers and duties of the former Board of Governors and Senate of the University.

b) Committees

In view of the size and complexity of the University and the extensive duties of the Governing Council, it has delegated many of its review powers to working committees. In addition to an Executive Committee, the Council has established an Academic Affairs Committee, a Business Affairs Committee, a Committee on Campus and Community Affairs and a Planning and Resources Committee. Members of Council normally sit on at least one of these committees.

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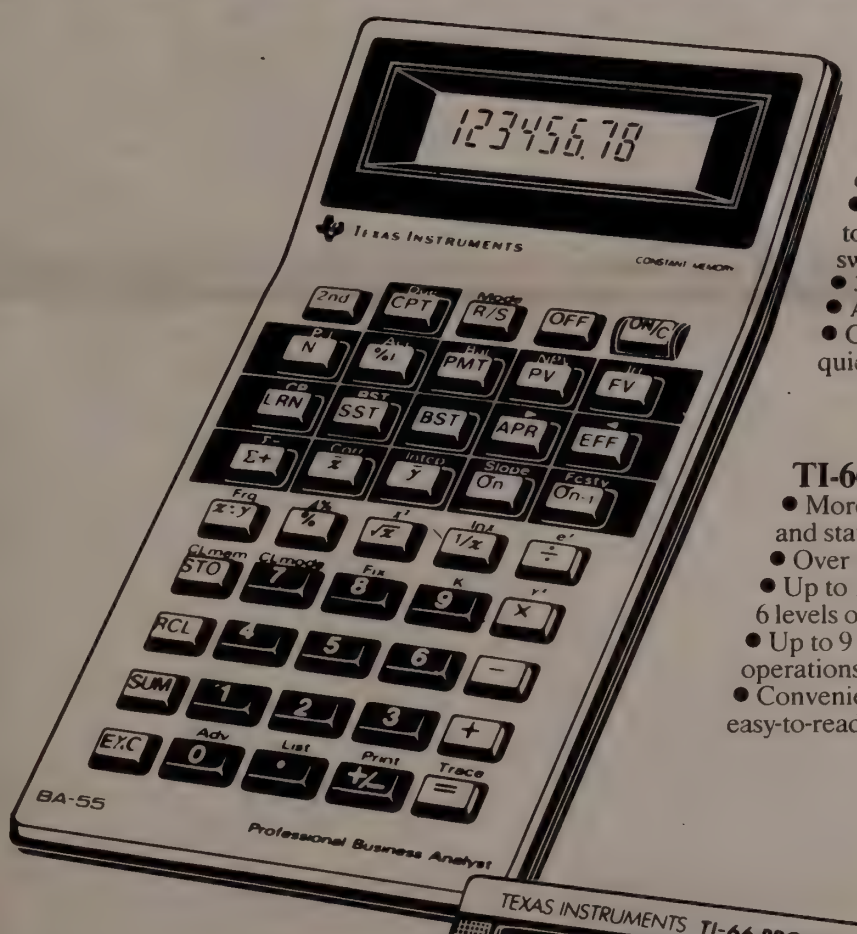
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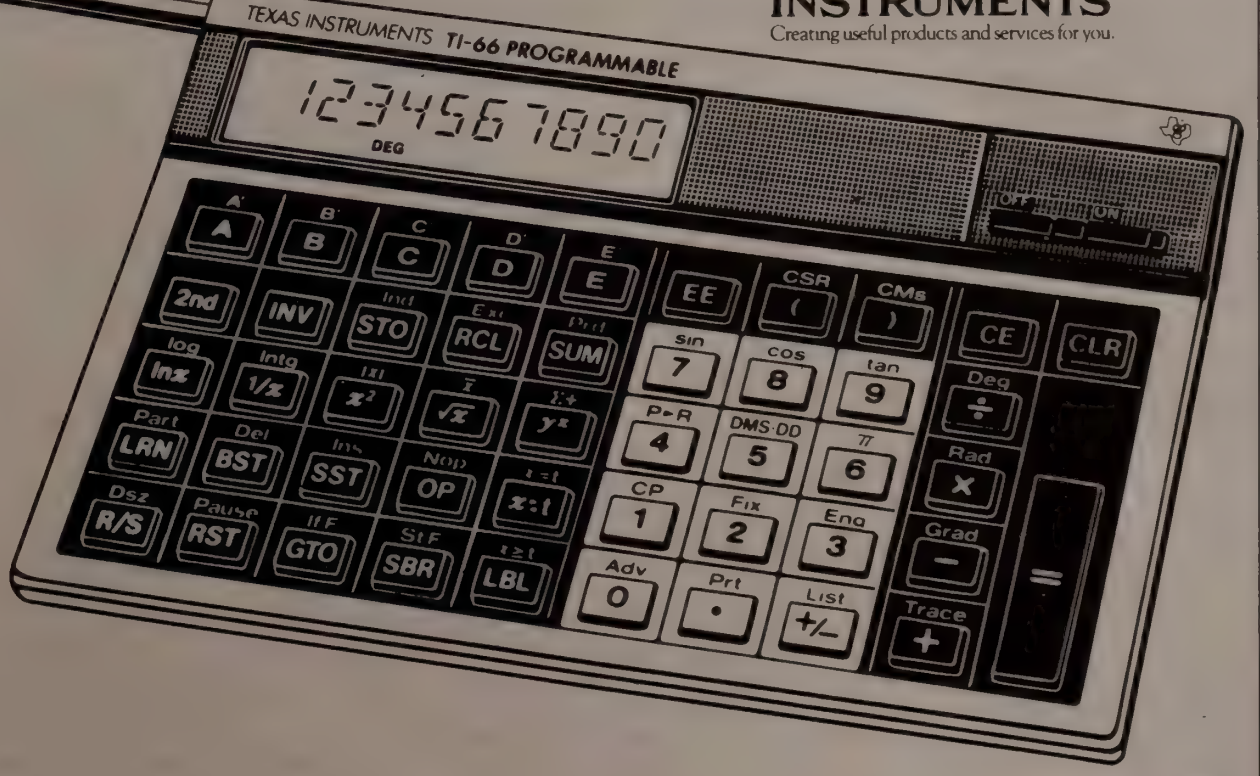
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SPORTS

Cagers trounce league leaders

By MARG WEBB

After humiliating division doormats Royal Military College 97-60 last Friday, the men's basketball Blues trounced league leaders Laurentian 86-64 before 500fans last night at Varsity Arena.

The wins give the Blues a 10-1 record against Canadian competition and a 2-0 OUAA record. The Blues have games in hand on league leading Laurentian who are 4-1.

The win also gives the Blues a huge psychological edge going into what Coach Brian Heaney calls the "toughest week of the schedule."

The Blues play York Tuesday night, are in Queen's Friday and host Carleton Sunday night at Varsity Arena.

Says Heaney"this game was extremely big; it was the single most important game of the year for us. It was important for us to have that edge going into York. That game will be big but we're really worried about Queen's and Carleton."

The Blues jumped to an 18 point advantage in the first half by playing tough defence and forcing numerous Laurentian turnovers.

Blues Freddy Murrell was simply sensational. The 6:02 guard hit for 17 points in the first half and played 30 straight minutes before heading to the bench for a break. Named the player-of-the-game, Murrell rounded off his game with a career high 25 points.

Roger Rollocks and Ranald Davidson chipped in with 18 and 17 points respectively while Laurentian's Tim Yanny counted 22.

This Tuesday, both the men's and women's teams travel cross town to take on York.

BLUES NOTES

BASKETBALL

The women's basketball team travelled cross town to blast Ryerson on Thursday 102-30. The win gives Toronto a 2-1 record on the early season. Toronto is sitting in 5th spot in the OWIAA east but have 2 games in hand. Rookie Mary Ann Kowal, Peggy Blumenthal and Sue Marzellini each counted 18 points for the Blues. Angela Orton and Pat Melleville chipped in for 12 points. On Tuesday, the Blues take on York who are sitting 2-2.

VOLLEYBALL

The U of T men's volleyball team kept third place Laurentian at bay by sweeping 3 games from the northerners on Laurentian's court Saturday. Toronto, with a 6-1 record, has 2 games in hand on division leading York Yeomen. The two teams will go head to head this Tuesday at U of T's upper gym. Game time is 8 p.m.

WRESTLING

The U of T wrestling team played the part of Scrooge when they visited Western for a holiday tourney. The team picked up a medal in every colour to prove the Blues merit attention in the upcoming season. Newcomer to the team, Todd Idenouye captured a gold in his first exposure to varsity competition. The medal parade continued through the ranks with veteran Hugh Chesser picking up a silver and yet another newcomer, Chris Michalakos, taking a bronze. Ken Yee finished a strong fourth. While the team is currently preparing for meets at Kingston and Guelph, they are still looking for talent to fill vacant weight categories. Interested are advised that practices are Tues. and Thurs. at 7:30 p.m. and Fir. at 6 p.m. in the combatives room at Hart House.

HOCKEY

The Women's Hockey Blues scored an impressive 7-2 victory over the McMaster Marauders Wednesday night in Hamilton. The Blues came out flying with Heather Ginzel scoring at 14:43 in the first period. Toronto netted two quick goals at the end of the first, one by Karen Spence and another by Ginzel, to give them a three goal advantage over scoreless McMaster. McMaster scored first in the second period, but Toronto replied with four straight goals. Spence notched 2 to complete her hat-trick while Karen Hughes put one away at 5:48. Ginzel then completed her hat-trick to climb into the league elite of the top five marksman. In the third period Toronto held McMaster to only one goal; impressive considering the fact that Toronto was assessed seven penalties. Toronto played shorthanded from 12:33 right down to 2:39 in the third period.

Hockey's draw with Laurier Hawks previews league playoffs

BY GLENN MARTIN

If the competition in the OUAA is typical of Canadian university hockey this season, U of T may have picked an ideal year to host the CIAU championships.

In battling to a 4-4 draw that had all the intensity of a playoff game, the Varsity Blues and visiting Laurier Golden Hawks served notice last Friday night that the Ontario playoffs, at least, will be something to see.

The tie kept Laurier in first place, 3 points ahead of Toronto. The Hawks' 4-3 win over Brock on Saturday gave them a 10-1-3 record and 23 points. The Blues are 9-1-2 for 20 points.

Add surprisingly strong clubs from York and Laurentian to traditional powers Laurier and Western, and you have the defending CIAU champion Blues, without the Andre Hidis and Mike Todds, in very tough in their own conference.

"It's not a cakewalk like last year," said 4-year veteran defenceman Richard Garneau. "We lost several four and five year players and replaced them with rookies. I'm not taking anything away from them, but it's a struggle."

Captain Darren Boyko was impressed with the Hawks and admits the Blues have stiff competition, but remained confident his club will peak at the right time.

"Around the corner is playoff time. The other teams are gearing up, but we'll be ready. The rookies are really starting to fit in, and we're going to need everybody to win the finals."

The Blues were fortunate to be ahead 1-0 after one period, getting a late power-play goal from Phil Drouillard. Laurier had the better early scoring chances, but Toronto goalie Kevin Hamlin robbed several Hawks, especially with his hot glove hand.

After Ray Kramer knotted the count for Laurier, Eric Orschel restored the Blues slim lead on a nifty setup from Boyko. Doug Marseden's breakaway effort drew Laurier even, 2-2, by the end of the second period.

Toronto took a quick 4-2 lead early in the third when defence partners Ken Duggan and Mike Millotte scored 12 seconds apart. But the Hawks rebounded on goals by Beric Sykes and Jim Quinn to earn the point.



The Blues, battling to a draw in Friday's game

Despite losing the two-goal lead, Blues coach Tom Watt looked on the bright side.

"We didn't lose the game, so we're still one point ahead in the loss column," said Watt in reference to Laurier having tied one more game than the Blues. "They have to depend on someone taking that point from us."

The ever-tenacious Jim Byrne, who set the tone for the physical contest with some stiff first period checks, was selected Toronto's Player of the Game. Marsden was so honoured for Laurier.

By the way... the Blues and Laurier have now played to four consecutive ties, including an 8-8 shootout in Waterloo in their previous meeting this season... having moved up two spots in a week, the Blues are currently ranked, 3rd behind P.E.I. and Alberta by the CIAU... the Blues next see action at Varsity Arena in 7:30 starts against Queen's and Windsor this Friday and Saturday.

Puerto Rican camp pays off

BY DONNA MacLACHLAN

Hosting meets on Friday and Saturday, the tanned and trim U of T Swimming and Diving team demonstrated the benefits of their 12 day Puerto Rican holiday training camps as the women easily defeated MacMaster 87 to 52 and Western 94 to 40, while the men trounced Western 71 to 14.

In the Mac-U of T match, Maureen Oesch stated that "the increased stamina the camp gave me explains my good performance" as she clocked a personal best in the 200m fly which also qualified her for the National finals.

Teammate Kelly Milne admitted that "most of us are tired from camp and it's a little hard to adjust to the warmer temperatures of the U of T pool which slows you down."

However, these adverse conditions did not hinder her from winning the 200m free. Other first place finishes went to Deanne Weber and Val McLaren in the 800m and 50m freestyle, respectively.

In the diving competition Holly Higgins bagged first on both the 1m and 3m board, while newcomer Stephanie Kozai took second and third place, respectively. For Kozai, the meet marked her first competition and the culmination of an intensive training regime which started in September.

Against Western, Kozai placed second on the 3m board while fourth-year Commerce student Heather Ross took top spot in both the 1m and 3m board competition.

Although the divers did not admit to fatigue from competing both Friday and Saturday, the swimmers felt the back-to-back meets. Saturday's decisive victory over Western was that much more significant.

Assoc. Coach Harvey observed in Saturday's meet that rookies Shiela McBain and Jean Janzen are emerging strengths in the back and breaststroke: "Both worked hard during camp and will be able to plug the gap we sometimes have in getting points in the specialty stroke races."

With eight of the Blues top male swimmers and divers at a meet in Texas the crushing defeat of Western surprised both Harvey and the Men's team captain Mike Fieldus.

Posting his best time to date, the swimmer-of-the-meet went to Lang Jongmans who shaved 2 seconds off previous bests in the 200m breaststroke.

Reflecting on the camp, Harvey stated that "it was great for the coaches because the swimmers had a positive attitude and were motivated to swim." Using the Commonwealth Games Pool in San Juan, the team swam an average of 12km daily over two, 2-hour practices. Freestylist Peg Papist declared: "The workout was tough especially when we wore the drag suits which contain pockets that pull the water, making the swimming five times as hard. Many people didn't even see the beach because they slept between practices."

During their free time, Papist noted that most explored Old San Juan, while her favourite indulgences were "the cheap Pina Coladas and the casino."

The trip was funded by alumni contributions.

Alpine going is rough

BY CHRIS GLOVER

The U of T ski team got off to their "worst start ever," said Blues' alpine skier Steve Hoke, of Friday's disappointing giant slalom race.

The choppy giant slalom course at Georgian Peaks took its toll on all the teams, with a lot of racers falling or losing their skis.

"On my second run, I was skiing on dirt around a couple of the gates," says Hoke.

In the men's division, Western's A and B teams typically finished strong, taking first and second places. Waterloo placed third.

After two Blues' A team members fell and three others finished with disappointing times, the Varsity A team placed seventh, far short of their potential.

The men's B team was plagued with officiating problems. Mark Reichmen's and Steve Hoke's results, for some mysterious reason, were not counted.

The bad officiating, combined with disappointing results, placed the B team at the bottom of the pack in seventeenth position.

In the women's division, Queen's finished first, with Western's A and B teams taking second and third positions. The U of T women's team held down ninth.

Despite having to take two runs on the second course (there are two courses set up during the day, and each racer must take one run on each) because the officials lost her first time, Jill Eagleson had the best time among the Varsity women, placing twenty-ninth overall.

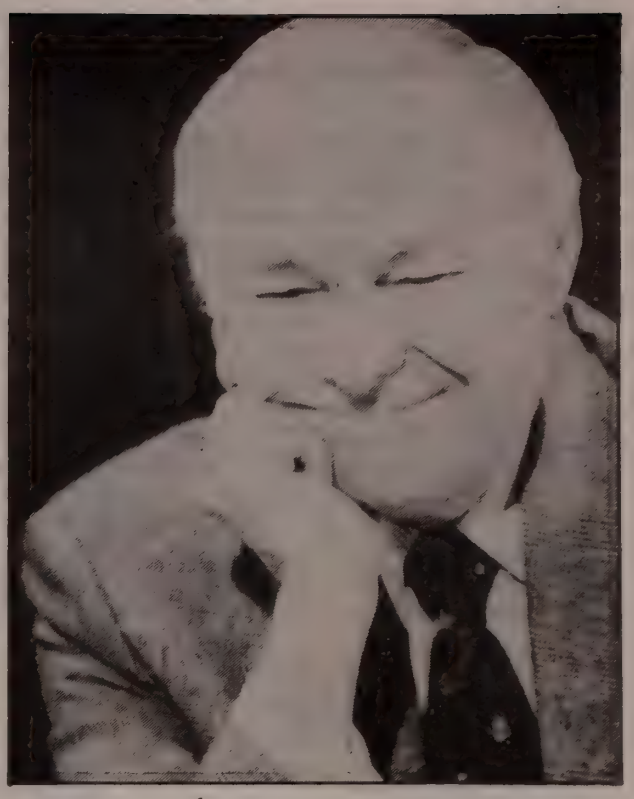
As well as bad officiating,the Varsitv ski team is once again plagued by underfunding. Each member of the team has to pay for his own lift ticket and transportation to Georgian Peaks each week. The brass in the athletic department even refuse to pay the $75 team entrance fee, so each racer must fork out an extra $12.

For one race then, each team member must pay about $40. With six races in the season, the grand total for the honour of representing U of T on the ski slopes is $240. That's a lot of money for someone living on a student's income.

When compared to Western, which pays all their racers' expenses, and even pays for training in Quebec during the Christmas holdiays, it's not surprising to see disparity in the results.

THE VARSITY

VOL. 105 ISSUE NO. 29 THURSDAY JANUARY 17 1985



Edmund Bovey:he's pleased

"System in jeopardy"

Bovey suggests access cuts

By COLIN GRAY

Concluding that the "overall quality of the system is in jeopardy," the Bovey Commission released a report on Tuesday that favoured an emphasis on excellence and adaptability, and saw the resultant reduction in accessibility as a necessary compromise.

Bovey editorial, page four

more stories on page six



Bovey Commission members

The report contains a plan consisting of two phases, the first intended to be put into operation as soon as possible, the second over the following four years. Phase one contains suggestions that could result in a fee increase of eight per cent (over and above the increase caused by inflation), and drops in enrolment which at U of T could go as high as eight per cent without the University losing any grants.

Under the so-called "differential corridor" system, Universities would be allowed to cut their enrolment by between four and eight per cent. The deciding factor is the amount of research done at the University in question, and since U of T does more research than any other school in Ontario, it would get away with the full eight per cent.

The main recommendation in phase two involves what will amount to an almost fifty per cent jump in tuition fees. While the fee increase in phase one would be immediate, the second increase would be a gradual one over a four-year period. The goal of the increase would be to have tuition fees cover twenty-five per cent of the system basic operating income. This recommendation is strikingly similar to the one made by Ontario Treasurer and Conservative leadership candidate Larry Grossman some weeks ago.

Both Bovey and a representative from the Grossman campaign vigorously denied that this was anything more than a coincidence.

To soften the financial blow somewhat, the report specifies that the implementation of this increase be conditional upon an "income-based contingency repayment loan plan." This plan would set the terms of loan repayment on the basis of the former student's ability to pay. The plan is not connected to the Ontario Student Assistance Program (OSAP), and the report gives no suggestion as to how the bureaucracy running the loan plan could be set up.

The report, which was a year in the making and which cost $650,000, also recommended that province-wide exams in English and Math be established and that the results of these be taken in conjunction with regular high school marks to determine a candidate's admissibility to University.

Also recommended was

Cont. On P.7

SAC drug plan almost ready

By PAMELA YOUNG

U of T students may get free drugs next year.

A referendum on a supplementary health insurance plan for full-time University of Toronto undergraduates will be included in the 1985 SAC spring election ballot. The proposed plan will provide coverage for prescription drugs and other medical expenses arising from illness or injury.

The Students' Administrative Council (SAC) commissioned the insurance brokerage firm of Marsh and McLennan Group Associates to prepare the specifications for the plan. The specifications were presented to SAC yesterday, and in the near future Marsh and McLennan will begin obtaining quotes from insurance companies. The brokerage firm will submit its report to SAC by the end of February, and in March students will vote on the plan of SAC's choice.

Several Ontario universities and community colleges already have student health insurance plans in effect. The proposal of a group insurance plan for the University of Toronto originated with SAC director (Trinity) Cathy Blacklock. Blacklock formerly studied at the University of Waterloo, where students have belonged to a health care plan for several years.

If the spring referendum is passed, payment of an annual insurance premium may be compulsory for all full-time U of T undergraduates who are not already receiving comparable coverage from another insurance plan. Ian Winter of Marsh and McLennan Group Associates said that it is still too early to predict the cost of this premium. The scope of benefits offered, the size of the deductible, and the duration of the policy are some of the variables which will affect the premium. Mr. Winter noted that premiums for health plans at other educational institutions vary widely, ranging from $1.25 per student per year for minimal coverage to $37.00 per student per year for much more extensive coverage.

The health care plan that will be offered to students on the March referendum will consist of two parts: a drug plan and an extended health care plan. Prescription drugs are expected to account for 90% of all claims submitted and extended health care expenses should account for the remaining 10%. SAC is hoping to implement a "pay-direct" system for prescriptions similar to the program currently in effect at the University of Waterloo. The procedure is very simple: every time a student needs to have a prescription filled, he shows his student identity card to the pharmacist and pays the first $2.00 - $3.00 of the prescription cost. The remainder of the cost is covered by the drug plan.

In conjunction with the drug plan, students will be offered supplementary coverage for medical expenses which lie outside of the benefits payable by the Ontario Health Insurance Plan. Ambulance fees, bills for the treatment of dental injuries, and medical supplies such as crutches and wheelchairs are just a few of the expenses expected to be covered by the U of T plan. Vision care and mental health care will not be included. A deductible and a ceiling on reimbursement may apply to medical expenses. For example, students at the University of Waterloo are subject to an annual extended health care deductible of $25.00, and the maximum health care reimbursement each student can claim is $5,000 per year for three consecutive years.

SAC has yet to decide whether contraceptives will be included on the drug

Cont. On P.8

Travel company acting illegally

Florida Vacations Risky Business

By ALISON MACLEAN

Students who book reading week trips to Florida with a company called Campus Marketing risk losing their money if the company goes bankrupt.

They have no guaranteed refunds if the trip is cancelled because Campus Marketing, an Illinois-based company, is not registered under the Travel Industry Act. Registered travel agencies have access to an emergency fund so that in the event of agency bankruptcy or closure, customers have financial protection.

According to John Buckley, Assistant Registrar of the Travel Industries Act, "Participants in the (Campus Marketing) trip have no recourse, whereas registered agents are covered up to $3500."

Buckley also expressed concern over Campus Marketing's method of operation in the recruitment of students as agents on various Ontario campuses.

"All travel agents, whether they are acting on behalf of an agency or not, must be registered just as the agencies must be registered. Campus Marketing is not acting within the confines of the Act," he explained.

Ramses Bissada is a student at Scarborough College who answered a Campus Marketing ad and became a representative. He claims that he was not aware of the legal requirements for registration of agents, nor did he think he could be personally liable for the reimbursement of customers if Campus Marketing did not complete their contract.

Bissada thought that a clause in his contract, which stated that agents of Campus Marketing were not liable for the actions of their employer, meant that he was not legally responsible.

Buckley maintains that the student "agents" are in a potentially damaging situation, but more importantly that students who book trips have no guarantees, despite a contractual agreement.

A spokesperson for Campus Marketing in Illinois informed *The Varsity* that Campus Marketing is, in fact, registered through an agency called "Travel by Christine". Buckley confirmed that this Thunder Bay-based company was registered, but reiterated that this still does not fully cover either Campus Marketing or their representatives because both must be separately registered.

Several universities in Ontario have featured advertising for Campus Marketing in their newspapers, according to Buckley. The company itself withdrew its advertising from the University of Ottawa's *Fulcrum*, and the *Charlatan* at Carleton University has declared its intention not to accept any future Campus Marketing ads.

Bovey would hit Uof T students, not fix structure

By JOHN BLAKE KNECHTEL

The Bovey Commission report, if implemented, would solve a few of the University of Toronto's structural problems. However, it would leave others untouched, and place a heavy burden on the students.

Two of the report's major recommendations would mean the number of students at U of T would be cut and tuition for those who remain would skyrocket, in some cases by a few hundred per cent.

An aide to U of T President George Connell told reporters on Tuesday that Bovey's recommendation of an 8 per cent cut in enrolment at U of T would mean "around 3000" students would be shut out, and that most of these places would be cut in the "overcrowded" Arts & Science Faculty.

Sean Meagher, SAC Underfunding Committee Co-Chairperson, predicted that the "Phase 1" tuition increases recommended by Bovey would mean Arts and Science tuition would rise to $2,000 in four years, while Law and Education tuition would rise to $4,000, Medicine and Dentistry would be $6,000, and Doctorate work would cost $3,000 a year.

"It's a little extreme," said Meagher. "Bovey was told not to increase Provincial funding of the system (by Colleges and Universities Minister Bette Stephenson), so he wants to take the money from students. No one gets hit but us."

U of T's structural interests were largely ignored by the Commission. In the months leading up to the report's release on Tuesday, the administration had been lobbying to have U of T given a form of special status in Ontario's post-secondary education

Cont. On P.8

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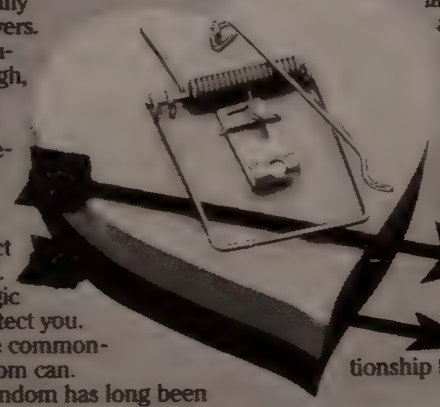
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THURS JAN. 17

JUSTINA M. BARNICKE ART GALLERY exhibits "Passage" an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery hours: Tuesday - Saturday, 11 a.m. - 6 p.m.

ART CLASSES instructed by Diane Pugen have a few openings available for second term. Pre-register Programme Office. Class fee for students in $20. Classes are held Thursdays, 7:30 - 10 p.m. at School of Architecture.

CAMERA CLUB DARKROOM CLASSES offer "PRINTING" at 7 p.m. in the Clubroom.

MUSIC AT HART HOUSE CHAMBER SERIES features CJRT SOLOISTS. String musicians G. Kantarjian, M. Moskalyk, H. Boshart and R. Dodson perform music by Haydn and Beethoven. 8 p.m. Music Room. Admission Free.

SUN. JAN. 20

MUSIC AT HART HOUSE — SUNDAY AFTERNOON CONCERT features artist Susan Heoppner, flute accompanied by Noreen Cassidy. 3 p.m. Great hall. Two free tickets available at Hall Porter's Desk two weeks prior to concert. Bring student card for I.D. Varied programme includes Serenade by Hanson, Duo for Flute and Piano by Copeland, Sonata in E Minor, J.S. Back and Gaubert's Nocturne et Allegro Scherzando

TUES. JAN. 22

CAMERA CLUB — AUCTION — remnants from Club locker clearout go on sale. Noon — one in the Clubroom.

CHESS CLUB — "GO" INSTRUCTION will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students — please join in.

WED. JAN. 23

ARCHERY CLUB — REMINDER, TOURNAMENT GOES AT THE BENSON BUILDING RANGE, 7 p.m.

JAZZ PLUS SERIES held in the ARBOR ROOM courtesy of MUSIC HART HOUSE — Listen to "SKREEF" from 8 p.m. on in the "HART BEAT" PUB.

INFORMAL DEBATES offers a short series of debates in a relaxed setting for novice and veteran speakers, under the guidance of experienced coaches. Topic: "Security is mortal's chiefest enemy". Climb the stairs to the third floor Bickersteth Room for 8 p.m.

WED. & THURS. JAN. 23 & 24

FINE ART REPRODUCTION SALE held by the Art Committee to raise funds for future art acquisitions. Hours: 10 a.m. - 2 p.m. MapRoom, Main Floor.

THURS. JAN. 24

HART HOUSE DEBATE — QUESTION FOR DEBATE: "RESOLVED THAT THIS HOUSE SUPPORTS AN ELITIST EDUCATION". Honorary Visitor Professor Robert Bothwell author of "THE GREAT BRAIN ROBBERy". Speaker for the House: the erudite Andrew Taylor (SGS). All students welcome for 8 p.m., Debates Room.

SUN. JAN. 27

MUSIC HART HOUSE and CBC FESTIVAL TORONTO present The 2nd Annual Great Hall "DEBUT SERIES" featuring recitals by four winners of the CBC Debut Competition. Barry Shiffman, violin, with marc Widner, piano present a programme of: Tartini- Sonato in G minor, Beethoven — Sonata No. 7, Vitali — Chacone, Block-Nigen and Saint-Saens — Introudction and Rondo Capriccioso. A limited number of FREE tickets now available at Hall Porter's Desk when House members present their student card.

TUES. JAN. 29

CAMERA CLUB — SLIDE & DISCUSSION SERIES "PRINT MOUNTING" presented by Mike Caramszeghy. Noon-one, Camera Clubroom.

WED. JAN. 30

RIFLE CLUB — "ANNUAL BURGUNDY SHOOT", 25 cent fee for prizes. 4 p.m. Range. All club members encouraged.

INFORMAL DEBATE — takes place in a relaxed setting for beginners and vets, under the guidance of experienced coaches. Topic: "ONTARIO NEEDS POLITICS LIKE A FISH NEEDS A BICYCLE". 8 p.m., 3rd floor Bickersteth Room.

"JAZZ PLUS" offered by MUSIC HART HOUSE stars "WHITENOISE" in the ARBOR ROOM PUB "HART BEAT" — a great evening of relaxation and entertainment that begins at 8 p.m. (Arbor Room open prior). Hear the finest jazz on campus for free.

THURS. JAN. 31

MUSIC AT HART HOUSE — "CHAMBER SERIES" featuring CJRT ORCHESTRA SOLOISTS — Helen Nevin, oboe, James McKay, bassoon, Casey Sokol, piano performs works of Bach, Debussy, Poulenc and Grimes. 8 p.m. Music Room. No tickets & free.

MASSAGE CLINIC OPENS AT HART HOUSE RECREATIONAL ATHLETICS — Professional Registered Therapists (PROFESSIONAL CLINIC ON WEDNESDAYS) or Supervised Sutherland-Chan School Students (STUDENT CLINIC ON MONDAYS) NOW OPEN FOR APPOINTMENTS. DISCOVER THE MIRACLE OF MASSAGE AND RELAXATION OR SAY GOODBYE TO SPORT INDUCED INJURIES. HOURS: Monday Student Clinic: 2 p.m. - 3:45 p.m. Fee: $9/half hour treatment. Wednesday Professional Clinic: 3:30 p.m. - 7:00 p.m. Fees: $18/half hour and $31/hour. PLEASE PREBOOK ALL APPOINTMENTS IN ROOM 101 and bring along your student card. The Office is open weekdays 10 a.m. - 5 p.m.

***PRE-BOOK NOW* — WINE SEMINAR SERIES** sponsored by the Hart House Gallery Club Thursdays, Jan. 31 Champagne Night, Feb. 7 Around the World with Cabernet Sauvignon, Feb. 14 Vertical Bodega Tasting. Tickets limited. Fee: $50 for three Thursdays, 8 p.m. Music Room. Tickets available at the Programme Office, weekdays, 10 a.m. - 5 p.m.

PREREGISTER FOR: HART HOUSE FARM'S "WINTER CARNIVAL", A ROMP IN THE SNOW. HART HOUSE FARM AND RECREATIONAL ATHLETICS LENDS AN ASSIST WITH WINTER GAMES, skating, cross-country skiing, orienteering and the building of snowmen/snowpersons (weather permitting). All this and two great meals for the low, low price of $7 including bus transportation or $5 ticket if you provide own transport. Event open to Hart House members only so bring your student I.D. to the Programme Office for presentation to buy your ticket. Preregister early weekdays 10 a.m. - 5 p.m. N.B. Buses leave Hart House at main door at 10:30 a.m. and the expected departure from the Caledon Hills Farm is approx. 7 p.m. (weather permitting).

Candidates sidestep universities

This is the second in a series of articles in which The Varsity will examine the issues , the candidates and the people who are influencing the P.C leadership race

By MIRO CERNETIG

The four aspirants to the brass ring of Ontario politics — premier of Ontario — have been sidestepping university issues, according to three groups trying to promote education issues.

But some of these groups say the public attention given to the recently released Bovey Commission report may draw out significant educational policy statements from the leadership candidates.

A spokesman for the Ontario Confederation of University Faculty Associations (OCUFA) says that the large amount of media attention given to the Bovey Commission last Tuesday has already prompted some of the candidates to revise their strategy of remaining uncommitted on educational issues.

"Up until Tuesday none of the candidates had taken any policy initiatives," said OCUFA press officer Bob Kanduth. But statements from the candidates have begun to filter into the press due to the Bovey Commission, he said.

Even further educational policy statements from the candidates will be announced as the Tory leadership convention draws nearer, Kanduth said.

That possibility is good news for OCUFA, which had no response from letters given to the candidates inviting them to discuss education policy. Only Frank Miller's camp responded to that invitation but told OCUFA that Miller was not willing to discuss the issue until after the convention.

Officials at OCUFA plan to make an appearance at the leadership convention to "buttonhole delegates" with the intent of getting them to raise education issues with the leadership contenders, he said.

"We will be roaming the halls and going to the hotels where the meetings are," he said.

The Students' Administrative Council has not done much to bring education issues to the attention of the candidates, said Sean Meagher, aside from a meeting with the Grossman camp. However, the Bovey Commission will get policy statements from the candidates if the Bovey report can hold the media's attention up until the convention, said Meagher, chairperson of SAC's underfunding committee.

"It's hard for me to say if it will carry over the week — if it doesn't the amount of impact it will have on the candidates will be reduced," he said.

"They were sidestepping a fair amount and the P.C. Party is not the party most sympathetic to education issues. Now they should be expected to make statements," Meagher said.

The Ontario Federation of Students has also had little response from the candidates despite information packages sent out to them. A Timbrell aide was the only representative from any of the campaigns who made a visit to the OFS offices to discuss education policy.

However, regardless of who wins the leadership race, getting a change in the Government's education policy will be difficult, said OFS spokesperson Michael Connolly.

"Whoever wins out is going to be a Conservative and we are going to have to continue to deal with a Conservative education policy."

Won't support all-female collective

Engineers resist women's centre

By MADELINE BASSNETT

The U of T Engineering Society has withdrawn its support for the Coalition for a Women's Centre (CWC).

Many people in the university are worried about the possible administration of the Women's Centre by a collective rather than by a traditional hierarchy. Furor has also erupted in the wake of the exclusion of men from the collective.

Bob Jones, President of the Students' Administrative Council (SAC), states in his proposals for the funding of a women's centre: "If we fund the CWC as the Women's Centre, we implicitly accept their viewpoint and endorse their politics as being appropriate for the Centre. This is something we must avoid at all costs."

SAC did find the CWC's principles acceptable enough to grant them funding. Now SAC seems to feel that the Coalition is too partisan, despite its support from the Women's Studies Programme.

Eng Soc believes the CWC is not responsible to the administration or to the university community.

In reference to such an allegation, Lois Reimer, Status of Women Officer at U of T, says, "I'd like to see them prove that.

"I feel that the campus wide scene was canvassed," she adds, and states that any women were free to join the collective.

Reimer did say that it is 'more difficult to deal with a collective than a hierarchical structure," but that she understood the collective would designate certain people to deal with the administration.

Paula Rochman, a member of the CWC, believes a collective would be most democratic. "As many people as possible can have



input into it;" hence, it would not be dominated by a few people.

The President of the Engineering Society, William Hollings, says that the collective "is a group of women who are looking after the whole." He thought only the "more radical, more feminist" women would attend the CWC meetings and the average woman would not be represented.

Hollings thinks that someone should take responsibility for the group. "All other organizations have presidents," he says. He added that he is "reluctant to support any group without a rigidly defined constitution."

Heidi Herget, an engineer, feels that the centre should have "accountability to Simcoe Hall, the colleges and faculties." She suggests that a liaison from the different colleges should be able to attend the Centre's meetings to give it a broader base.

"I know collectives work," says Bob Jones, citing the Sex Ed. Centre as an example.

Jones feels, hoever, that the structure of the Women's Centre is "too sketchy." When SAC voted to fund the Centre, he says, it was on the condition that there would be definite rules and procedures.

"I haven't heard a good reason to justify the exclusion of men as a group," Jones adds. "Accepting the exclusion of men is a foot in

Cont. On P.6

PC leaders hold another boring debate

By BARRY McCARTAN

The final debate between the four candidates in the Ontario PC leadership race was held last night and like the six previous debates, there were few surprises.

The Massey Hall meeting was high on partisan fervor, but low on policy specifics. The four candidates — Industry and Trade Minister Frank Miller, Attorney General Roy McMurtry, Treasurer Larry Grossman and Agriculture Minister Dennis Timbrell — were careful not to criticize each other with only ten days to go before the convention that will choose a successor to outgoing Premier William Davis.

The highly structured debate prevented any questions being asked about the recently released Bovey Commission report on the future of Ontario's universities. The only reference to education policy was made by Treasurer Grossman who said he was in favour of "quality education and universal access", which could mean he is opposed to the Bovey recommendation suggesting that accessibility to Ontario's universities be reduced temporarily.

Timbrell spoke strongly in favour of "unconditional justice for women" and said he saw the civil service as a target for programs instituting the principle of equal pay for work of equal value.

Miller ended the debate with a speech on the necessity of party unity, which suggests that he thinks he will win the convention and wants to heal differences between the rival camps now.

Supporters of all four men said that their candidates had all done well and that no one made any critical mistakes.

The only note of passion in the debate came from Roy McMurtry who chastized Frank Miller for saying that Ontario seems like a good place to live to people from other countries.

"Ontario doesn't look all that good to the 156,000 unemployed (in Ontario)," said McMurtry.

The PC Convention starts on January 24 and runs until the 26th.

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"Frankie Goes to Hollywood maybe, but don't send the boy to Washington."

—*'Richard Summerbell*, on gays and the American political system

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Reformist Farce

On the heels of the long awaited release of the Bovey Commission's report on the Future of Ontario Universities, it seems clearer than ever that the Commission was a farce.

A farce because although Bovey did recognize that universities are underfunded, he refused to overstep his mandate and recommend increased provincial spending on the University system.

A farce because the two areas Bovey recommended be tapped for increased funds--namely the Federal government and the private sector--have in the past few years been asked for more money, yet haven't produced it. Why should it change now?

A farce because the income-contingency plan Bovey recommended be implemented in conjunction with increases in student fees, has already been rejected as unworkable by Education Minister Bette Stephenson.

To give Bovey credit, he attempted to find a solution while working within his limited mandate. Acknowledging that the quality of post secondary education in Ontario is bad and getting worse, he saw that increased funding had to come from somewhere. One obvious target was the student, who will, if the recommendations are implemented, be forced to pay extra thousands a year. The money has to come from somewhere, and it *isn't* going to come from the provincial Tories.

The problems afflicting our universities are clear, but the "solutions" proposed in the report are unrealistic and not a little lame. However, as Stephenson will undoubtedly implement only those recommendations her government is prepared to implement (a raise in tuition? watch for it), the commission becomes little more than a rubber stamp for policies-in-the-wings. Students and universities suffer, but a smug Tory government, with the full weight of a commission behind it, implements its unsound "reformist" policies.

That is why the commission was a farce. It recognized the poor state of post-secondary education, it saw a problem in underfunding, yet it did not (could not) recommend the obvious solution--that provincial funding be increased. It recommended only "making do" with the Province's current (inadequate) contribution.

The problem is, "making do" will not suffice.



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I feel like yeast rising in a cool place. Fermenting. Mr. Dave Hileman is a very nice man, so I think I'll start by writing about him. He isn't at all the dink I once thought him to be. Oh no. He's very nice. So is Joel. Such a nice man. And Barry. Nice, nice , nice. Geoff, John, DSW, Karen, Richard, Marg and Alli. Ever so nice. And good. *Ever so good people*. Salt of the earth.

LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

Wong Wrong Wong Wrong Wong Wrong Wong

An open letter to Bernard Wong *re* the SAC Directory and the "PUB LIFE" article.

Flicka, flicka, flicka, indeed. The snobbery (reverse-, counter-culture- or otherwise) that leaves only Reznikoff's unscathed in these dismisive and abusive "reviews" insults not only the majority of U of T's student population but also SAC itself. We keep hearing how SAC wants to "reach" the student, make itself "accountable" and "representative," but one is hardly going to earn our respect by calling us "geeks," "bores," "clones," "kidettes," "jokes" and "plebs."

This may qualify as "social criticism" in some people's books but it smacks of the cooler-than-thou attitude that alienates students rather than informing them. Surely it is possible to be interesting, original, offbeat--even critical--without resorting to the kind of judgemental crap the article is full of. It lowers the level of the Directory and of SAC.

I guess I'm one of those "petty minded people" you spoke of in the DEC. 5 *Varsity* writing in to "complain and criticize." The addition of that kind of article to what is, overall, a new, improved Directory is nonetheless disturbing in a publication that presumably *serves* the students and, yes, is paid for by our student fees. You're right, nothing in the Directory is controversial--the piece is simply objectionable and adolescent.

Mike Zryd
Editor, *The Innis Herald*

Pub Woes

In *The Varsity*, 10 January, 1985, I read a letter from Terri Rutledge who condemned Bernard Wong's somewhat uncomplimentary appraisal of "Roscoe's," the New College pub. I have not been to this pub, but last Saturday I made the arduous trek from Trinity to New College's Wetmore Hall to see the Spoons. If the organizational skills displayed by the green-clad "Roscoe's" personnel that night are indicative of the pub in general, no wonder it receives such a cynical review.

I arrived at Wetmore Hall at 7:00 since I anticipated a long queue. The organizers did not see any merit in selling advanced tickets and I found myself in what appeared to be a fairly good spot in the line. By 7:30 it became quite obvious that a large crowd had materialized and that a certain degree of crowd management would be prudent. Again, those (in charge) with the nice green shirts did nothing.

By 8:00 the ever growing throng became impatient and unruly (not surprisingly with the inadequate ventilation and sweltering heat). It is now 8:30 when the concert is to begin and the mob thrusts forward to the door of the hall. Those near the front are forced out of place by self-centred cretins who consider themselves too important to wait. The logistics of the antichamber to Wetmore Hall also aids in this respect. With no crowd control, many latecomers simply walk in the door and force their way into the front of the line.

It is 8:45 and the Roscoe staff becomes angry at the crowd: "Take a step back! The doors (into the antichamber to the hall) are closed and you are guaranteed a place!" The poor fellow forgets to tell this to those at the back and in retaliation to the regressive motion, they surge forward in spite. Many are hurt and it is difficult to breathe.

We did have hope, for we would see the Spoons. At 9:15 there is little progress in the line and our favourite "police force" shows up (finally!). They are most annoyed and the always polite Roscoe staff yells to the masses at 9:30: "Go home! There is no more room! We are over-capacity!"

Could it be? A 2½ hour sweat bath for nothing? But alas, only at New College. I bear no grudge against the college as a whole, but I'll never forget the insensitivity, discourtesy and plain stupidity of the green-shirts. Did they really not anticipate so large a crowd with all the media they employed all over the campus (even the hallway of my obscure part of residence was inundated by New students posting lots of little Spoons signs)? By 7:00 it should have been obvious that the size of the crowd warranted some form of policing. Why were there no advance tickets? Ask Roscoe because only he knows.

Dana Baars
Trinity II

Right-wing Olin foundation funding sympathetic lectures

By PATRICIA PERKINS

The disclosure last month that the right-wing Institute for Educational Affairs, a U.S. group funded in part by the John M. Olin Foundation, is supporting conservative "student" newspapers at the U of T and across Canada struck a note of recognition for those familiar with the role the Olin Foundation already plays on the University of Toronto campus.

Since 1982, the Olin Foundation has funded a lecture series on "American political culture" which is administered by the Political Science Department. The program has brought to the U of T campus such neo-conservative notables as Walter F. Berns of Georgetown University and the American Enterprise Institute, William Schneider of the AEI, Daniel Elazar of Temple University, Wilson Carey McWilliams of Rutgers University, Harvey Mansfield Jr. of Harvard, and Walter Dean Burnham of MIT.

A committee of four U of T political science professors appointed by the department chairman chooses the speakers to be invited as part of each year's lecture series; the list is then vetted by the Olin Foundation as part of its procedure for deciding whether to fnd the program for the coming year. The four professors on the departmental committee are Professor Bennett Kovrig (the chairman, who is on leave this year), Professor Robert Vipond, Professor Thomas Pangle, and Professor Clifford Orwin.

According to Professor Orwin, who made the first contact with the Olin Foundation's office in New York and was instrumental in getting the lecture series started, a prime purpose of the lectures is to represent the conservative point of view. "I have been struck during my years here (in Canada), by how little Canadians seem to understand American politics," Orwin says. "We have invited speakers whom we or other colleagues thought should be heard,... many of whom could be described as neo-conservative ... That is precisely the stratum of American politics least grasped by Canadians and with whom members of the committee sympathize," Orwin explained.

According to Orwin, the Olin Foundation has never questioned any of the committee's proposed invitees. "As far as we can tell they're very pleased" with the program's first few years, he says.

This is hardly surprising, given the foundation's purpose of fostering conservative opinion. Its founder, John M. Olin, claimed, "My greatest ambition is to see free enterprise re-established in this country;" he wanted to focus public opinion against "the creeping stranglehold that socialism has gained here."

The foundation's current president, William E. Simon, secretary of the treasury under presidents Nixon and Ford, has criticized "liberal" foundations for undermining the capitalist system that made their growth possible.

Michael S. Joyce, the Olin Foundation's executive director, is proud of the foundation's role in bringing conservative points of view to the forefront. "Experiments in social change in Western countries largely have failed," he has been quoted as saying. "I think conservative foundations and conservative writers are having an impact and contributing importantly to a general debate."

John M. Olin's death in 1982 at the age of 89 brought the Olin Foundation a bequest of $50 million; its assets will eventually rise to $150 million under the terms of his will, making it one of the 50 wealthiest foundations in the U.S.

"So what is wrong with the rich using their money as they see fit? If John M. Olin wanted to make sure the conservative point of view is well represented on campuses across North America, isn't that his right?

So what is wrong with the rich spending their money as they see fit? one may ask. If John M. Olin wanted to make sure the conservative point of view is well represented on campuses across North America, isn't that his right? We wouldn't want to stifle free speech. Shouldn't the University of Toronto community be grateful that the Olin Foundation, by funding conservative public lectures and newspapers, has widened our particular smorgasbord in the marketplace of ideas?

Perhaps so. But there is a difference between paid advertising like that of the Mobil Corporation — with its public affairs "editorials" placed strategically on the opinion pages of major newspapers but clearly indicating they are Mobil's opinion, not the editors' — and attempts to influence opinion which do not make clear their sources or true intent.

When the Olin lecture series' sponsors at the U of T invite a token liberal to give one of the lectures, or insist, as Professor Vipon has done, that "We are looking for a broad spectrum of informed opinion on American politics," they disguise the lecture series' real purpose as expressed by its true sponsor, the Olin Foundation. If the lectures were not furthering a relatively conservative viewpoint, the foundation would probably not be funding them. And if the Political Science department is truly interested in inviting scholars of a wide range of persuasions to speak here as part of the series, then why has the committee to select invitees been limited since its inception 3 years ago to just four of the more than 45 members of the Political Science faculty?

The "free enterprise" system lauded by John M. Olin did indeed treat his family well, enabling him to establish the foundation which bears his name. As for whether his family business returned the favor by treating its workers and society well, thus serving as a model of the ideal operation of capitalism in American political culture — that is another question. The *New York Times* has detailed many of the Olin companies' dealings:

John M. Olin's father, Franklin W. Olin, founded a compoany which became the Olin Corporation, a multinational metals, paper, manufacturing and chemicals conglomerate. One of its subsidiaries is Winchester International, the former maker of Winchester firearms, based near New Haven, Connecticut; Olin is a military contractor and is one of the largest ammunition manufacturers in the world.

In 1979, Olin pleaded "no contest" to 21 felony charges involving Winchester International's illegal shipment of 3,200 firearms and 20 million rounds of ammunition to South Africa between 1971 and 1975, in violation of the U.S. Munitions Control Act and embargo on arms sales to that country. These illegal sales were worth $700,000 in 1975 alone. Olin was charged with conspiracy and with submitting 20 false applications for export licenses to the U.S. Department of State, in the first known violation of the South Africa arms embargo since it went into effect in 1963.

After Olin's "no contest" plea, a federal district judge in New Haven levied a $45,000 fine on the company and agreed to an unusual plan for the company to contribute $500,000 to local charities to local charities to show its remorse — which also brought Olin a substantial tax deduction. Reports on the distribution of this fund were marred by the disclosure that two of its largest grants were made to charities headed by members of the fund's oversight panel, and that one of the panel's members — who were selected by Olin — was a close friend of the judge who agreed to the settlement. Said James E. Jones, executive director of the New Haven Black Coalition, an umbrella organization of 20 community groups which applied for funding from the Olin grant but was turned down, "It has been a morally corrupt process from beginning to end."

The United States Attorney for Connecticut, who first brought the felony charges against Olin, also felt the settlement was badly handled. Olin's attorneys went over his head to the Justice Department in Washington to arrange disposal of the case, he charged.

The U.S. Attorney, Richard Blumenthal, had initially requested permission from Washington to seek criminal indictments of Olin and two of its top corporate officials on over 150 separate felony counts relating to the Winchester arms sales to South Africa. Top Justice Department officials including Benjamin R. Civiletti then met with Olin lawyers in sessions to which Blumenthal was not invited; Olin eventually pleaded "no contest" (in effect, admitting its guilt) to just 20 of the charges.

The *New York Times* commented (March 6, 1979), "This is the second instance within a year in which a major prosecution of a weapons company has been blunted through closed-door negotiations between Washington law firms and officials of the internal security section of the Department of Justice ... Well-placed Federal sources ... said that the Olin matter was part of a pattern of situations where well-connected Washington law firms, often with partners who previously served in high Justice Department positions, could negotiate better arrangements in Washington than with prosecutors."

Blumenthal strenuously opposed Olin's right to avoid a trial on the arms sale charges in Connecticut court, but the judge in the case, Robert C. Zampano, accepted the "no contest" plea and agreed to the fine-plus-charity contribution arrangement in settlement of the case.

Olin, the largest industrial employer in New Haven, employed 2500 people there in 1978, of whom 1700 worked in the Winchester Arms division. More than 30% were black. A strike of 1358 members of the International Association of Machinist and Aerospace Workers at Winchester in 1978 was marred by violence; Olin fired 11 strikers and suspended 43 others for 30 to 90 days each. When the mayor of New Haven shut down the Winchester plant to avoid further violence, Olin sued to block his shut down or-

Cont. On P.8

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On the Bovey Commission

Report closely reflects business attitudes

By JOHN LORINC

The recommendations of the Bovey Report were profoundly influenced by the business leaders of Ontario.

The report, which was released Tuesday, revealed many similarities and parallel themes to a study by Arthur Smith released last October on behalf of the Ontario Economic Council (OEC).

According to Howard Epstein, Executive Director of the Ontario Council of University Faculty Associations (OCUFA), there was a "very substantial influence from the business community" on the Bovey Commission report; however, this was to be expected because of the mandate of the commission and the choice of Edmund Bovey (himself an industrialist) as chair.

The Bovey Commission's report, which proposes a gradual increase in tuition to 25% of operating cost, cuts in enrolment and province-wide exams also makes a number of suggestions aimed at inducing a more business-like attitude in the minds of university administrators. This goal would be achieved by creating a better 'product' in terms of quality of education and research.

Many of the submissions from the business community advocated at least some sort of increase in tuition fees, accompanied by an expanded loan program, says Elaine Roscow of the Ontario Chamber of Commerce (OCC).

In his report, Smith speculated that the increase in revenue would "allow universities to be able to become income-earning, marketing organizations to sell, license and derive royalties from the universities."

Besides advocating quality above accessibility, the Bovey report makes recommendations which would ensure the fiscal responsibility of the institutions. This would involve the creation of the Intermediary Board (IMB) which would take on some of the responsibilities of allocating the funds from the capital pool of the Ontario education budget. The members of the Board would be appointed by the government from the cabinet, as well as from the institutions.

Smith's study noted that "there is scope for improved administrative efficiencies, tighter cost management."

The IMB would be a replacement for the Ontario Council on University Affairs (OCUA) which is an advisory board. The IMB would assume a substantially more influential role in shaping government policy than the OCUA has in the past.

Smith's analysis also calls for a "substantial degree of government involvement bringing about change and reform in the Ontario universities and control mechanisms would be central." He goes on to ask whether the OCUA should be reformed "towards a more quasi-decision making body, a vehicle through which capital allocations could be made."

The Bovey report states that the IMB "shall be charged with the responsibilities of advising the Minister of Colleges and Universities on all matters of general policy ... including level of operating funds; allocations of operating funds; eligibility of programs and institutional enrolment for government funding."



Fraser Mustard and Ron Watts

Epstein says he finds such recommendations "worrisome" because they advocate "restructuring the university system to be responsive to the needs of business and industry." He argues that "centralizing the power is a mistake because decentralization was working well."

Other parallels between Smith's report and the Commission's findings include the need for greater specialization within institutions.

Smith elaborates this theme by pointing out that "specialized centres of excellence would be encouraged to take root and continue to develop into highly specialized faculties and centres of learning." He also alludes to the fact that repetition among faculties around the province such as law schools is wasteful and that "the underlying concern is that wasted effort and resources are being gobbled up because too many universities are trying to be too much to too many people."

Finally, both Smith and the OCC advocated having some sort of more complete form of appraisal system for students entering university from high school as well as setting in motion a round of hiring of younger teaching staff. This is reflected in the Bovey report by recommendations for instituting a system of province-wide, standardized exams and the proposed hiring of 550 new professors.

OFS calls Bovey "a hollow ball"

By JULIA McNALLY

"It's like a hollow ball — all this nice writing on top of it and nothing inside."

This is Monika Turner's impression of the Bovey Commission's report on the future of Ontario Universities.

"There is nothing in the report that could be seen as good for students," the Chairperson of the Ontario Federation of Students (OFS) told *The Varsity*. "It is all the worst scenarios in one package."

The report recommends higher tuition and limited enrolment. This, Turner argues, "translates into a direct attack on accessibility."

OFS does not believe that the problems of access caused by an increased tuition will be offset by the report's proposed loan repayment plan, which would be contingent on the ex-student's income.

"The student aid program is full of holes," argued Turner. "If anything, it will scare students off."

Further, she argued, "the program was rejected by the major educators in Canada and by Dr. Stephenson herself."

The report's emphasis on the need to fund research and foster research ties with the private sector is also seen by Turner as potentially dangerous to the university communities, especially to undergraduate students.

Turner believes that the perks offered in the report for institutions concentrating on research could cause many institutions to turn to research when normally they would not have. This, Turner suggests, would adversely affect the quality of teaching, especially at the undergraduate level.



The Commission

Closer research ties with the private sector are also harmful, claims Turner, for generally, "industry will only fund what it is interested in."

Research, Turner suggests, "will become profit-motivated as opposed to knowledge-motivated."

"It does not look like the commission paid attention to students," said Turner. "It seems the Bovey Commission has paid more attention to the demands of the businessmen."

"It seems that many of our (OFS) suggestions were not even looked at," said Turner. This, despite the fact that the Bovey Commission hailed the OFS submission as the best researched and most comprehensive, she said.

$650,000 of tax money later, Turner does not see the future of Ontario Universities or of university students as any more promising than before.

"Students are the losers all round."

No comment from Queen's Park

By LOIS MERMELSTEIN

The provincial government's reaction to the final report of the Bovey Commission has so far been one of almost total silence.

Although much has been speculated, little is definitely known about what Colleges and Universities Minister Bette Stephenson intends to do with the commission's recommendations.

The few comments slipping through the wall of silence surrounding Queen's Park have been noncommittal. In releasing his commission's findings, chairman Edmund Bovey called Stephenson's reaction to the report "positive", but did not elaborate. A press release from Stephenson's office simply states, "The Government is giving the report careful consideration."

When asked when the ministry would respond to the commission's report, ministry spokesman Warren Gerrard replied, "When we've done an analysis of it. The government will tell (the public) when it's ready to."



Bette Stephenson-may not act now

Gerrard gave the impression that any reaction from the provincial government would be a while in coming, justifying this by saying, "We don't have to do anything this year." Several Queen's Park watchers echoed this, saying that little will probably be done until the new premier is chosen.

Richard Balnis, a researcher at the Ontario Federation of Students (OFS), thinks that Stephenson will "go along" with phase one of the Bovey Commission's recommendations.

However, Balnis charges that phase two will be reduced to "just tuition increases. She's already rejected income contingent loan repayment (one of the key Bovey recommendations) in June," adding that Stephenson also turned down the idea of enrolment corridors in a meeting with OFS in April 1983, saying that "The provincial auditor won't buy it."

Balnis also called the $71.4 million in federal research grants expected in the Commission's recommendations "never-never-land money," because the federal government will never part with it during budget cutting times.

Howard Epstein, executive director of the Ontario Confederation of University Faculty Associations (OCUFA), also charged that Stephenson "has always rejected (income) contingency repayment" of loans, and that she has also already rejected the tuition increases proposed in the Bovey report as "too steep."

However, when asked to respond to these charges, Warren Gerrard, a spokesman for the ministry, said, "She's (Stephenson) made no comments on anything in the report." The wall of silence stands firm.

Cont. From P.3

the door for accepting the exclusion of other groups."

Herget says that if they "exclude men now, it goes back to the Hart House controversy," referring to the long exclusion of women from Hart House. "Why should we have the right to reverse the tables on them?" she adds.

Hollings is worried that "concerned men are going to get pushed to the sidelines." He states, however, that "I'm not saying men should have equal opportunity."

Rochman explains that the collective was open only to women because "women have been excluded from organizing many things in the past."

The collective would take care of the business side of the Centre, and any events would be organized by committees, says Rochman. These would be "open to men and women."

"We're not in any way trying to be dogmatic," she adds.

Reimer accounts for the protests against the CWC by claiming the Coalition has "presented a kind of concept that the university doesn't usually deal with."

Excerpts from The Bovey Report

Quality itself in relation to higher education has by its very nature a largely subjective character and is not readily quantified. The Comission was provided, however, with extensive and well documented information on the deterioration of those factors which are often taken to contribute to the quality of education: operating expenditures per student, student-faculty ratios, faculty workloads, class sizes, and scale of library acquisitions. Deterioration and obsolescence of equipment and inadequate maintenance of physical plant were not only reported but displayed. A particular concern identified in some of the briefs from the corporate sector related to the inadequacy of resources available for engineering faculties. While, as input measures, none of these factors actually measures the quality of education itself, the Commission has come to the conclusion that the foundation for continued maintenance of quality is in jeopardy, and that emphasis upon the quality of the educational programs within our universities must be given the highest priority. Many of the recommendations in our report are therefore directed towards supporting this priority for excellence.

...Since it is important that such (tuition) increases not heighten the financial barriers to accessibility it is essential that any fee increases be accompanied by increased student support. In the first phase of the fee increase, this support would be provided by diverting one third of the increased income to the grant portion of the Ontario Student Assistance Program (OSAP). In subsequent phases it is proposed that the support be provided by an income-contingent repayment loan plan...

Contingent repayment assistance plans have a number of advantages compared with either grant or loan financing. From a student viewpoint, the repayments are geared to an ability to pay, so that unlike a fixed repayment loan they do not impose a burden on earnings when the graduate is least able to pay. From the general public's viewpoint, such a plan reduces the taxation burden for those persons who do not particpate directly in the university system. From government's viewpoint, the plan can be set up so that it does not add to government indebtedness.

The plan would be available to all eligible students at an approved Ontario university (including Ryerson and OCA). Initially the plan would cover only the increase in fees subsequent to the first discretionary increase. That is, the existing OSAP plan would continue and the contingent loan plan would be a supplementary plan. There would be no means test involved - all students would be eligible to participate. It is envisaged that eventually the loan portion of the present OSAP plan would change from its present fixed term form and become part of the contingent loan plan.

It is intended that the plan not appear as an item on the provincial government's balance sheet so that the funds required to initiate the plan would be raised on the bond market. Insurance companies and pension funds are seen as the institutions most likely to be interested in such an investment. It is intended that the interest rate charged borrowers be lower than that avialable on the open market. At the same time it is necessary that the return to investors be made attractive. This implies some subsidy of interest charges. Rather than ask government to provide such a subsidy, it is proposed that the universities divert some of the increased revenue they receive to providing the necessary subsidy. Initial estimates suggest that if the universities diverted roughly one third of the increased income this would be sufficient to pay all interest (and some principal) in the early phases and subsequently cover the interest subsidy.

In the event that the loan portion of the existing OSAP were incorporated in the contingent loan plan then the funds required would be much greater, particularly if there were an increased participation rate by students due to the lack of a means test. The vast majority of the loan funds under OSAP are supplied by the federal government and presumably the Province would negotiate for their continuance. It is proposed that the grants portion of OSAP continue and the Province would be liable for this amount.

Conversion of all loans to an income-contingent repayment plan would confer advantages on the student. It must be recognized that universities could only continue to subsidize interest payments on the increased fee portion of the loans. If interest subsidies were provided for all the loans then it would have to be provided by government.

It is proposed that the graduate would only start repayment provided his or her income exceeded a certain minimum amount and then repayment would be a percentage of annual gross income. The payments would be made in conjunction with income tax and it would be necessary to add a sub-section to the Ontario residents' section of the income tax form. In the event that the system was adopted nationally then the sub-section could appear in the federal tax. This would have the advantage of effecting recovery from graduates emigrating from Ontario to other parts of the country.

Cont. From P.1

the establishment of a $108 million fund to hire new faculty members. This, in the report's words, "would provide a bridge into the 1990's," as a great many faculty members are expected to retire in the next decade. At a press conference after the report's release, Bovey denied that his report was suggesting the establishment of a fund to create early retirements, but an addendum to the report, which explained a few of the positions more clearly, quite specifically dealt with the sums required to affect full-scale retirements. The addendum concluded that this route would "have a very invigorating effect on the institutions."

The mandate given the commission included the power to suggest changes to any aspect of University financing and development, except in the vital area of higher government grants; this they were not allowed to suggest. This prompted Liberal leader David Peterson to say that "they were put in a straight-jacket by the Minister (Bette Stephenson)." Agreeing with the commission that the quality of the system was in jeopardy, Peterson said that he rejected the approach taken by the report. Referring to the commission's claim that without a raising of tuition fees, the Government would have to come up with $91 Million, he claimed that "the 91 Million can be found quite easily."

Bob Rae, the leader of the New Democratic Party, called the report "an act of gutlessness." Particularly bitter about the reduction in accessibility, and the increase in fees, Rae said that the students should not have to carry an unfair burden created by an incompetent government. When asked about Bovey's claim that Phase Two of the plan would reinstate the accessibility, he replied that it "is stupid to trade the short term for a possible long term." Hinting that the government might just turn around and cut funding even more on the grounds that there would be fewer students, Rae said sarcastically, "We all know what the Government can do to a long-term promise."

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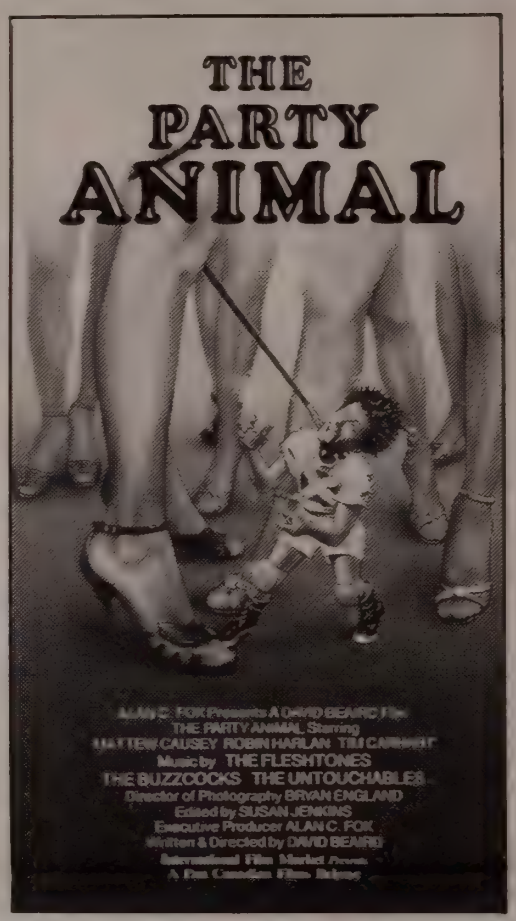
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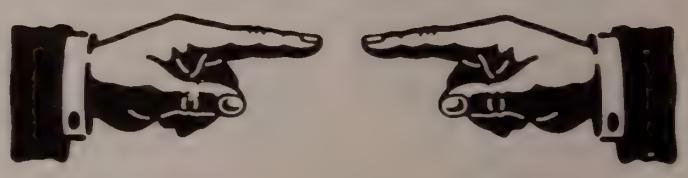
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Cont. From P.5

der, and brought in 85 non-union strike breakers. Two years after this strike, Olin sold the New Haven plant to a local firm after threatening to liquidate it entirely. The corporation then opened a new multi-million dollar Winchester ammunition factory in Illinois.

The Olin conglomerate's headquarters are in Stamford, Connecticut. In 1982 the corporation showed retained earnings of $669 million on sales of $1.823 billion. Arms and ammunition account for about one-quarter of Olin's income.

In 1977, in response to a U.S. Securities & Exchange Commission inquiry, Olin admitted that its subsidiaries had made more than fifty thousand dollars in "questionable payments" to foreign government officials in the early 1970's. Two of Olin's subsidiaries paid about fifteen thousand dollars each to foreign government employees to speed the clearance of tax returns and licences, while another foreign subsidiary mentioned a $20,000 "off the record" account. Olin's foreign sales agents paid "part" of their $334,000 commissions to foreign officials over a period of 5-1/2 years.

Olin was named, along with the Hooker Chemical Company, as a defendant in a $124.5 million suit filed by the U.S. Department of Justice in 1979 involving the dumping of chemical wastes at four sites in Niagara Falls, N.Y., including the Love Canal site. Olin was accused of dumping 66,000 tons of waste at one site.

Also in 1979, the Olin Corporation and three of its former officials were found guilty of dumping illegal amounts of mercury into the Niagara River, which empties into Lake Ontario, between 1975 and 1977. The officials falsified reports and deliberately understated the amounts of highly-toxic mercury discharged by Olin's Niagara Falls plant. The original indictment included 27 counts; all but seven, carrying maximum sentences of up to six months in prison and a $10,000 fine, were dropped. In one count on which the company was found guilty, Olin had reported that its maximum mercury discharge for a three-month period in 1975 was 0.137 of a pound per day, when actually the amount discharged during the period was more than 28 pounds.

The U.S. Food & Drug Administration reported in 1983 that Olin and two other manufacturers of a swimming pool disinfectant had "deliberately ignored" test results in which lab animals died of kidney stones while the companies were seeking federal approval for the disinfectant, monosodium cyanurate. The FDA reports say, "There were indications that the kidney problems were deliberately overlooked ... in spite of the client's awareness of the problems."

Moody's Industrial Manual reports that "In 1982, (Olin) agreed to settle personal injury and environmental claims arising out of the company's manufacture of DDT between 1954 and 1970 on the U.S. Army's Redstone arsenal near Huntsville, Alabama, and also reached agreement with the U.S. Government and the State of Alabama."

In short, with "corporate citizens" like the Olin Corporation, it is a wonder the U.S. capitalist system is not any worse off than it is. For the beneficiary of this company's misdeeds, the Olin Foundation, to pontificate to Canadians about the rosy utopia of free enterprise — especially while hiding its roots by posing as an academic endeavour of the Political Science department or as a legitimate student newspaper — is the height of hypocrisy.

Patricia Perkins is a graduate student at the University of Toronto. She would like to thank all those who helped with research for this article.

Cont. From P.1

plan. Contraceptive coverage is certain to be a divisive issue on campus. If included, contraceptives will inflate the premium dramatically. According to Ian Winter of Marsh and McLennan Group Associates, oral contraceptives would be likely to account for approximately 60% of the total annual prescription claims cost. At Carleton University, students pay a premium of $5.40 per academic year for a plan that does not include coverage for contraceptives. At the University of Waterloo, undergraduates pay a premium of $12.55 per academic year for a similar plan plus coverage for oral contraceptives and "intrauterine devices available only by prescription."

The main problem posed by a student health care plan appears to be publicizing it. Dianne Douglass, Special Projects Coordinator for Carleton's Student Union, said that the students who have made use of their Accident and Sickness Plan seem "quite pleased" with it, but added that many Carleton students "don't really know about it." Gordon Stirrett, Student Council President at McMaster University, said only about 3% of the student population placed claims last year. McMaster University has had a health care plan in effect for the last four years. Stirrett said that last year students paid out $32,000 in premiums and claims totalled $37,000. According to Stirrett, approximately 70% of all prescription drug claims filed were for acne medication.

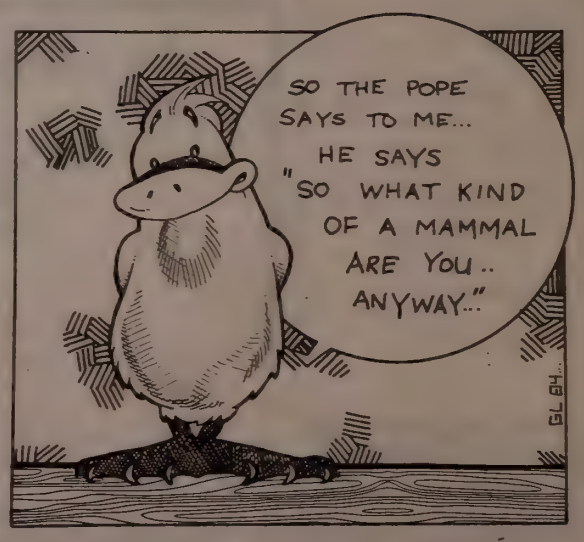
Cont. From P.1

system, but Bovey seemed to have paid no heed to the argument that U of T is a "centre of excellence."

"They (the University) expected to have money rolling in for the centre of excellence, but that isn't going to happen," said Meagher. "In terms of looking from university to university, the report is fairly egalitarian."

Although President Connell was restrained and cautious in his response to the report, he certainly saw a couple of bright lights for U of T in the recommendations. Bovey wants a $24 million fund established to hire new faculty around the province, something U of T desperately needs. In addition, U of T would have access to greater research funding, partly because it would not be penalized for cutting its enrolment up to 8 per cent, and partly through new funding recommended from the federal government.

U of T had been hoping for a capital replacement fund to make up for the $24 million worth of backlogged repairs and renovations on campus, but the Bovey recommendations will only be enough to maintain the present condition of buildings, said Meagher.



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Marillion
Real to Reel
Capitol-EMI

Terraced Garden
Braille
Melody and Menace Records

Flue
Vista
Divine Records (Import)

POST-SEVENTIES PROGRESS

ROHINTON MEDHORA



A RECURRING ROCK myth has it that nothing of significance happened during the seventies; that until the mantel passed from such early hucksters as Colonel Parker to such modern ones as Malcolm MacLaren, rock was in the doldrums. This non-argument, of course, ignores the entire progressive rock era, the only genuine attempt to marry a real art form — classical music — to a phony one -- rock. The end result was largely successful, spoiled only by the occasional bombastic excesses of such bands as Emerson, Lake, and Palmer, and Yes. Even then, the music was still in the hands of articulate, often classically-trained musicians who were craftsmen, not shamsters — quite unlike the present trend where not having picked up an instrument until a week before fame and fortune strike is considered honourable.

Nevertheless, the back-to-basics approach of new wave did have some effect on the aging dinosaurs. Genesis, Yes, and Jethro Tull have restruck gold with their toned-down attitude to their work, while those who insist on sticking to the past find themselves playing the El Mocambo (Strawbs, Renaissance), or losing their big label recording contracts (Steve Hackett).

As derivative music goes, **Marillion** are so subservient to the Peter Gabriel-dominated phase of Genesis that it is a wonder they were signed by a major label at all. Their first small hit of about two years ago, "Punch and Judy" (not included on this live collection) was closer to early Genesis than even Genesis is today — not an altogether undesirable accomplishment. *Real to Reel* (ignore that silly title) solidifies their standing as Genesis clones — complete with long, lazy guitar solos, lush keyboards, and a lead singer (called Fish, but ignore that name too) who even wears Gabrielic masks on stage. It's all pretentious and it's all been done before — but what else is there for the progressive fan to listen to these days?

Terraced Garden, for one. Marillion's strengths lie in their access to a large budget for fancy stage shows (a progressive must), their contract with an international label, and their being German — or at least not Canadian. Frankly, that last point seems to have hurt the Garden. How else to explain their lack of exposure? Their music is excellent — well-conceived, well-arranged, well-produced; not too gaudy, not too boring. The opening track, "Silent Disarray", is simply superb, and the rest of the album could stand up to the best of what the likes of Soft Machine and Van Der Graaf Generator had to offer in their heyday. *Braille* continues in the promising vein of the Garden's debut *Melody and Menace*. But so long as distribution is spotty, success will only mean occasional gigs at Larry's. Those shows are not bad at all, but this type of music cries out for a larger stage, more lights, and a better sound system. Big bucks would obviously help. More importantly, open minds among the powers that be in the media and recording industry are needed.

Vista is the most interesting album here. **Flue** is an obscure Belgian band, whose penchant for taking risks will never get their product out of the import bins. Their music is precisely what spawned the term "progressive" in the first place — intelligent, smooth, and with influences ranging from chamber music (on "Prolusion") to Spanish folk (on "Esmafarja"). Interestingly, Flue owe as much to the traditional seventies' influences as they do to such modern artsies as Tuxedomoon (the only listenable band on San Francisco's eternally eccentric Ralph Records) and Steve Reich.

Steve Hackett's *Spectral Mornings* remains the standard by which to judge all post-seventies progressive music. These albums are hardly a threat to its pre-eminence. Still, they continue a tradition — Marillion simply copies it; Terraced Garden and Flue experiment, and add to it.

Music

Theatre

The Go Go Boys Intelligent , Not Intellectual

MALCOLM BURROWS

THE GO-GO BOYS AS A title tends to evoke many different and contrasting thoughts. For instance, not long ago our television sets were graced with a beer commercial that showed two joggers happily jogging along minding their own business, when all of a sudden they were possessed by the "spirit of competition", which made them begin to race against one another. What this seemed to be saying was that the "spirit of competition" was alive and well and living in a bottle of Canadian beer. **The Go-Go Boys** offers an alternative to the philosophy of Canadian beer, and in doing so is an exciting and hilarious tour de force on the theme of human understanding and masculinity.

The play is a creation of two British actors, Andrew Alty and Howard Lester, who met on a tour with 7:84 (England) Theatre Company, which last April came to Toronto. At the end of the 7:84 tour the two men played their show at various London theatres to capacity audiences. With this deserved success they have now brought the show to Canada and will later move onto New York. Presently, they are firmly entrenched in a very successful run at Theatre Passe Muraille.

Essentially, **The Go-Go Boys** is about a friendship between a gay man and what is commonly known as a 'straight' man. The development of the friendship necessitates the breaking down of misconceptions, stereotypes and defenses, until what is left is two human beings, both just male, and one very strong and caring friendship. Using the story of the friendship as a basis, the play explores the polluting influences present in a modern friendship. Various vignettes, ranging from harrowing scenes of prejudice to wildly funny satiric segments spoofing sexuality and commercialism, all act like tributaries flowing into and enhancing the main plot, while simultaneously putting the play in a social perspective.

The two actors are brilliant in their inventiveness and expertise. Their technique, energy and skill leaves the audience reeling with laughter one moment and shocked into silence the next. A cavalcade of characters spring from the stage without so much as a single prop or a change in costume. It is physical, energetic theatre which relies on nothing but the virtuosity of the two actors and the fine and infectious music of Jo Richler.

Stylistically, the show has its roots in the almost formulaic theatre that has achieved so much success in the British Fringe, particularly in political guises. Its primary goals are none too revolutionary, that is unless entertainment and insight are revolutionary. To achieve this precarious balance, variety, comedy, music and 'serious' drama are intermixed to great effect. The result is intelligent without being intellectual; entertaining without being trite.

The Go-Go Boys, in keeping with its roots tends to look at sexuality as political. The homosexual characters are generally working-class and the heterosexuals middle-class. This points to the homosexuals as oppressed members of our society, and also how all human relationships have become tainted by consumerism and commercialism. Our society of goods pushes us on the defensive and leaves us to mistakenly hang onto 'security' or promiscuity. What we lack in our relationships is quality to counteract quantity; and mutual understanding to overcome societal alienation. **The Go-Go Boys** is a delightful push in the right direction.

Theatre

The French Have a Word For It

MICHAEL CARNEY

THERE ARE LOVE TRIangles and then there are Jean Genet's love triangles. In his **The Maids**, the currenf production at U.C. Playhouse, the triangle is a distorted figure of passion half-imagined and half real.

The play opens in the lavishly flowered bedroom of Madame where two sisters, both maids, named Solange and Claire, act out a vicious parody of their boss' affected mannerisms. What makes the play-within-a-play electrifying is the desire on Claire's part to really be Madame. Claire yearns to rise above the grime of her garret to be swept away like Madame into the comforting arms of a dashing lover. Genet's script is acute enough to connect the maid's desire to her lovely economic position; the political is the personal.

Deft as the mocking of Madame may be, it is all the sisters have to alleviate their sense of worthlessness. In dribs and drabs their sad tale emerges. They are forced to grovel at the feet of a woman (Madame) they abhor. They await a love that never comes. They become, it seems, lovers. Out of spite, Solange and Claire plan several murders of Madame only to have them abort by some twist of coincidence.

Madame's arrival in the second scene heightens the drama. Her long absent lover, Monsieur, has been released from jail after being found not guilty of theft. She acts exactly as the maids' little mockery would suggest — prattling, moaning and dancing around the room like an overstuffed marionette. As her anonymous name implies, Madame's 'love' is as clichéd and as non-descript as a hero in a Harlequin romance.

Out of this situation, Genet builds emotional layer upon emotional layer until the imagined world of the maids teeters dangerously towards madness. A murder plot unravels into a loving act of suicide.

A play as powerful as **The Maids** demands dexterity from the actors, and this happens in two cases out of three. Don McKellar's Solange is a study in taciturnity, hiding a range of anger and love barely below the surface. When the script calls for strong emotional delivery, McKellar is up to the task. In her brief appearance as Madame, Janet Macdonald captures the bustle and narcissism of her role and drives it humorously home. Only Paul Hawkins' Claire disappoints. His character never completely distinguishes itself so that between his mocking of Madame and his acting of Claire lies little room for discrimination.

Director Douglas Cowan makes good use of the space he has, ensuring that the pace and movement maintains a feverish pitch. His direction is ably assisted by the plush set of Glen Davidson. Against the mute whites of the bedroom are placed a dazzling array of paper flowers, all seen through a thin white veil which surrounds the stage, a veil which could just as easily be prison bars as a sign of luxury. The duplicity is a perfect symbol for the drama. The play ends with a suicide powerfully eulogized as a life that is "beautiful, joyous, drunk, and free."

"Our societies... no longer punish heresy, but its equivalent, hetrodoxy, is still on the hit list. In North America and Britain now, all manner of conservatives regard homosexuality as its living embodiment."

SEX & THE AMERICAN BALLOT BOX

RICHARD SUMMERBELL

Nothing is too silly to be an election issue, we all know — but sex? It seems a bit dubious, n'est-ce pas? Yet just a couple of months ago, in the midst of the U.S. federal election campaign, you could have driven down through the recession-struck farming towns of North Carolina, your mind perhaps on the latest nuclear threats and counter-threats or on hints of Central American invasions, and suddenly have been confronted with a full-sized billboard reading, "Jim Hunt, did you or did you not accept $79,000 of gay money?"

In this way, incumbent Senator Jesse Helms, North America's most conservative conservative, used a little unprovable innuendo to stress the pivotal policy divergences between himself and his Democratic foe. Likewise, in Texas, you could have been listening to your radio and heard an ad on a vital subject: " 'gay rights', male strip shows, traditional family values, and the Texas senate race." The dire message, with ominous portents for the future, was that the local Democratic candidate had accepted a donation from a group called the Alamo Human Rights Committee, and that some portion fo the money appeared to have been raised via a male strip show. The abashed Democrat soon stripped himself of the money — but not soon enough. He, like the pink-palmed Jim Hunt, lost the election.

In the early 1970's, when novelist Gore Vidal made the outrageous proposition that "sex is politics", his readers assumed that he was just being Gore Vidal. But Vidal was speaking as an American, and in that context, what he said was perfectly true: sex is politics in the U.S. In fact, it's the big leagues.

In the 1984 election campaign, the direct-mail organization that co-ordinates the efforts of the Moral Majority and other major conservative groups sent out 50 million letters telling voters what the issues were. According to organizer Richard Viguerie, there were only two big issues, "Democrats courting of the gay vote, and liberals being soft on Communism." Sex — or more exactly, sexcrime — was at the top of the charts. In California, Senator Bill Richard was contacted by so many impassioned haters of gays during a recent campaign against a human rights clause that he announced he was considering toning down his anti-gun-control activism. Instead, given the temper of the times, he would take up the struggle against the gays. When opportunity knocks, he might have added, the smart candidate knocks with it.

The American observer of these sorts of events might be excused for demanding, "what's new?" Not everyone in the U.S. attaches overriding importance to people's sex lives, of course, but sex is hardly a novel item in American politics. In fact, the familiar epithet "pinko" stems from Joe McCarthy's classic efforts to asperse all "red" Communists with the pink taint of homosexuality, and to imply that all homosexuals were communist. Evil politics, evil sex life — makes sense, doesn't it? The modern Canadian observer, sitting in a country where even conservatives can be flamingo-coloured, is bound to be puzzled by the renaissance of McCarthy's views. The most obvious question is: why don't Canadians see things the same way? Why did we squander the last election on inconsequential matters like the economy, patronage, and women's rights? Where were all the tireless conservative agents working to expose the seamy sex lives of contributors to the other parties? How can we explain our indifference to the Big Issues of our times? Canadian lethargy? Reluctance to cause a stir?



Nancy and Ronald Reagan: No Frankies here

In fact, there's a reason why Canadians didn't dwell on gay doom in the last election, and that reason is a singularly important one. Canada isn't a world military power. It relies on being diplomatic, on being intelligent, on being excellent, but not on possessing brute strength. The root of the United States' current problem is that it has staked nearly everything on strength. Sure, "American ingenuity" and "American know-how" are still respected, but strength precedes them. Only this factor keeps revolutionary socialism at bay so they can work. The demand for military and moral musculature supersedes every other consideration: but this demand also renders homosexuality and other sorts of sexcrime intolerable.

There may be any number of reasons why improper sex is so often purported to disrupt the cultivation of strength, but of these reasons, two stand out. The first and less important of them is that sex itself is thought to be an offense to strength. We all know that before these perilous days of moral jeopardy arrived, everyone understood that athletes in training shouldn't have sex before the game. Masturbation, analogously, made you blind; it drained your vigour; it was an act of "self-abuse" that left the body "a corpse", according to D.H. Lawrence. In fact, the post-Victorian power strategies that now rival Christianity as the major faith of the English-speaking world are partially based on a particular notion of sexual continence. No native-born North American is so uneducated as to have escaped the idea that the Roman Empire fell because of sexual indulgence. We may not have read Freud's Civilization and its Discontents, but the idea that civilization is built on energy diverted from the sexuality isn't likely to be strange to us (odd, maybe, but not unknown). Of course, the more sex a person has, the weaker that person is — although building the mini-civilization of a family can compensate for the loss. But gays don't have families, and have sex hundreds of thousands of times a year, thus inducing illnesses whose fundamental cause is moral weakness. Sexual prostration is the universal gay forte, or so we're often told. As one local campus *newspaper* recently recapitulated it (quoting a John Updike character): "it's amazing what they will put up their ass — fists, light bulbs, anything." Is this any way to build an empire? Frankie goes to Hollywood, maybe; but don't send the boy to Washington.

The other reason is an older, more sinister one. Our societies nowadays no longer punish heresy, but its generic equivalent, heterodoxy, is still on the hit list. Heterodoxy, the seemingly senseless choosing of a divergent way of living or thinking, was the crime of the Jews in the homelands of the holocaust. It is the real crime of the Bahai in Iran. Hippies flirted with it, but found it too inopportune to continue with. In North America and Britain now, all manner of conservatives regard homosexuality as its living embodiment.



Senator Jesse Helms: Exposing The "Pinkos"

Everywhere in Canada, you encounter a certain number of people who have little love for the heterodox. Looking odd can still earn you a beating or a rape here, provided the hour is late enough. But as far as the nation as a whole is concerned, the loss of a few individuals from apparent social alignment doesn't seem to be a critical matter. Our society has no stake in the sort of football-team ethos that would demand that everyone be vigorously aggressive, cleancut, in uniform, charged with team spirit, and ready to go out as a cohesive unit to smash the enemy. On the other hand, if you're willing to add a few spiritual embellishments to the above scenario, you possess the blueprints of an American conservative utopia. When such a utopia is being mustered, anyone who won't wear all the colours of the correct football team is intuitively seen to be playing for another team. Hence, the mystic link between homosexuality and communism — slash — treason, and between Jews and World Conspiracy. If you ain't fer us, yer agin us; and if you were fer us, you'd be *like* us.

American conservatives feel a need for massive strength because the United States is a military power that's losing ground. It's that simple. If Nicaragua becomes another Cuba or if El Salvador becomes another Vietnam, American gays had better watch out. No matter what they do in those days, they'll be wretched, perverse, evil and degenerate. The heavens will cast thunderbolts upon them, and the earth will breathe sulphur from beneath their feet.

Pulling The Ties Off The Old School Boys

The Old School
Edited by Graham Greene
Oxford University Press

RICK McGINNIS

GRAHAM GREENE initiated this collection, originally published in 1934, as a "premature memorial" for an educational system he felt to be doomed, at least in the form it took for the illustrious contributors to the book — Stephen Spender, W.H. Auden, Antonia White, and Anthony Powell, among others — all of whom were educated at English public schools before or during the First World War. What seemed to have galled the young Greene, more than some of his contributors, was the snobbery of these schools, and the permanent damage that they inflicted, particularly on the sex lives, of their potentially powerful young charges.

Books

The book opens with W.H. Auden's account of his public school life, in a by no means atypical, middle-class school. Auden describes himself as a "typical little highbrow and difficult child". He immediately recognizes the advantages he was offered by the school, and cites, like so many other contributors to **The Old School**, two of his teachers to whom he owes a great debt. After that, as with the case of the other segments, he holds forth for a while on the responsibilities of the good teacher, and the flaws of the system that produce bad ones.

A good many of the essays are fairly uniform recollections, being written by men, most of whom attended boarding schools of a similar character. The standouts are those written by those of different experience. Poet Stephen Spender recounts life as a "Day Boy" at the University College School, where school was, like it is for the majority today, only something that occupied a limited number of hours in his day, the rest spent in his family home. The experience seems hardly as harrowing as that of boarders.

Walter Greenwood and Sean O'Faolain's contributions are interesting, if only because they come from a lower class level than the other writiers. Greenwood's County School, the rough equivalent of public school here, is almost refreshingly tough and easy to despise, in comparison with the psychological brutality of the upper-class schools, which seem to leave their pupils with a masochistic urge to harbour the odd good word for the place. O'Faolain's rough Irish school, administered by rather childish monks of poor origins, is vividly described as a place of shocking filthiness, and makes the school described by Joyce in *Portrait of the Artist* seem milquetoast in comparison. Most eccentric of all is E.L. Grant Watson's description of Bedales, an experimental, bohemian school that became one of the first co-ed public schools in England.

Four women contribute descriptions of their schools: Theodora Benson, Elizabeth Bowen, E. Arnot Robertson, and Antonia White. The quieter, more personal tone of their essays is the most striking dissimilarity, accompanied by a sensibility that seems to have accompanied them through their days in school, which only seems to have developed in later years in the men writing in the book.

Graham Greene's afterword, and description of his own school years, is a radical call for the abolition of the public school system, to be replaced by a more responsible system of community schools without class barriers. It seems the work of a young man ins pired by socialism, and rebellious against the privileges of his own birth. No doubt he was right; the good derived from the upper-class of religiously administered school is often far outweighed by the bad, but the utopia Greene proposed at this early age is probably just as impossible to achieve as the satisfactory reformation of our existing school systems. The least we can ask for are a few provocative impressions, which Greene's book thankfully provides.

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Film

Alas and alack, the post-Christmas Drivel Derby has started. After that qualityfest of holiday releases, it's ever so hard to open one's eyes and see what the 20th-Century Fox is dragging in *now* ... but maybe there are worse things that could happen to our theatres than **Party Animal** or **Breakin' II**. They could bring back "golden topping" to Odeon popcorn, for example. There is one decent entrée on this week's cinematic menu: **That's Dancin'**, a sort of third installation in the That's Entertainment series, and a harkening back to the days when sequins were put to good use. Opens Friday.

On Wednesday night, the Nostalgic Cinema is presenting a double bill for the collegiate set: first, it's the Ritz Bros. in 1937's **Life Begins in College**, followed by Harold Lloyd in a raggedly charming silent entitled **The Freshman**. Admission is $2.99; everything starts at 7:00.

Next week at the Revue Cinema, something, uh, a little different: Luis Bunuel's **Wuthering Heights**, a liberal transposition of the classic tale, said to be full of lurid, surreal images and set in sunbaked Mexico. Holy frijole.

Cynthia Macdonald

Dance

This week in Toronto, Dance appears in two series, the Star Series at Harbourfront, and the Winter Dance Festival in First Canadian Place.

The **Bill Cratty Dance Theatre** makes its Canadian debut January 15 through 19 at the Premiere Dance Theatre. This New York based company will present contemporary modern dance works, flavoured by Limon influence.

The **National Tap Dance Company**, the first company to be dedicated to the art of tap dancing, will be presenting five new works in the Solar Stage lunchtime theatre. The theatre is located in First Canadian Place, and the performances run January 15 to 18 at 12:12 and 1:11.

Janet Millar

Music

A dull, dull week for music fans; the type of week when one is almost tempted to tout the Laser Zeppelin show as *Pick of the Week*. But no. Your best bet is Chicago boogie-woogie pianist **Blind John Davis** (not to be confused with Blind Lemon Jefferson, Big Walter Horton, Little Walter Jacobs, or Dull Bill Davis) all this week at Albert's Hall.

Tonight (Thurs.), the Innis College Pub features singer-songwriter **David Essig**, while the Rivoli ends its interesting country blues series with appearances by **Homesick James** (cousin of Mississippi great Elmore James), Jan. 17-19.

The Concert Hall hosts the positively scary **W.A.S.P. Metallica**, and **Armoured Saint** on Sat., Jan. 19, while **Billy Ocean** (great teeth, questionable talent) laps in on the Copa on Wed., Jan. 23.

Tom Chapin (Harry's brother) is in at the Café on the Park, and **Manteca** continue their fusion assault at the Bamboo, both from Jan. 17 to Jan. 20. Finally, Vancouver's **Body Electric** (featuring ex-Trooper Frank Ludwig, honest) play at the Bamboo on Jan. 22 and 23.

The only glimmer of hope — actually, the situation is downright bright — is for folkies, as Café on the Park promises to bring **Peter Tork** (ex-Monkee, since reformed), **Eric Andersen** (the Greenwich Village scene lives) and **John Fahey** (the man exudes class and talent) in the weeks ahead, while **Murray McLaughlan** (needs no introduction), and **Roy Harper** (eccentric brit-folkie, first North American tour ever) are also slated to perform in our fair, but freezing, city, soon.

Rohinton Medhora

Books

Gettin' right to the news ... over to Harbourfront next Tuesday, are **Ann Beattie**, author of *The Burning House* reading from her forthcoming novel and **Elizabeth Spencer**, author of *The Salt Line*. At the usual spot (Brigantine Room), usual time (8:30), but unusual price ($3.00, not free).

Pleasure and Danger: Exploring Female Sexuality, edited by **Carole S. Vance**, is the collected papers from the Scholar and Feminist Conference "Towards a Politics of Sexuality" that was held in 1982 at Barnard College. Titles include the Misunderstanding: Toward a More Precise Sexual Vocabulary", and "Beyond Politics? Children and Sexuality".

Douglas Adams, the galactic hitchhiker, has the latest in the epic out. *So long, and thanks for all the Fish* is complete with an animal card from a Cracker Jack box, the kind that changes shape when you tilt it. Cute stuff.

Author of *Charlie and the Chocolate Factory* has written his own childhood memoirs. *Boy* is the story of **Roald Dahl**'s sticky adventures.

Can't read fast enough to get all this great stuff read? Attend the free speed reading lesson at 4:00 or 6:00 today in Med. Sci.

Barbara Mendel

Theatre

Actress Rosemary Dunsmore describes **The Changeling**, now playing at TFT, as much "like Dallas or Dynasty — these are rich but mediocre people." She didn't mention, however, that this 17th century tale of sex, murder and revenge outclasses and out-nasty's the "who shot J.R." episode by a longshot. A must-see at Toronto Free Theatre, 26 Berkeley.

Still on a popular note, but (thankfully) going far beyond the Joan Collins phenomenon, Hart House Theatre's **You Too Would Enjoy Her** looks at the life of a nation's sex-object through the eyes of a reporter. An exciting work on the re-evaluation of women's roles. Jan. 16-26.

For women's roles of a more esoteric kind, try UC Playhouse's solid production of Jean Genet's **The Maids**, running now through to Jan. 19. Finally, UC Drama Programme's Ken Gass directs The Canadian Rep's premiere production: Michel Tremblay's **Remember Me**, opening at the Bathurst St. Theatre on Jan. 19, previews Jan. 17, 18.

Sharon Macauley

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SUMMER EMPLOYMENT IN RESEARCH
For Arts and Science students who have completed at least two years towards a B.Sc. degree. Preference will be given to 3rd year students interested in a research career. Students will participate in theoretical and investigative aspects of basic research. Apply by letter before February 15, 1984. Include resume, transcripts and names of two professors for references.
Send application to: Professor C.-H. Siu (978-8766), C.H. Best Institute, University of Toronto, 112 College Street, Toronto, Ontario, M5G 1L6.

CORRECTION NOTICE
In the last issue of The Varsity, some of the copy in the CUEW Local 2 advertisement on page 6 was placed in the wrong order.
The paragraph printed last, beginning "On Friday, January 17th....etc." SHOULD have been printed at the beginning of the ad.

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UNIVERSITY OF TORONTO REPORT AND SUMMARY OF THE FINAL OFFER PRESENTED IN NEGOTIATIONS TO THE CANADIAN UNION OF EDUCATIONAL WORKERS

On Friday, January 11, 1985, after twenty meetings which commenced on June 26, 1984, the University presented a final offer to Local 2, Canadian Union of Educational Workers; text and explanations follow.

UNIVERSITY PROPOSAL

The University agrees to incorporate into the collective agreement all matters previously agreed to and signed off during negotiations by the University and the Union. The text of these 14 articles may be found in Attachment I.

UNIVERSITY PROPOSAL

Wage Increase and Term of Agreement
A wage increase in the first year of 6.0% (retroactive to September 1, 1984):

Undergraduate (UG):
Increase of $0.88 per hour to $15.55 per hour and $246.40 per session (280 hours) to $4,354.00 per session (280 hours).

SGS I:
Increase of $1.01 per hour to $17.80 per hour and $282.80 per session (280 hours) to $4,984.00 per session (280 hours).

SGS II/PDF:
Increase of $1.13 per hour to $19.90 per hour and $316.40 per session (280 hours) to $5,572.00 per session (280 hours).

A wage increase in the second year of 5.0% effective September 1, 1985:

Undergraduate (UG):
Increase of $0.78 per hour to $16.33 per hour and $218.40 per session (280 hours) to $4,572.40 per session (280 hours).

SGS I:
Increase of $0.89 per hour to $18.69 per hour and $249.20 per session (280 hours) to $5,233.20 per session (280 hours).

SGS II/PDF:
Increase of $1.00 per hour to $20.90 per hour and $280.00 per session (280 hours) to $5,852.00 per session (280 hours).

Term of Agreement: Two years, expiring August 31, 1986.

UNIVERSITY PROPOSAL

2:03
Students enrolled in courses which require the student from time to time to present lectures, lead discussions or otherwise actively participate in the presentation of the course in which they are enrolled, or students who are required to present reports, generally involving discussions of the student's area of study for academic development not necessarily within the context of a specific course, which may be in satisfaction of an academic requirement of the student's program of study, are exempt from the terms and conditions of the collective agreement during such activity.

EXPLANATION
Article 2:03 — Academic Exclusions
A recent arbitration award characterized students enrolled in an academic course as employees covered by the collective agreement. The University wishes to amend the agreement by including a definition of teaching duties that differentiates between those teaching duties required for the education of other students and those designed as part of academic programs. The former may properly be considered as employment, subject to the terms of the agreement; the latter should be excluded since their objectives are to benefit students engaged in the presentation of seminars, demonstrations or such other activities that professors may include in the design of academic programs. This distinction is in keeping with the fundamental principle that the academic activities of students should be held separate from their work as employees of the University. The University's proposal does not conflict with the arbitration award mentioned earlier and has no effect on the employment of teaching assistants as provided by the collective agreement.

UNIVERSITY PROPOSAL

6:01 — *UNION SECURITY*
Membership in the Union shall be on a voluntary basis; however, as a condition of employment, each employee shall have deducted by the Employer from each monthly pay during the term of the Agreement an amount equivalent to the Union dues as are uniformly levied upon all members of the Union in accordance with its Constitution and By-laws. The amount of such dues shall be certified to the Employer in writing by the Secretary of the Union. Notice of any change in dues must be provided in writing to the Employer by the Secretary of the Union and shall be effective on the first day of the month following the period of sixty (60) days from actual receipt of the notice. The Employer shall not be required to implement any change in dues affecting only a portion of the monthly pay.

The Employer shall remit the amount deducted in accordance with this Article to the Union not later than one (1) month after the deduction has been made. Each remittance to the Union shall be accompanied by a list of the employees from whose pay the deductions have been made. This list shall also include salaries; classifications; and departmental designations arising from normal processing of employment forms in accordance with the practices and procedures established by the Employer. The provision of any information by the Employer shall be in the form and/or format determined by the Employer, which may be varied by the Employer at the Employer's sole discretion.

All enquiries concerning Union dues, or dues deductions, should be directed to the CUEW Office, 16 Bancroft Avenue, telephone 593-7057.

The Union will indemnify and save the University harmless from any and all claims which may be made against it by an employee or employees for amounts deducted from pay as provided for in this Article.

EXPLANATION
Article 6:01 — Union Security
This proposal requires a combination of two types of information already provided separately to the Union by the University. Dues deduction information, consisting of employees' names, salaries and dues amounts deducted, has always been provided on a monthly basis. However, the collective agreement provision specifying that appointment data (names, salaries, departments of employment, and classifications) must be provided within two weeks has been revised. Under this proposal, both dues deduction and appointment data will be integrated and provided to the Union on a monthly basis. In addition to eliminating duplication, the usefulness of the information will be improved substantially by its integration, with the University retaining the right to alter without penalty the anticipated format if the need arises. This proposal would replace both current Article 6:01 and current Article 6:02.

UNIVERSITY PROPOSAL

GRIEVANCE PROCEDURE

11:01 — Definition of Grievance
A grievance shall be defined as any difference arising out of the interpretation, application, administration or alleged violation of the collective agreement. Employment under the provisions of this collective agreement is a prerequisite for the filing of a grievance. An earnest effort shall be made to settle grievances fairly and promptly in the following manner.

UNIVERSITY PROPOSAL

11:02 — Time Limits — Grievance Procedure
Time limits as specified in Article II (Grievance Procedure) are mandatory. A grievance which has not been processed in proper sequence to the next step within the time limit specified shall be deemed to be settled on the basis of the Employer's last answer. Where no answer is given within the time limit specified, the grieving party shall be entitled to submit the grievance to the next step of the grievance procedure. However, time limits specified in Article II may be extended by mutual agreement in writing between the parties hereto. Saturdays, Sundays and University holidays will not be counted in determining the time within which action is to be taken or completed under the Grievance Procedure. No grievance may be submitted to arbitration which has not been properly carried through all the requisite steps of the Grievance Procedure.

UNIVERSITY PROPOSAL

11:03 — Individual Grievances
Step 1 — If an employee has a grievance, the employee shall within thirty (30) days after the occurrence of the matter which is the subject of the grievance, present a written grievance on the form provided (Appendix C) to the employee's immediate supervisor. The employee may be accompanied by the employee's Steward if the employee so wishes. The supervisor shall give a written decision to the employee and the employee's Steward within five (5) working days after receipt of the grievance.
Step 2 — If the grievance is not resolved at Step 1, then, within seven (7) working days, the written grievance may be referred to the Designated Authority of the Department. The Designated Authority of the Department will give a written decision to the employee and the employee's Steward within seven (7) working days after receipt of the grievance at Step 2.
Step 3 (Multi-Department Faculties and Colleges) — If the grievance is not resolved at Step 2 (Departmental level), then, within seven (7) working days, the written grievance may be referred to the Designated Authority of the employee's Faculty or College. The Designated Authority (or the designated representative of the Designated Authority) of the employee's Faculty or College will give a written decision to the employee and the Chief Union Steward within seven (7) working days after receipt of the grievance at Step 3.
Step 4 — If the grievance is not resolved at Step 3, in the case of multi-Department Faculties or Colleges, or at Step 2, in the case of unitary Faculties and separate Departments, then, within seven (7) working days, the written grievance may be referred to the Vice President and Provost (or the designated representative of the Vice President and Provost), transmitted by a letter signed by the President of the Union. The Vice President and Provost (or the designated representative of the Vice President and Provost) will give a written decision to the President of the Union within seven (7) working days after receipt of the grievance at Step 4.

If the grievance is not resolved at Step 4, the Union may refer the grievance to arbitration pursuant to Article 12 of the collective agreement, within fifteen (15) working days thereafter.

UNIVERSITY PROPOSAL

11:04 — Group Grievance
A group grievance, which is defined as an identical alleged violation of this Agreement concerning two or more employees employed in the same Department and course with the same immediate supervisor, may be presented in writing on the form provided (Appendix C) to the employees' immediate supervisor within thirty (30) days after the occurrence of the matter which is the subject of the grievance. The employees may be accompanied by their Steward if the employees so wish. The supervisor shall give a written decision to the employees and their Steward within seven (7) working days after receipt of the grievance.

If the grievance is not settled at this stage, it may go to Step 2 as defined in the Individual Grievance Procedure and be processed then and subsequently as set out in the Individual Grievance Procedure.

UNIVERSITY PROPOSAL

11:05 — Policy Grievance
A policy grievance of the Employer, or a policy grievance of the Union which is distinguished from an individual employee's grievance or a group grievance, and which is defined as a difference arising between the Employer and the Union as to the interpretation or alleged violation of a specified provision or provisions of this Agreement affecting the Employer or the Union as such, shall be reduced to writing, signed by the President of the Union, or the Vice President and Provost (or the designated representative of the Vice President and Provost), as the case may be, and submitted to the Vice President and Provost (or the designated representative of the Vice President and Provost), or the President of the Union, as the case may be, within fifteen (15) working days after the occurrence of the matter which is the subject of the grievance. It is expressly understood that the provisions of this paragraph may not be used by the Union to institute or duplicate any individual or group grievance directly affecting an employee or employees which such employee(s) could personally initiate, thereby passing or paralleling th regular grievance procedure, whether or not such individual or group grievance has been filed. The initiating party in its written grievance must state the nature and basis of the grievance clearly and fully. The responding party shall provide a written response within fifteen (15) working days after receipt of the grievance.

If the grievance is not resolved, the initiating party may notify the other party in writing within a period of fifteen (15) working days that it intends to proceed to arbitration pursuant to Article 12 of this collective agreement.

UNIVERSITY PROPOSAL

11:07 — Suspension or Discharge Grievance
In the case of an employee who has been suspended or discharged, the employee may submit a grievance in writing on a form supplied by the Employer, signed by the employee, to the Vice President and Provost (or the designated representative of the Vice President and Provost), within five (5) working days after the employee's suspension or discharge. A copy of the same form shall at the same time be submitted by the grievor to the Designated Authority of the grievor's Department. The Vice President and Provost (or the designated representative of the Vice President and Provost) shall meet with the President of the Union and the Chief Union Steward within a period of five (5) working days after the receipt of the written grievance. If the grievance is not settled at this meeting, or within a period of five (5) working days following the meeting, then the Union may notify the Employer in writing within a further period of five (5) working days that it intends to proceed to arbitration pursuant to Article 12 of this collective agreement.

EXPLANATION
Article II — Grievance Procedure (Articles 11:01 - 11:06)
The Grievance Procedure has received much attention during the 1984 negotiations. Procedural misunderstandings and disagreements have arisen between the parties in the past few years to the detriment of the dispute resolution process. Both the Union and the University have expressed concern that the existing provisions do not offer a clear outline of how differences may be articulated and resolved, whether they be between teaching assistants and supervisors, or between the Union and the University. Accordingly, the University's proposals for amending the Grievance Procedure reflect the importance attached to it as a means of constructive interchange, based on the provision for a clear written statement of the issues at the start o the process. In order to create greater opportunities for settlement of individual or group grievances at an early stage, the time limits (after initiation) have been expanded in the first three steps. The time period within which an individual or group grievance is to be brought forward is reduced to avoid complications arising from too great a span of time between a perceived violation and the resulting grievance. Although it may be argued that reduction of the time limit for initial filing of a grievance would work to the University's advantage, it is the University's view that the interests of both parties are better served when concerns are raised as soon as possible "after the occurrence of the matter which is the subject of the grievance"; then the situation is fresh in the minds of those concerned and the passage of time has not rendered resolution more difficult nor exacerbated the problem.

Two other important changes have been proposed by the University. The first clarifies the University's position that the terms of thé collective agreement are applicable only to those employed. The second is a definition that separates policy grievances from all other grievances. The latter arise from disagreements between employees or groups of employees and their supervisors; the former are usually based on disputes between the Union and the University concerning the interpretation of the collective agreement itself. A clear definition of each will ensure that the appropriate type of grievance is filed and prevent unnecessary duplication, such as arises when both policy grievances and individual or group grievances are initiated concurrently. When this happens, procedural difficulties arise that are barriers to the resolution of the real issues, underlying the disagreement.

To summarize, the Grievance Procedure is an important aspect of the collective agreement, since it establishes the way in which concerns of employees and the Union, as well as those of the University, can be raised, openly, speedily and constructively, with due regard for the rights of all concerned. The University's proposals reflect this viewpoint and contain clear language to ensure that issues rather than procedures remain the focal point of this critical process.

UNIVERSITY PROPOSAL

13:03 — Hiring Criteria
Appointments covered by this Agreement shall be made for the full academic session, or a portion thereof. Ability, academic qualifications and suitability for the position are important considerations and shall be among the criteria used in selection. Financial need, and enrolment or prospective enrolment in a recognized graduate program of study in the hiring Department or a Graduate Centre or Institute, may also be considered. Preference shall be given to students (undergraduate or graduate, as defined in Article 2:01) enrolled in the University of Toronto, and to prospective graduate students who have made application to be enrolled in the School of Graduate Studies of the University of Toronto, and to Post Doctoral Fellows in the University of Toronto. However, the foregoing will not affect or preclude the employment of persons who are not students nor will it affect or preclude the Employer's policy of employing persons on the basis of special experience or competence.

EXPLANATION
Article 13:03 — Hiring Criteria
The University has long maintained a policy of preference for graduate students in filling teaching assitant positions. This policy, however, has never been absolute; for example, the CUEW bargaining unit includes undergraduate students and Post Doctoral Fellows as well as graduate students. Difficulties have arisen in recent years between the Union and the University as a result of differing interpretations of the meaning and application of the existing provisions relative to the preference for graduate students/prospective graduate students and the occasional necessity in specific situations to employ persons other than students. In addition, the weight given to the financial need of prospective employees has not always been understood clearly. Also troubling has been the difference of opinion as to a Deprtment's ability to prefer as teaching assistants its own graduate students and prospective graduate students, particularly in disciplines where opportunities for support are limited and the acquisition of teaching experience is important as a qualification for future employment. The University's proposal on hiring criteria articulates the importance of a Department's ability to give preference to its own graduate students and prospective graduate students (or those associated with a Graduate Centre or Institute) in accordance with its needs and theirs. In addition, the principle is stated that preference will be given to University of Toronto studens, prospective graduate students and Post Doctoral Fellows. The establishment of a clear definition of the application of preference, combined with provision for responsible flexibility in selection, will better serve the needs of the University and potential members of the bargaining unit.

UNIVERSITY PROPOSAL

13:08 — Alterations During the Term of Employment
During the term of employment, the supervisor shall have the exclusive right to reallocate time applied to the duties and to substitute or revise duties without reducing the total number of hours or significantly altering the nature of the duties. Before implementing such changes, the supervisor shall inform the employee of the changes and the reasons therefor. The employees shall receive a copy of any altered description of the position.

EXPLANATION
Article 13:08 — Alterations During the Term of Employment
Recognizing the need for flexibility in order to meet instructional needs during the course of an appointment, including rearrangements resulting from enrolment fluctuations or changes in the course structure, this proposal clarifies the faculty supervisor's role in adjusting assignments if necessary; the employees are protected by the assurance that teaching assistants' total hours will not be reduced by such changes.

UNIVERSITY PROPOSAL

13:10 It is agreed that the employee and the employee's supervisor have a mutual responsibility to ensure that the total hours of work as set out in the written description of the employee's position are not exceeded. Where an employee has any reason to believe that he/she may be unable to perform the duties specified in his/her accepted written offer of employment or other written description of the position within the hours specified (either the total hours or the hours applicable to a section thereof), the employee must, immediately and indetil, complete a "Notice of Request for Discussion" (Appendix B) and deliver it to the employee's supervisor. The employee and the employee's supervisor shall meet to discuss the employee's concerns not later than three (3) working days after the employee's supervisor has received the notice. If no agreement can be reached, the employee may file an individual grievance commencing at Step 1 of the Grievance Procedure (Article 11). In the event the grievance is not settled and proceeds to arbitration, the arbitration board may award payment for additional hours worked, provided, hoever, that no such payment may be awarded where the additional hours resulted from the employee's choice of approach to the employee's duties, and/or where the additional hours were worked prior to the employee's delivery of the "Notice of Request for Discussion" to the employee's supervisor. No such grievance may be initiated unless the employee has complied with the provisions set forth in this paragraph.

EXPLANATION
Article 13:10 and Appendix B
This proposal is designed to ensure that any concerns of an employee relating to the hours of work as assigned are promptly and clearly raised and addressed by both the employee and the faculty supervisor. Such a process ensures that good-faith misunderstandings are resolved without delay, and that where revisions are necessary, these may be arranged at the earliest opportunity, for the benefit of both employee and supervisor. Where differences remain after discussion and examination, the process of dispute resolution is clear; it is designed to focus on the problem rather than the procedure. This proposal is intended to protect the University as well as the employee by directing the employee to consult with the supervisor before performing duties in excess of the hours allocated, rather than after. Three grievances relating to hours of work beyond those allocated have been arbitrated, and each has been decided in the University's favour. The involvement of faculty and staff in these arbitrations has been costly and time-consuming; without the amendment discussed above, the potential for recurrence of such avoidable grievances continues to exist.

UNIVERSITY PROPOSAL

13:11 — Departmental Hiring Policies
Departmental hiring policies, copies of which have been supplied to the Union, do not form part of this collective agreement and are therefore not subject to the grievance and arbitration procedures of the collective agreement (Articles 11 and 12). In the event that a Department alters its written policy, the Employer shall supply the Union with a copy of such alteration.

EXPLANATION
Article 13:11 — Departmental Hiring Policies
Departmental hiring policies were first made available to the Union and interested applicants in 1978, for the purpose of providing useful information relative to the selection of teaching assistants covered by the collective agreement. The University's proposal incorporates the findings of an arbitration board that these policies do not form part of the collective agreement and that their contents are not appropriately the subject of a grievance. The University's long-standing commitment will continue to provide to the Union copies of changes in hiring policies.

UNIVERSITY PROPOSAL

18:06 — Letters of Intent
The letters of intent are not a part of this collective agreement, and are, therefore, not subject to the provisions of Article 11 (Grievance Procedure) and/or Article 12 (Arbitration).

EXPLANATION
Article 18:06 — Letters of Intent
Letters of intent represent expressions of the policies of the issuing party, often expressed in broad, general terms not readily specified to the same degree of precision as clauses incorporated into a collective agreement. The University wishes to continue its practice of recording publicly its position on matters of mutual concern through letters of intent, while taking note of the difficulties encountered by both the Union and the University in connection with grievances relating to their contents. The University's proposal therefore clarifies its position that letters of intent are not part of the collective agreement. All present letters of intent themselves will be appropriately amended and renewed.

Attachment I

GENERAL PURPOSE
1:01
The purpose of this Agreement is to establish an orderly collective bargaining relationship between the Employer and employees represented by the Union.

RECOGNITION
2:01 — Bargaining Unit
The Employer recognizes the Canadian Union of Educational Workers Local 2 as the sole and exclusive collective bargaining agent for all persons employed as teaching assistants, teaching fellows, demonstrators, tutors, markers, instructors, teaching laboratory assistants, and part-time lecturers who are Post Doctoral Fellows, Undergraduate Students in the University of Toronto, and Graduate Students in the School of Graduate Studies of the University of Toronto.

PRESERVATION OF MANAGEMENT RIGHTS
3:01
The Union acknowledges that it is the right of the Employer to maintain order and efficiency; hire, classify, transfer, promote, demote, lay off, discipline, suspend, or discharge employees; establish and enforce rules and regulations not inconsistent with the provisions of this Agreement, which govern the conduct of the employees, and generally to manage and operate the University of Toronto. The Employer agrees to exercise these rights in a manner which is fair, reasonable, equitable and consistent with the provisions of this Agreement.

NO STRIKES AND NO LOCKOUTS
5:01
The Employer undertakes that there will be no lockout as defined in the Labour Relations Act during the term of this Agreement. The Union undertakes that there will be no strike as defined in the Labour Relations Act during the term of this Agreement.

NEW EMPLOYEES
7:01
The Employer agrees to inform all applicants, prospective members of the bargaining unit and new employees that a Union agreement is in effect, and to include a copy of the Agreement with notification of appointment. The Employer agrees to provide copies of any new Agreement to all employees.

CORRESPONDENCE
8:01
All correspondence between the parties, arising out of this Agreement or incidental thereto, shall pass to and from the Manager, Labour Relations, 215 Huron Street, Toronto and the Secretary or President of the Union.

8:02
Any such communications given under this Agreement shall be deemed given and received three working days after date of posting.

LABOUR MANAGEMENT RELATIONS
9:01
No employee or group of employees shall undertake to represent the Union at meetings with the Employer without the proper authorization of the Union. The Employer shall not meet with any employee or group of employees undertaking to represent the Union without the proper authorization of the Union. In representing an employee or group of employees, a representative of the Union shall be the spokesperson. In order that this may be carried out, the Union shall supply the Employer with the names of its Officers and representatives. Likewise, the Employer shall supply the Union with a list of its Designated Authorities. Neither the Union nor the Employer shall be required to recognize such representatives until written notification has been received.

Labour/Management Discussion
9:02
The Union and the Employer acknowledge the mutual benefits to be derived from joint consultation. Consultation shall be arranged at the request of either party through the Manager of Labour Relations or the President of the Union.

Discussion
9:03
The parties are agreed that discussion and communication on matters of mutual concern between employees or the Union and Departments of employment shall be encouraged, recognizing that the format of these discussions will vary from Department to Department.

UNION REPRESENTATION
10:01
In order to provide an orderly and speedy procedure for the settling of grievances, the Employer acknowledges the rights and duties of Union Stewards and the Grievance Committee to assist in preparing and presenting grievances in accordance with the Grievance Procedure. The Employer agrees to recognize one Steward for each Department employing persons covered by this Agreement. The Employer agrees to recognize more than one Steward in large Departments and to recognize single Stewards for groups of Departments where necessary. It is agreed that the Steward (or Stewards) representing a Department (or group of Departments) shall be employed in that Department (or group of Departments) at the time of notification of selection as Steward. A Steward shall continue to be recognized until further written notice from th Union indicating otherwise or until the expiry of that academic year ending August 31st, whichever is earlier.

10:02
The Employer agrees to recognize the authority of members of the Grievance Committee to assist in the administration of the collective agreement if a regular Steward in a Department is unavailable for any reason.

10:03
The Union shall notify the Employer in writing of the name of each Steward, the Steward's Department of employment and the Department or Departments the Steward represents and the names of the members of the Grievance Committee, before the Employer shall be required to recognize such Stewards or Grievance Committee members.

Hours of Work
13:05
A regular position is one that requires an average of ten (10) hours of work per week for a total of 280 hours of work per academic session. Work loads equivalent to those of a regular position may be compressed into a shorter time period in accordance with the needs of individual Departments. Work loads less than those of a regular position, either in terms of hours per week, or in terms of total hours per academic session, may be arranged and will be paid for on an hourly basis.

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Unrank Blues Smash York V—Ball



photo by Craig Collis

Unranked U of T whipped 4th ranked York 3 games to 1.

By ANTHONY GRECO

The Men's Volleyball Blues took out their guns and showed their best as they trounced the York Yeomen 15-12, 15-10, 9-15, 15-10, at the Sports Gym Tuesday night.

What makes the win even more convincing is the fact that the Blues, currently unranked, defeated a team ranked number 4 in the CIAU.

"Overall, it was a good win," commented coach Orest Stanko. "We beat a very good team tonight, and it will be interesting to see how this affects the rankings."

The Blues took control early in the match. Good blocking and sharp spiking put the Blues up 12-6 in the first game. The tempo was lively, with numerous exciting rallies which pleased an enthusiastic crowd.

The momentum from the first game win carried into the second game. Taking advantage of York miscues, exerting total domination at the net, and Marc Dunn's outstanding play, carried the Blues to an insurmountable 14-2 lead.

With York playing like the 4th ranked team they are, the Yeomen controlled the third game, winning rather easily. However, the fourth game proved to be a tight, close game most of the way. The Yeomen weak service game was the difference in the outcome. With York having problems putting the ball in play, the Blues broke the game open and went on to win 15-10.

Coach Stanko did not view his team as giant killers, but believes that the Blues haven't received the recognition they deserve. "The reason the team is not ranked is that we've been overlooked." The Blues had earlier defeated both Waterloo and York to win an eastern tournament, but Stanko adds that the CIAU didn't receive the results and thus a ranking was not given.

However, judging from the Blues' domination over York Tuesday night, the CIAU rankings this time around should be interesting.

Toronto Tornados: dreaming N.B.A. in Varsity Arena

By MARG WEBB

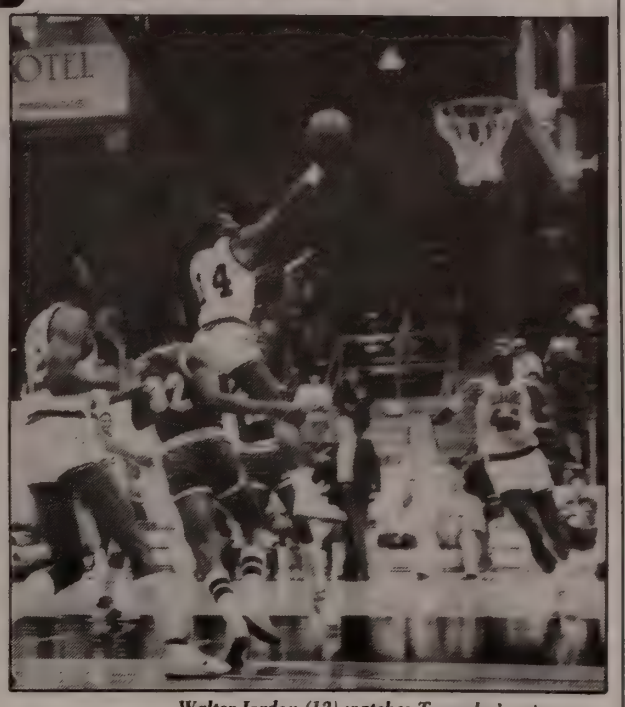
About the only way to get to the National Basketball Association, according to Canadian cast-off Leo Rautins, is to be "in the right place at the right time."

Varsity Arena, with construction debris littering the entrance and sparking more memories of great hockey teams than basketball, hardly seems the "right place" and, with barely 600 people finding their way into the dusty recessses to catch a game, it seems hardly the "right time" to be playing basketball in Canada.

But at each game, 9 Toronto Tornados go through the motions of a C.B.A. game in Varsity Arena with the dream of getting into the N.B.A.

According to Tornados' leading scorer Walter Jordon, who dumps in on average 23 points a game, the C.B.A. might be a better place to work the basketball dream out of the system than to actually achieve it.

Jordon agrees with Rautins that, if you don't make the pros right out of college, one has to be johnny-on-the-spot to win one of only 232-odd spots in the N.B.A.



Walter Jordon (12) watches Tornados' action.

Says Jordon, "you have to go out and believe in yourself every night. Sometimes the believing in yourself gets tough. You play a great game and nothing happens. You think what do I have to do?"

"The C.B.A. is not a great financial move but if you have that dream it's a way of learning to let that dream die and go on with life."

Already two months into their season, at a time when half the Toronto Maple Leafs have been up and down from the minors like a yo-yo, the entire C.B.A. league has sent only 6 players up to the bigs.

As Jordon says "Ya gotta love the game of basketball or you would not be in the C.B.A."

The Tornados following league rules, have a salary cap that means players make anywhere from nothing to $6,000 for a gruelling 5 month season.

For this, the Tornados log a travel schedule in which league games seem like ways to stretch the legs along the way.

The Tornados played at home Christmas Eve, jumped on a bus Christmas Day to travel eleven hours for a game on the 26th and then headed out right after to spend eight hours on the road for a game on the 27th. In the month of December, the Tornadoes played 18 games, 11 of them on the road.

The Tornados are designating January as the month to see if basketball will catch on in Toronto. They play at home in Varsity Arena 11 times and are on the road for just 3 dates.

Keith Fowler was hired a mere 3 weeks ago to brighten the sad promotional efforts of the sophomore franchise. Unlike last year when the team had the advantage of being the new kid on the block to check out, Fowler believes the team has to get a winning record together and get out into the community before the fans will come back.

January's home stand should remedy the first part and for the second, Fowler is directing much of his efforts toward the University of Toronto community.

"We want to get the students more involved. We play right on their campus. We're getting students half price tickets, we're going to get with the fraternities, the different groups on campus. On the 13th and 20th Brian's (the Varsity Blues men's basketball team) playing before our games and we're going to try and get a couple of more dates where they'll play before us."

The ultimate challenge for the Tornadoes is to average about 1,200 a game. With 2,000 fans per game, the franchise would be a money maker. But then that's not the goal for owner Ted Stepian.

Stepian has his own dream of pro ball. He brought the Tornadoes to Toronto to test the feasibility of an N.B.A. franchise. With 3 and a half million potential fans, media coverage to saturation, and the success of the Toronto Blues Jays, Stepian believes Toronto is a "natural" for an N.B.A. franchise 3 or 4 years down the line.

While the Tornados' staff are steadily working to get to the N.B.A. through the C.B.A., Walter Jordon isn't likely to be seduced by the dream. He's playing as hard as he can before dismal crowds at Varsity, not so much to get into the N.B.A. and Toronto's future, but to play basketball out of his system.

"This is my last year of trying in the minor leagues if I don't make the N.B.A.; I'm 28 and it's time to move on. In the next 2 months I gotta have it (basketball) out of my system — one way or the other."

Radecki: Not a Gretzky type

BY MATTI ANTONAKOS

As captain, Sophie Radecki's scoring records do not stand out as previous team captains have on the women's hockey Blues. She does not play with the finesse of a Guy Lafleur or a Mike Bossy; rather she's a John Tonelli — digging along the boards, intimidating the opposition, putting out 100% plus.

"I'm not a player with scoring records or awards," says Radecki, "I just keep grinding away, not doing anything outstanding. I guess my forte is being consistent and to always be there."

Radecki is modest about her achievements. She snatched the Rookie of the Year award when she broke into the league. She was runner up for the prestigious Benson award last year as well as being named League All-Star. But it was hard work that earned Radecki the distinction as the league's premier defenceman.

Starting with the Blues was not easy task. Five years ago it was more difficult to break the starting line-up? Redecki was one of only a few rookies to make the team.

This year, as captain, Radecki is ushering in a large group of rookies who form the nucleus of the team. "It's been a real change this year. All the rookies are good to work with. Each person brings their own style to the game and as a team we follow a certain theme of being a clean skating team with much endurance."

Radecki has become the centre of the team, a team player, and her style of play is rubbing off on her teammates. This rookie based team still works to perfect its skating and puck control, but with Radecki's example they've managed, just, to stay number one in a tougher, more competitive league.

The team has taken Radecki's lead so that their game includes exciting second efforts from every member of the team. The score sheets boast a variety of marksmen.

Radecki sees her role as leader in a modest, uncomplicated fashion. "Now I have to be more conscious of things on the ice. If something is wrong I have to speak to the referee. I try to be supportive and approachable. We're all equal. There are other veterans on the team who the rookies look up to but that's just because we've been around in the league."

Being in the league for 5 years, Radecki has been a part of 3 U of T championship teams and a 4th this year will depend heavily on Radecki's lead.



Sophie Radecki (21): guarding the goal line.

Intramural Roundup

By MIKE ZRYD

Intramural student administrators from across Southern Ontario met for some intense brain-storming at the 15th Annual Provincial Post-Secondary Intramural Conference held last weekend at Queen's University.

U of T, with its 8000 participants and close to 250 full-time, part-time or volunteer staff, has the largest and one of the most respected intramural programmes in Canada. Nonetheless, smaller colleges like Mohawk and Conestoga and universities like York and host Queen's feature high per-capita participation and strong student initiative.

Facing problems such as dwindling funds and fractured campus systems (Mohawk has divisions as far apart as Hamilton and Guelph), smaller colleges rely on student initiative and special events which can collect large numbers of students at one time. U of T's strength is clearly the size and efficiency of its competitive men's and women's programs; where it is less successful is co-ed athletics and tournaments, competitive participation is four times the co-ed involvement.

Many of the seminars presented at the conference dealt with the organizational problems faced in special events and will hopefully be instructional for U of T. More daring seminars included Waterloo's mock trial of a repeat hockey offender and York students' questioning the use of referees and the problems of two-campus intramural structures. U of T's main contrast to other schools is its location in a large metropolis: the competition for student time, especially in "participation and fun" sports, is very high.

INTRAMURALS BACK IN FULL SWING

With renovations to the arena still under way, intramural hockey manages to keep on, dodging falling girders and plaster. Starting up this week are men's waterpolo women's division II and III volleyball and men's squash. Be there.

SPORTS

BLUES NOTES

Swimmers at Texas Invitational

Leaving only fifteen hours after arriving home from the Puerto Rican training camp, seven members of the Men's Swimming and Diving team jetted to Austin, Texas for a U.S. Invitational meet. Rookie **Marco Cavazzoni** missed capturing the bronze medal in the 200yd breaststroke because of a disqualification for an illegal kick. Despite the disappointment, the time he posted is the fastest to date by any of this season's Canadian swimmers. Teammates **Steve Keith** and **Tarek Raafat** equalled previous times in their races, while freestylist **John Waring's** performances was hindered by illness. Competing, but sitting out this season as a team member, **Rob Wallanious** swam an impressive 200yd backstroke. Admitting the men were tired, **Coach MacDonald** stated, "the trip was well worthwhile because the swimmers can compete against different, high quality athletes. This tends to increase confidence and personal goals set." In the diving competition, **Jeff Hirst** placed fourth on the 10m tower, but **Randy Sagemen and Mike Sewards failed to place in the 1m and 3m board competition.**

Squash is won in the West

A powerhouse University of Western Ontario led the OUAA West to a sweep of the East-West Tournament staged last week-end by U of T. Western won every match they played 6-love and found the going tough only against U of T. Blues **Paul Mazzanaco** took his Western opponent to the limit before dropping a 3-2 decision. U of T, en route to a second place finish, beat McMaster and Waterloo 5-1, Swept Laurier and Guelph 6-0 and lost to Western 0-6. Blues coach **Don Fawcett** is optimistic about U of T's chances against Western should they meet (and the probably will) in the finals of the OUAA. "We were without our number one player **Paul Deratnay** so that moved our players up a level against Western. Our boys were playing a level above themselves. In the finals it will be a draw. Western should win two, we should win two and the other two are toss-ups." The finals are set for RMC Feb 1st and 2nd.

Fencers snare two golds, bronze

The Blues warmed up for the important OUAA mid-east divisional tournament this weekend by capturing the overall team gold medal at the York Invitational Jan. 12-13. Blues were one of 18 teams in the men's competition, while 16 teams entered the women's section which is restricted to the foil event. In the men's foil, Blues **Luke Murphy, Peter Warren and Andy Forgrave** went undefeated as they swept handily to the gold medal. The gold in epee proved to be a tougher battle, especially when the quarter-final against a previously unknown Ryerson squad went down to the final hit, but Varsity's **Peter Rybar, Alex Clark** and **Frank Christinck** came out on top. Although men's sabre didn't produce the third gold, Blues coach **Ken Wood** was satisfied at the result. "Our sabreurs had an excellent tournament, considering that two regular members of the team were out of action due to injuries suffered a while ago in the Carleton Invitational," wood said. **Mario Valtalina** and rookie **Richard Wong** joined forces with a spare fencer from York to gain third place. In the women's foil competition, Varsity's entry of **Kate Birch, Roxanne Gentilcore, Lynn Robertson and Betty Joe** fenced well despite losing close matches to top-seeded Queen's and old rival Western en route to fourth spot overall. The men's teams are in action this Saturday as the OUAA tournament gets underway in the Upper Gym of the Athletic Centre about 10 am. Spectators are welcome and there's no admission charge.

Gymnasts attain CIAU standard

Members of the Blues women's gymnastics team took a big step towards participation in the CIAU national championships due to a strong showing last weekend at the U of T Invitational Meet, staged at York. Blues coach **Cindy Westra** was optimistic after the meet. "All in all, it was a good showing by our relatively young team, who had to face York's defending national champions." **Lisa Mark**, ranked sixth nationally, earned third place in the vault with a score of 8.55 out fo a possible 8.80. **Tami Hiarsawa** recorded the highest score of the meet, a 9.10, to win the balance beam; teammate **Barb Brophy** placed third with 8.50. **Catherine Patterson** scored 8.90 in the floor exercise to win the gold medal in that event. Brophy's was the **Blues** best all-round individual, picking up a bronze. Five U of T team members attained the CIAU qualifying standard of 28.00 points: Brophy (33.45), Hirasawa (33.15), Patterson (32.80), **Karen House (29.35)** and **Mary Watt** (29.15).

Women cagers trounce York

By MARK MATCHEN

If the highly-touted Blues women's basketball team is to have the success expected of it this year, it will need to stop taking nights off. Especially game nights.

Tuesday night at York, in the opener of a basketball double-header with the men's teams, the Blues overcame the Yeowomen effort and posted a 72-51 victory. They led by as much as 26 points for a long stretch in the second half, but no one, least of all the Blues' coaches, was impressed.

The game began with a show of Maple Leaf-like sloppiness. Toronto gave away a succession of turnovers with next to no provocation. Long passes were lofted instead of fired and, predictably, were picked off. After a couple of minutes the team calmed down, and mounted a 12-8 lead with five minutes gone, but they never managed to get on top of the game.

"It was an *average* game", according to starting forward Sue Marzolini, who admitted using the adjective optimistically. In fact, for the Blues, it was a disastrous effort, despite the lopsided final score.

York used a full-court press right from the beginning of the game, and it clearly flustered the Blues' ball-handlers. Toronto got out of its offensive system often, resulting in the errant passes, and some foolish shooting.

Still, something more than aggressive Yeowomen play was at work in the Blues' fractured effort. The team did not make a single free-throw in the first half, and only two in the second. More than likely, it was a case of taking the unranked York team for granted, and paying the consequences.

Angela Orton, an All-Canadian last year for the Blues, carried much of the weight Tuesday night, but She too was affected by the team's bug. She pulled up for shots where she might have driven to draw the foul, and backed off from drawing Yeowomen. Still in the early going, she and Pat Mellville were about all the scoring punch the Blues could muster, and Orton finished the night with 18 points.

Melville had a strong first half, scoring 16 points and bringing down some tough rebounds. In the second half, with the rookies in for much of the time, she added only two more baskets to finish as the team's leading scorer with 20 points.

Peggy Blumenthal and Marzolini each connected on a couple shots, but neither established her game and Blumenthal, after scoring 8 points in the first half, came up empty in the second. Marzolini had ten overall.

A bright point, perhaps, was the play of rookie Lynn Schultz, who may well be a cog in the Blues' offence over the next few years. She showed some nice passing touches and was an effective quarterback most of the time she was in, but she continues to make the occasional sloppy pass or too-fancy dribble that usually means turnover time.

Over the holidays, the Blues dropped from first in the nation to fourth, according to the CIAU rankings. A habit of not getting up for games against weaker opponents is not helping them. Coach Michelle Belanger relayed that message to the team right after the game. As to the contents of the speech, Marzolini demured, "Oh, I can't reveal that information." Mellville was a little more forthcoming.

"By the time she finished, we didn't know who'd won."

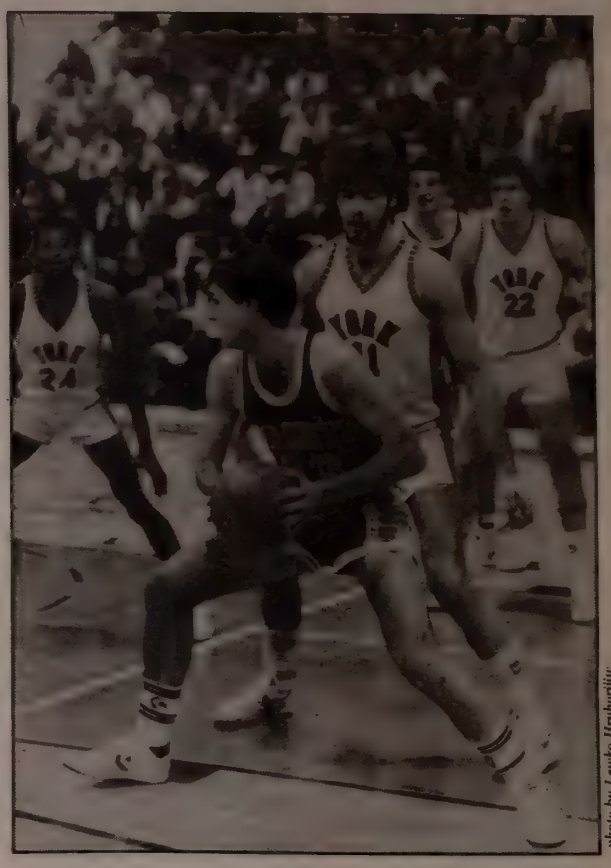


photo by Lecko Hryhorijiw

U of T men's and women's basketball split double header with York Tuesday.

...but men ruin double sweep

By MIKE CURRIE

A partisan crowd of 1,000 at York University watched a fired-up Yeomen team upset the previously ninth-ranked Varsity Blues 69-59 in OUAA men's basketball Tuesday night.

Unranked York jumped out to an early lead, and built it up to 16 points by the middle of the second quarter. The Yeomen switched to a pressing defense late in the first half as the Blues used their speed on fast breaks to whittle York's lead down to 40-32 at half time.

Blues coach Brian Heaney felt positioning was the key problem in U of T's weak first half. "We give up size and strength to York's front line, and hope to offset this with good positioning and quickness ... We had to get off the defensive boards quicker."

The Blues' inability to penetrate past York's 6 foot 9 inch centre John Christensen, who led York with 19 points, forced the Blues to shoot from outside, where they were ineffective.

To add spark to the Blues' transition game, Coach Heaney decided to go with Graham Reside at point guard, over Sam Hill who played much of the first half. Heaney denies any favouring of one player over the other, but said that Reside "gives us more push in our transition game."

The change at guard, and a good late first half showing gave the Varsity Blues fans some cause for optimism in the second frame. York was content to trade baskets in the third quarter. Positioning was still a problem, as Toronto was unable to get the ball inside consistently to forwards Roger Rollocks, who managed 12 points, and 6'8" centre Mike Forrestell.

York coach Bob Bain was happy with his team's performance but gave credit to a tough Varsity Blues team. "They came back well ... and played a scrappy game." Bain also echoed Heaney's remarks about Toronto's poor positional play. "We knew what they were going to do, and they knew what we were going to do, but we defensed better than they executed on offense."

Bain was happy to beat a ranked team, but felt "the top fourteen ranked teams are really a toss-up."

Toronto guard Fred Murrell denied that being nationally ranked put added pressure on the team. "We are capable of playing with them," he said, "but York was really pumped-up before the game and so we got off to a bad start."

Murrell was Toronto's top scorer with 16 first half points, plus five crucial foul shots late in the game, to finish with a game-high 21. Ronald Davidson checked in with 16 points in the losing cause.

the Blues were touted as the better team coming into Tuesday night's action, but Heaney put the loss in perspective. "It's a long schedule, and if we continue to develop we can be number one. Sure the National rankings are important, they're very important, but York should be ranked..."

By the way... The loss to York was only the second for the Blues in 13 matches against Canadian competition. They are 2-1 in OUAA play. The Blues are in Kingston Friday and back at Varsity Arena to face Carleton on Sunday

X-Country sweeps trials

By STUART TAYLOR

The cross country ski team opened their season on a tremendously positive note this past weekend, sweeping the inter-university time trial hosted by the University of Guelph and placing strong in Barrie races.

Despite strong competition from McMaster, Guelph and Western, the U of T men's team captured the top 3 places.

Over the 12 km distance, Stuart Taylor, Les Peer and Shawn Sinclair placed 1, 2, 3, respectively.

On the women's side, Rachel Sheppard, displaying tremendous improvement over last season, took the women's 6 km title.

New team members Mhari Gilmore and Lorraine Pig put in strong finishes.

Other team members travelled to Barrie on Sunday to compete in a field of over 180 skiers. Werner Schwar clocked a fast time twice around the 10 km course in 1:07:08, good enough for 2nd place in his class.

Susan Nordman proved that the longer 20 km distance was to her liking. She powered around the course in a time of 1:35:43. The time placed her 11th in a large women's field which was won by ex-National Team member Angela Smidt.

Coach Janet Gates described the Barrie course as "tough, extremely physically demanding and exhaustive for the skier."

A return visit to Guelph and a race in Midland are in store for the team this weekend.

THE VARSITY
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TAs reject final offer strike vote set for Feb.

By JOHN BLAKE KNECHTEL

Tutorials and seminars could be cancelled as early as next month, depending on the outcome of a strike vote by U of T's teaching assistants February 7.

At a meeting last Thursday 250 members of the 2300 member bargaining unit voted 90 per cent in favour of rejecting the administration's final offer and set the date for the strike vote.

"We have a lot of work to do before the vote," said Canadian Union of Educational Workers (CUEW), local 2 President Pat Baker. "Hopefully now the administration will be ready to bargain." A strike vote requires a two thirds majority to pass.

The final offer from U of T includes a wage offer of 6 per cent in the first year and 5 per cent in the second year of the two year contract. The offer also makes several changes to the collective agreement's sections on grievance procedures, hiring criteria and overwork.

"Baker said each of the administration's proposed changes to the collective agreement was a rollback of the union's rights.

John Parker, head of labour relations for U of T, said the changes were not rollbacks, but "clarifications," and emphasized that U of T's offer was indeed final.

"We (the administration and CUEW) have had many difficult times in relations over the past few years," said Parker. "We've taken nothing away in this offer, we are simply trying to clarify what we thought the union's rights have always been. This is not a rollback in any sense."

Earlier last week the two sides waged a war of interpretations, with the administration putting forward its interpretation of the offer in full page ads in *The Newspaper* and *The Varsity* and in memos distributed to all TAs. CUEW responded with smaller ads and a memo titled "What The Administration Didn't Tell You."

Parker said he wanted to make the administrations perceptions known "without editorializing," but conceded the text of the memo and ads was "our interpretation. We tried to be as factual as we could."

Parker added that if the union objected to his interpretation it was "free to knock it down and drag it out."

The debate carried over into some of the byways around U of T. In one heated conversation in the Robart's cafeteria, one lanky man made his point. "It's only a question of whether you want to let the administration break up the union. Do you want to let them do that?"



Hilary Cellini Cook

Pat Baker-CUEW leader

Blue and White spirit sags

By ALISON MOTLUK

An attempt to rebuild U of T's spirit society, The Blue and White, seems to have stalled.

At a recent Students' Administrative Council (SAC) meeting the Blue and White Society's budget was frozen because an agreement that a constitution be drawn up by summer's end has still not been fulfilled.

The Society has failed to fulfill even the fundamental organizational tasks agreed to. As well as having the responsibility for developing a new constitution, the Blue and White Society was expected to hold elections in September. This newly-elected executive was to replace the interim executive headed by Maxine Thomas, says SAC President Bob Jones. The elections turned out to be merely a reinstatement of the executive, he says. Very few people attended the poorly publicized meeting, he added.

Blue and White Society President Maxine Thomas says that the elections were "completely satisfactory." She further stressed the importance of the members of the interim executive in carrying out the projects which they had planned. The successful Homecoming Parade is one example of this, she says.



courtesy The Gargoyle

Maxine Thomas-low on spirit

She does promise that the proposed march elections will be "more open."

The Blue and White Society was once very effective in unifying the campus, says Jones. More recently, however, in the sixties, he notes, it saw a decline.

It was in an effort to recover some of that lost

Cont. on P.5

SAC leaders vote $8,000 for next year's exec

SAC Executive will pay itself

By JOHN LORINC

The Students Administrative Council (SAC) will be getting paid next year.

At last Wednesday's meeting, the SAC Board voted in favour of an honourarium which will be paid to next years' Executive for an eight month trial basis. The vice-Presidents (VP), Commissioners, and the Special Executives will (get the) honourarium (The SAC President is on full-time salary) which will amount to about $8000 in total, says Greg Tugg, Financial Commissioner.

The motion was passed "without significant opposition" says Sean Meagher, Co-Chair of the Underfunding Committee. He feels it is high time that SAC implements such a plan because "U of T is behind most other universities in most things like this."

The discussion of an honourarium has come up because some of the members of the Executive have been experiencing financial difficulties which arise from having little extra time to devote to part-time employment.

Says Meagher, "Linda Quirk doesn't get paid anything at the moment, yet she has no time to supplement her income because she spends so much time at SAC."

Helen Humphrey, SAC Women's Commissioner, points out that this type of problem may deter people from joining SAC. She feels that potentially worthwhile additions to the Executive might not be able to sacrifice the time and therefore the organization and the students as a whole will suffer.

Bernard Wong, SAC Communications Commissioner (who, with Bob Seeman, Engineering Rep, comprised the opposition to the motion) expressed his dissent. "I don't think any people should be getting an honourarium in our or any other year. "He thinks students should come to SAC on a totally volunteer basis and is concerned that "People will see the $50/week and then put in their work rather than the other way around. "They may just end up filling time which was not usefully spent."

The payment of an honourarium salary depends largely on the amount of work the members do and is not paid unless the work is completed.

Meagher says that there

Continued on P.3

McMurtry defends access

By JAMES MYERS

This is the third in a series of articles in which The Varsity will examine the issues, the candidates and the people who are influencing the Progressive Conservative leadership race.

There's little that's phoney about Ontario Attorney General and Conservative leadership hopeful Roy McMurtry. In fact, you could walk right into his living room, sit there for an hour and be overwhelmed by his personable, "guy-next-door" type of manner. This seemed to be the general reaction of youth delegates and workers who attended a get-together at his Eglinton riding home yesterday to ask questions of the candidate on matters ranging from Crown Corporations to foreign investment to Catholic school fun ding.

As Ontario's Attorney General since 1975 (with a three-year stint as Solicitor General as well), McMurtry has participated in some of the most important events in Canada's history, most notably the constitutional process that began with the re-election of Pierre Trudeau in 1980 and culminated in 1982. The fact that he's had few major portfolios in nine years can't hurt him, he insists, because instead of deferring some very tough decisions, he has been forced to make them proving his leadership qualities.



courtesy Roy McMurtry

Roy McMurtry-"guy next door"

McMurtry, federal Justice Minister Jean Chretien and Saskatchewan Attorney-General Roy Romanow, arrived at the historic constitutional consensus while standing around a kitchen.

The former captain of the Varsity Blues football team at U of T, father of six, and Osgoode Hall law graduate also participated in the landmark Supreme Court of Canada constitutional decisions on the Anti-inflation Board case of 1976 and Constitution Act case of 1981.

Roy McMurtry is a slow and careful speaker, and his tendency to drop his g's is not the sign of some cynical affectation. McMurtry's no dummy, as can be seen by the constant media attention he is receiving over the current Morgentaler controversy in Toronto. And he once told Jean Chretien, during the

Cont. On P.6

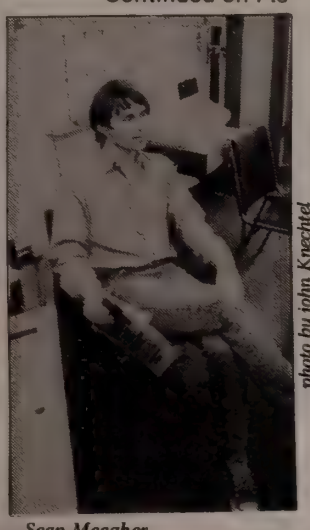


photo by john Knechtel

Sean Meagher

Porn law gives victims recourse

By KATE LAZIER and INGRID MACDONALD

If porn "degrades" women, why would a feminist care to perpetuate its existence? A question with no easy answer, it has generated an emotional debate between those who are willing to use censorship as a tactic against pornography, and those who dread its implications.

At the center of many discussions is the Minneapolis Ordinance of 1984, a legislation drafted by feminists Andrea Dworkin and Catherine MacKinnon which declares that pornography "is central in creating and maintaining the civil inequality of the sexes." The intended use of the ordinance is to give victims of pornography a recourse through civil (not criminal) law by enabling them to sue the "maker(s), seller(s), distributer(s)" of pornography for damages. Although no such legislation exists yet as law, it has been seriously considered at the civic level in three American cities.

According to Carole Vance, feminist anthropologist at Columbia University, a similar version of the ordinance is about to be considered at the federal level in the

Cont. ON P.5

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TUES. JAN. 22	**JUSTINA M. BARNICKE ART GALLERY exhibits "Passage"** an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery hours: Tuesday - Saturday, 11 a.m. - 6 p.m. **CAMERA CLUB — AUCTION — remnants from Club locker clearout go on sale.** Noon — one in the Clubroom. **CHESS CLUB — "GO" INSTRUCTION** will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students — please join in.
WED. JAN. 23	**ARCHERY CLUB** — REMINDER, TOURNAMENT GOES AT THE BENSON BUILDING RANGE, 7 p.m. **JAZZ PLUS SERIES held in the ARBOR ROOM** courtesy of MUSIC HART HOUSE — Listen to "SKREEF" from 8 p.m. on in the "HART BEAT" PUB. **INFORMAL DEBATES** offers a short series of debates in a relaxed setting for novice and veteran speakers, under the guidance of experienced coaches. Topic: "Security is mortal's chiefest enemy". Climb the stairs to the third floor Bickersteth Room for 8 p.m.
WED. & THURS. JAN. 23 & 24	**FINE ART REPRODUCTION SALE** held by the Art Committee to raise funds for future art acquisitions. Hours: 10 a.m. - 2 p.m. MapRoom, Main Floor.
THURS. JAN. 24	**HART HOUSE DEBATE — QUESTION FOR DEBATE: "RESOLVED THAT THIS HOUSE SUPPORTS AN ELITIST EDUCATION".** Honorary Visitor Professor Robert Bothwell author of "THE GREAT BRAIN ROBBERy". Speaker for the House: the erudite Andrew Taylor (SGS). All students welcome for 8 p.m., Debates Room.
SUN. JAN. 27	**MUSIC HART HOUSE and CBC FESTIVAL TORONTO present The 2nd Annual Great Hall "DEBUT SERIES"** featuring recitals by four winners of the CBC Debut Competition. Barry Shiffman, violin, with marc Widner, piano present a programme of: Tartini- Sonato in G minor, Beethoven — Sonata No. 7, Vitali — Chacone, Block-Nigen and Saint-Saens — Introudction and Rondo Capriccioso. A limited number of FREE tickets now available at Hall Porter's Desk when House members present their student card.
SUN. JAN. 27	**PREREGISTER FOR: HART HOUSE FARM'S "WINTER CARNIVAL", A ROMP IN THE SNOW. HART HOUSE FARM AND RECREATIONAL ATHLETICS LENDS AN ASSIST WITH WINTER GAMES,** skating, cross-country skiing, orienteering and the building of snowmen/snowpersons (weather permitting). All this and two great meals for the low, low price of $7 including bus transportation or $5 ticket if you provide own transport. Event open to Hart House members only so bring your student I.D. to the Programme Office for presentation to buy your ticket. Preregister early weekdays 10 a.m. - 5 p.m. N.B. Buses leave Hart House at main door at 10:30 a.m. and the expected departure from the Caledon Hills Farm is approx. 7 p.m. (weather permitting).
TUES. JAN. 29	**CAMERA CLUB — SLIDE & DISCUSSION SERIES "PRINT MOUNTING"** presented by Mike Caramszeghy. Noon-one, Camera Clubroom.
WED. JAN. 30	**RIFLE CLUB — "ANNUAL BURGUNDY SHOOT",** 25 cent fee for prizes. 4 p.m. Range. All club members encouraged. **INFORMAL DEBATE — takes place in a relaxed setting** for beginners and vets, under the guidance of experienced coaches. Topic: "ONTARIO NEEDS POLITICS LIKE A FISH NEEDS A BICYCLE". 8 p.m., 3rd floor Bickersteth Room. **"JAZZ PLUS"** offered by MUSIC HART HOUSE stars "WHITENOISE" in the ARBOR ROOM PUB "HART BEAT" — a great evening of relaxation and entertainment that begins at 8 p.m. (Arbor Room open prior). Hear the finest jazz on campus for free.
THURS. JAN. 31	**MUSIC AT HART HOUSE — "CHAMBER SERIES"** featuring CJRT ORCHESTRA SOLOISTS — Helen Nevin, oboe, James McKay, bassoon, Casey Sokol, piano performs works of Bach, Debussy, Poulenc and Grimes. 8 p.m. Music Room. No tickets & free.
FEB. 3	➡ **U OF T COVENTRY CUP SQUASH TOURNAMENT:** WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE and THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after Jan. 29, 5 p.m., registration deadline. PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.
FEB. 4-8 AND FEB. 11-15	**"THE BEST OF EUROPE"** presented by the GALLERY CLUB of HART HOUSE. This gourmet experience features a special menu of exciting selections from a variety of Euoprean cuisine. Reserve early (978-2445) during standard office hours. Best of Europe offered dinners only — 5:30 - 7:30 p.m. Gallery Club located 2nd Floor (licensed under LLBO) — U of T students welcome.
	INVESTMENT GROUP discusses "Technical Analysis", 7 - 8 p.m. Committees Room.
	***PRE-BOOK NOW* — WINE SEMINAR SERIES** sponsored by the Hart House Gallery Club Thursdays, Jan. 31 Champagne Night, Feb. 7 Around the World with Cabernet Sauvignon, Feb. 14 Vertical Bodega Tasting. Tickets limited. Fee: $50 for three Thursdays, 8 p.m. Music Room. Tickets available at the Programme Office, weekdays, 10 a.m. - 5 p.m. **MASSAGE CLINIC OPENS AT HART HOUSE RECREATIONAL ATHLETICS** — Professional Registered Therapists (PROFESSIONAL CLINIC ON WEDNESDAYS) or Supervised Sutherland-Chan School Students (STUDENT CLINIC ON MONDAYS) NOW OPEN FOR APPOINTMENTS. DISCOVER THE MIRACLE OF MASSAGE AND RELAXATION OR SAY GOODBYE TO SPORT INDUCED INJURIES. HOURS: Monday Student Clinic: 2 p.m. - 3:45 p.m. Fee: $9/half hour treatment. Wednesday Professional Clinic: 3:30 p.m. - 7:00 p.m. Fees: $18/half hour and $31/hour. PLEASE PREBOOK ALL APPOINTMENTS IN ROOM 101 and bring along your student card. The Office is open weekdays 10 a.m. - 5 p.m.

SAC leaders vote $

Continued From P.1

will be a sliding scale ot payment: $50/wk for the Vice Presidents; up to $35/wk for commissioners; and $10/wk for special executives. These rates will be in effect from September 1985 until April 1986.

The VPS must put in 15 hours of office time a week, the commissioners 8 hours and the special executives 5 hours. Along with these requirements, all the members are required to attend Board meetings and the Executive and the commissioners must hold, and be present for, at least one meeting of their departments.

If any of these requirements are not fulfilled, the member will default that week's salary. The records of the office hours and attendance at meetings will be tabulated on a work sheet to ensure accuracy.

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COVENTRY CUP
SQUASH TOURNAMENT 1985
JANUARY 31, FEBRUARY 1, 2 & 3RD

EVENTS:

A. Women's Open	Jan. 31, Feb. 1,2,3/85
B. Men's Open	Jan. 31, Feb. 1,2,3/85
C. Men's Veteran (40 years & over)	Jan. 31, Feb. 1,2,3/85

NOTE:
A maximum of 32 participants will be accepted for each event.

TIME:
Matches will be played on the Athletic Centre courts on Thursday, January 31 from 5 p.m. - 11 p.m., Friday, February 1, 3:40 p.m. - 11 p.m. Saturday, February 2, 9 a.m. - 4:30 p.m., Sunday February 3, 12 noon - 4 p.m.

ELIGIBILITY:
Open to **all** members of Hart House and the Department of Athletics and Recreation.

ENTRY FEE:
$5.00 non-refundable after January 29, 1985, 5:00 p.m. registration deadline.

OFFICIAL BALL:
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TOURNAMENT CHAIRMAN:
Taylor Fawcett

Entry forms available at the Recreational Athletics Office, Room 101, Hart House and the Rrecreation Office, Athletic Centre. Please register early.

CRAIG IS COMING

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Dr. James Brown on:
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What is the Superior world view

Tuesday January 22, 1985
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SUMMER JOB DEADLINES

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Com Group — Commerce students	Feb. 1
DFRB News Reporter	Feb. 28
Forintek — NSERC — Forestry, Mech. Eng., Comp. Sci., Chemistry, Economics students	Feb. 15
Ontario Agricultural Museum (Milton)	Feb. 28
Ont. Cancer Inst. — Physics, Eng. students	Feb. 8
Natural Resources — Park Interpreter	Feb. 28
Jr. Conservationist Award Programme	Feb. 22

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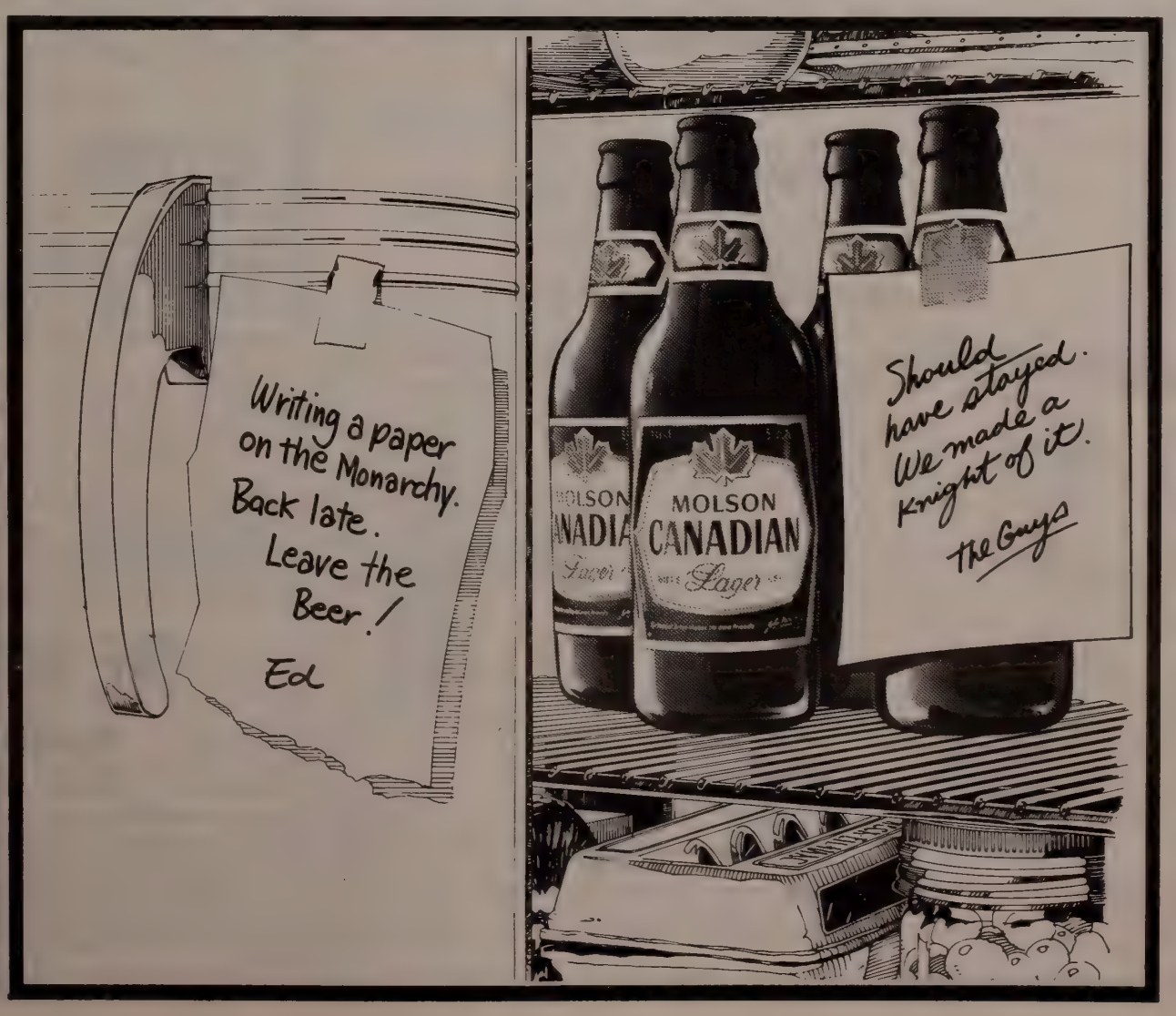
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U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"The musicians of our time are like harlots and charlatans, who use science without being scientists, and abuse art without being artists."

—the nefarious **Stranglers**, who know a thing or two about "abusing art."

The Varsity is the University of Toronto's official undergraduate newpaper. *The Varsity* is published by Varsity Publications, incorporated in May 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. *The Varsity* is printed by Weller Publishing Co. Ltd.

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The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP) — 593-1693.

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The *Varsity* Ad Manager and Ad Assistant are members of CUPE Local 1281.

Sex & Drugs

Birds do it. Bees do it. Baboons do it.

Well, we do it too. And it's kind of fun, at that.

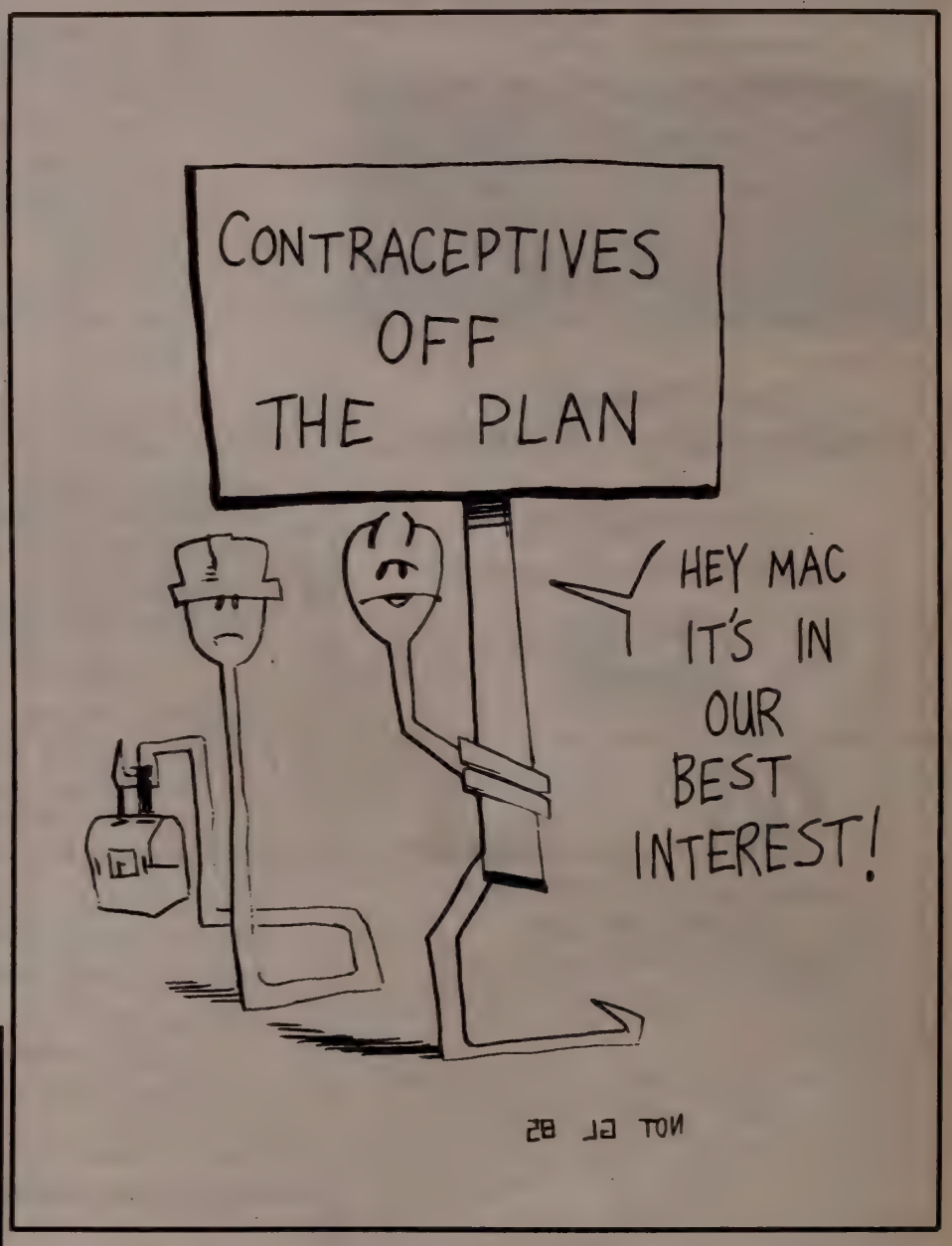
It's not cheap, though. That is, unless a gurgling soft-bummed miniature replica is what you have in mind as the fruit of your passion. Birth control is big business, which is hardly surprising as so many people (including, doubtless, most of those around you right now) use it.

Which is why the inclusion of contraceptives in SAC's drug plan proposal (to be voted on by students on the upcoming SAC election ballots) is so necessary. The simple fact of the matter is that prescription contraceptives comprise one of the single biggest medical needs of students at U of T. To keep them off the plan would be ludicrous.

Yet that is exactly what SAC may choose to do. The issue of birth control inevitably opens up a can of worms whenever it is brought up in the context of the entire university community, and this particular occasion promises to be no exception. The most vocal objections will doubtless come from St. Michael's College, with arguments concerning the morality of pre-marital sex and contraceptives employed to support their cause.

However, those who would oppose contraceptives on religious grounds no doubt fail to see that this drug plan is intended to serve U of T's pluralistic society, and as such should not be modified to suit the beliefs of any one particular minority of students. The purpose of the scheme is to provide affordable health care to all U of T undergraduates; to deny female students the right to have one of their biggest prescription needs subsidized under the plan is to contradict the principle of universality which (presumably) inderlies the whole idea.

In short, for SAC to drop contraceptives from the proposed drug plan would be a highly undesirable (if politically expedient) act. No longer would we debate SAC's commitment to stand up for what it believes in — we would know for a fact that SAC is gutless.



Even if You Don't Write Your Mother...

Write US.

At The Varsity. We appreciate it. Honest.



STANLEY VS GODZILLA....

LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

Supporting Olin

I'm not sure of the point of Patricia Perkins' article on the Olin Lectures on American Political Culture (*Varsity*, January 17).

Was it an indirect attempt to slander reputable scholars, whose integrity has heretofore never been questioned? To find them guilty by association through a tortuous and far-fetched chain of connections with a company that at one time is supposed to have engaged in somewhat shady dealings is a cheap tactic worthy only of Joe McCarthy.

Or was it an attempt to expose them as ideological apologists for free enterprise? Here Ms. Perkins and her unnamed associates should have done their homework. Had she read the works of Samuel Bee, Wilson Carey McWilliams, Walter Dean Burnham, Michael Walzer, or any of the others, she could hardly have characterized them in this way. Had she attended the lectures, as I have, she would not have heard a single word uttered in defense of capitalism.

But perhaps I am a naive dupe of these clever Olin ideologists. In that case, I would appreciate her attendance at subsequent Olin lectures so that she can expose their tricks and fallacies to me.

Until then, I will appreciate the Olin lectures for what they are: a remarkable opportunity to hear some of the leading students of American politics and political culture.

Sincerely,
Joseph M. Knippenberg
SGS

WE HAVE MEETINGS!!

Masthead: Wednesday, 3:00 pm
Staff: Wednesday, 4:00 pm

Last week we talked about how *nice* certain people here at the good ol' Varg actually are. We denied that some of them are nasty hunks o' poo, and we questioned whether or not others made nasty burping sounds while they doze...Tonight we finally dispell all the rumours (or was that *misspell??) and announce the true nature of the cool kids workin here tonite. Marni, Geoffi, DD, Lolly, Karen, Mark, Glen, John, Marg...they're all IN ITALIC!!!(oh no...)*. There we go. Anyway, they're really swell (the truth). Thanks.

feminists debate

Cont. From P.1

U.S.. In Canada , Toronto feminist Susan Cole is working to adapt the ordinance for use in the Human Rights Code.

In Minneapolis the ordinance was drafted with feminist intentions. In the two other cities, Indianapolis and Suffolk County, the legislations were based on the Dworkin/MacKinnon model but were brought to council by right wing conservatives whose purposes were to protect religious and family values.

One supporter of the bill in Suffolk county is quoted in a Feminist Anti-Censorship Fact sheet as testifying, "If this country is going to be righteous and to be wholesome, and families will be united and the marriage stay together, then we should seriously think about passing this law."

There would seem to be due cause for alarm when feminists find themselves in the same bed as the moral majority. The original intention of the ordinance was to empower women through the elimination of pornography. This has however been lost as the bill gets co-opted by the new right.

Carole Vance is a member of the Feminist Anti-Censorship Taskforce (F.A.C.T.). She spoke in Toronto recently and told a feisty audience crammed into the Hart House Debates Room of the problematic nature of feminist initiated anti-porn legislation.

In particular she critiqued the Minneapolis Ordinance. By granting the courts final say in deciding what constitutes porn and what does not, Vance contends that the ordinance plays into the interests, not of women, but of those who already hold power, those whose sexual standards may differ significantly from those of feminists.

Furthermore, the ambiguous wording of the ordinance, Vance maintains, makes it difficult to identify the bill's target area. Terms like "humiliation", "degradation", "sexual object", and "submission" appear in the ordinance with neither definition nor qualification. Consequently it is difficult to discern when sexual representation ceases to be about sex and begins to be pornographic.

Neither is the importance of context acknowledged says Vance. Thus a documentary about pronography or rape would be susceptible to conviction under the ordinance.

And, as men and children are protected under the ordinance, and not only women, a hypothetical analysis could find depictions of a near-naked Christ nailed to a cross to contravene the ordinance. As the ordinance prohibits a person's mutilation or bondage, and as there is no provision in the law for context, the religious significance of Christ's humiliation and nakedness has no ground, and therefore could be considered pornographic.

Vance says the most unenforcible aspect of the ordinance is its attempt to directly hold the producers and sellers of pornography responsible for acts of aggression that are committed in association with pornography. The ordinance sets out that there can be a direct causal link between consuming an image and commiting an act.

"Anyone who is assaulted, physically attacked, or injured in a way that is directly caused by specific pornography has a claim for damages," says the ordinance. In theory, this style of legislation could be likened to a law that would arrest the makers of guns for causing wars.

The purpose of Carole Vance's exercise is to be cautious of trusting laws that might seem to be a way, or *the* way, of eliminating women's inequality. Especially when those laws affect or limit female sexuality long before women themselves have had time to articulate their own definitions of desire.

Blue and White

Cont. From P.1

spirit that the Blue and White was given a big monetary boost. In 1984, the Society's budget was raised from $2500 to 5000.

Despite the generous budget provided by SAC the Society is presently "treading water", says Jones.

SAC Finance Commissioner Greg Tugg says he is "very disappointed" with the "low level of activity" of the Blue and White Society. Although many acknowledge the success of this year's Homecoming Parade, the Society has fallen short of many expectations. Perhaps the most embarrassing was the failure of the Society to organize a float for the Vanier Cup Parade held here in Toronto, says Jones. U of T's absence was noted by the television networks, who had expressed interest in the U of T float, he said.

Despite criticisms of inactivity, the Society is at work on a number of projects, claims Thomas. These include a Winter Carnival, the possible return of a "Jazz-Pub" night, and perhaps the reappearance of the now defunct U of T Yearbook, "Torontonensis", says Thomas.

None of these things will happen, however, before the drafting of a constitution. Until that time, those funding the Society will be drawing the purse-strings tightly.

TIME & PLACE

MON — JAN. 21

ALL DAY NOMINATIONS FOR POSITIONS ON THE GENERAL COMMITTEE and other committees of the Council of the Faculty of Arts and Science are open. Nomination forms and information available at the offices of the COllege Registrars and the Faculty Office, Room 1006, Sidney Smith Hall, and the offices of Faculty and College Student Organizations. Nominations close Friday, February 1 at 4 p.m.

JAN. 16-31

THE CANADIAN CEREBRAL PALSY ASSOCIATION presents a display: "Education is key to Understanding Aspirations of Physically Disabled Persons" in the front lobby display case of Robarts Library — Jan 16-31.

10am - 4p.m. BOOK SALE 1985 sponsored by The Associates of Erindale. Book sale will be held in Room 2068 (on the main floor of the South building — Erindale), Jan 21 and 22, 10 am to 4 pm and Jan 23, 10 am to 1 pm.

4 - 5 PM VICTORIA UNIVERSITY PRESENTS AN EXHIBITION OF BOTANICAL ART by Elj. Revell from Jan. 21 to Feb. 7, in Northrop Frye Hall. Opening tea Jan. 21, 4-5:30 pm. Building open 9 - 5 pm.

5:30 - 6:30 PM. STUDY SKILLS LECTURE: "Lecture Listening and Note-taking techniques." Presented by the Counselling and Learning Skills Service. Robarts Library, Rm 4049.

TUES — JAN. 22

10 - 12 AM. AMNESTY INTERNATIONAL GROUP 83 at U of T now has an office and office hours! Come and talk to us Tuesdays 10-12, Wednesdays 2-4, or Thursdays 10-12 in the St. Mike's Club Room in Brennan Hall.

1 - 2 PM. THE COUNSELLING AND LEARNING SKILLS SERVICE announces a lecture on *math Study Skills for Math Specialist Students* to be given by Staff of the Math Department. Sidney Smith, Rm 2127.

4 PM. REPORT ON NICARAGUA. Ross Colterman, of the Student Christian Movement, sharing slides and stories of her recent experience in Nicaragua. Sponsored by the SCM and the Nicaragua Solidarity Group. All Welcome! Sidney Smith, Rm 2128.

4 - 6 PM. ThE INTERNATIONAL RELATIONS SOCIETY is presenting the US Consul General, Donald J. Blevins to speak on "Issues in US Immigration Policy: Dissidents, Illegal Aliens and Refugees." Junior Common Room, Trinity College.

5 PM. "DEVELOPMENT PROJECTS AND CAUSES OF FAMINE IN SUB-SAHARIAN AFRICA"Speakers: Gerry McGuigan of ISAID and Steven Allen from OXFAM. Film will also be shown. In room S319, Scarborough College Campus.

7:30 PM. AMNESTY INTERNATIONAL U of T presents lawyer Michael Bossin speaking on "Canada's Refugee Policy". All are welcome. Pendarves Room, International Students Centre.

WED — JAN. 23

12 - 1 pm. THE COUNSELLING AND LEARNING SKILLS SERVICE announces a lecture on *Math Skills for Engineers* to be given by Staff of the Math Department. Sandford Fleming, rm 1013.

12:15 PM. NOON HOUR SERIES presents John Kruspe, Piano at the Royal Conservatory Concert Hall, 273 Bloor St. W. Admission: Free.

1:30 - 6 pm. ANNUAL TORONTO SCHOOL OF THEOLOGY conference featuring Prof. margaret A. Farley, R.S.M., Ph.D., of Yale University. "The Women's Movement and its Moral Implications." Lecture, small groups, worship, social, question/answer period. In seeley Hall, Trinity College. Admission $3.00.

4 PM. UNIVERSITY OF TORONTO ENTREPRENEURS' CLUB presents Mr. Terry Dilozie of "Windowshine" speaking on student entrepreneurship. This event is open to everyone and admission is free. Hart House Debates Room.

7:30 PM. GAYS AND LESBIANS AT U OF T will be having a guest speaker from a men's Coming Out group at the International Students Centre, 33 St. George St.

7:30 - 9:30 PM. CUSO INFORMATION MEETING: Current JOB OPPORTUNITIES, working conditions, application and selection procedures will be discussed. PLACE: International Student Centre, 33 St. George Street.

8 PM. TCDS presents "THE CANDY FACTORY", a play in two acts, written by Doug Cooper. Playing Jan. 23 - 26 at the Goerge Ignatieff Theatre. For information call 978-4166.

8 PM. THE BASSANO CONSORT will be performing at the Church of St. George the Martyr, 205 John St. Programme to cover the realm of recorder consort repertoire, including works by Bach, de Rore, Dorough, etc. Admission: $6.00, $4.00 Students and Seniors. For information call 928-0665.

8 PM. THE SUFI STUDY CIRCLE of the University of Toronto is holding informal meetings every week in the International Student Centre, emphasizing the essential themes of the Sufi mystical tradition.

THURS — JAN. 24

1 PM. THE UNIVERSITY OF TORONTO ITALIAN CLUB presents: "LA CAVALLERIA RUSTICANA" by Giovanni Verga and "LALTRO FIGLIO" by Luigi Pirandello. Playing Jan. 24, 1 pm, Jan. 25 1 pm and 7:30 pm and Jan 26, 7:30 pm in the Alumni Hal Theatre (St. Michael's College).

4 PM. WHO IS THIS JESUS? Student Christian Movement Bible Study of the Gospel of Luke. With Rev. E. Frerichs, U of T United Church Chaplain. All welcome! Hart House Chapel.

4:10 - 5 PM. STUDY SKILLS LECTURE: "Lecture Listening and Note-Taking Techniques. Presented by the Counselling and Learning Skills Service.

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UNIVERSITY OF TORONTO
Faculty of Arts and Science

ELECTION

To fill vacancies on the Council and on certain Committees of the Council as follows:

FACULTY MEMBERS

DEPARTMENTAL

Classics	General Committee (1)
Computer Science	General Committee (1)
East Asian Studies	General Committee (1)
Economics	General Committee (1)
English	General Committee (1)
Erindale College	General Committee (3)
Fine Art	General Committee (1)
French	General Committee (1)
German	General Committee (1)
Geography	General Committee (1)
Geology	General Committee (1)
Italian	General Commitee (1)
Middle East and Islamic Studies	General Committee (1)
Near Eastern Studies	General Committee (1)
Philosophy	General Committee (1)
Physics	General Committee (1)
Psychology	General Committee (1)
Religious Studies	General Committee (1)
Slavic Languages and Literatures	General Committee (1)
Spanish & Portuguese	General Committee (1)
Sociology	General Committee (1)
Zoologoy	General Committee (1)

NOTE: nominations and voting for General Committee are restricted to Department or College named.

DIVISIONAL

Humanities	General Committee (3)
Life Sciences	General Committee (3)
Physical Sciences	General Committee (1)
Social Sciences	General Committee (3)

CURRICULUM COMMITTEES

(Members are also members of the General Committee)

College Courses and Programmes	General Committee (1)
Humanities	General Committee (2)
Life Sciences	General Committee (5)
Physical Sciences	General Committee (3)
Social Sciences	General Committee (3)

STUDENTS

Erindale College	General Committee (2)
Innis College	General Committee (2)
New College	General Committee (2)
Trinity College	General Committee (2)
University College	General Committee (1)
Victoria College	(2)

ANY COLLEGE — Curriculum Committee on College

Courses and Programmes	full-time (1)
Curriculum Committee on Humanities	full-time (3) part-time (1)
Curriculum Committee on Life Sciences	full-time (2) part-time (1)
Curriculum Committee on Physical Sciences	full-time (2) part-time (1)
Curriculum Committee on Social Sciences	full-time (3) part-time (1)

Committee on Counselling

Erindale College	(1)
Innis College	(1)
New College	(1)
University College	(1)
University College	(1)
Victoria College	(1)
Woodsworth College	(1)
Trinity College	(1)

Committee on Study Elsewhere

Any College	(3)

**The Groups:

The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. Humanities:
   Classics, East Asian Studies, English, Fine Art, French, German, history, Italian Studies, Linguistics, Middle East Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese.

   N.B. For Election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.

2. Life Sciences:
   Botany, Psychology and Zoology.

   N.B. For Election Purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.

3. Physical Sciences:
   Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.

4. Social Sciences:
   Anthropology, Economics, Geography, Political Science, Sociology.

NOMINATIONS

OPEN MONDAY, JANUARY 21st

SUMMER EMPLOYMENT IN RESEARCH

For Arts and Science students who have completed at least two years towards a B.Sc. degree. Preference will be given to 3rd year students interested in a research career. Students will participate in theoretical and investigative aspects of basic research. Apply by letter before February 15, 1984. Include resume, transcripts and names of two professors for references.

Send application to: Professor C.-H. Siu (978-8766), C.H. Best Institute, University of Toronto, 112 College Street, Toronto, Ontario, M5G 1L6.

McMurtry on the future of education in Ontario

Cont. From P.1

constitutional debates, to "keep his boss (Prime Minister Trudeau) under control." (Chretian responded by saying, 'the boss, he sure like to have an argument.')

McMurtry has been noted, during the long process that is leading to the Ontario PC leadership convention on January 26, for his differences with the other candidates and for his challenges of several important aspects of accepted government policy.

For example, at yesterday's session with youth delegates, he said he would sell the Ontario government's share in Suncor "when the market conditions are right ... the Ontario government should not be in the oil business." He also appeared to be lukewarm on Premier Davis' controversial decision to fund Catholic schools, saying, "The Premier has left a moderately warm potato for his successor," but nevertheless pledging to carry through on the decision using leadership and goodwill.

Education is another instance where the Attorney General appears at odds with the government's perceived direction. His priorities and policies book emphasizes that "our university system must receive the fullest support of the government of Ontario wherever possible in terms of funding ... if high standards are to be maintained."

According to McMurtry, "one of the most important aspects of post-secondary education is accessibility," and although he hasn't had the opportunity yet to read fully the report of the Commission on the Future of Ontario's Universities (the Bovey Commission), he is "opposed to recommendations that provide greater obstacles to young people attending universities or college."

The existing standards are tough enough, he says. "I certainly wouldn't like to see them get any tougher."

The Bovey Commission recommends sharp increases in tuition fees to bring them to such a level as to cover 25% of university operating costs, and also suggests that universities be allowed to cut enrolment four to eight per cent without any corresponding decrease in provincial government grants.

"We must ensure that our education system ... does not impede the access of individuals by imposing financial or other barriers," McMurtry's campaign literature states.

Furthermore, McMurtry believes that underfunding exists as a problem in post-secondary education, but he stresses that he would like to see "universities and colleges take a closer look at savings possible in their administrative bureaucracies," as one way of alleviating the problem. He is not willing to rule out, however, increased provincial grants as a means, and maintains that he does not think "they (Bovey and the two other commissioners) were prevented from talking about it," although they should have.

McMurtry told *The Varsity* that "The quality of education and economic prosperity are closely linked," and to this end he would like to see more support for co-operative education programmes in universities and high schools as one of a number of means of decreasing high rates of youth unemployment. He also emphasizes the value of community advisory committees to high school technical education programmes in ensuring that current technologies are being taught, although only 15% of Ontario's Boards of Education have such community advisory programmes.

For Roy McMurtry, education would be "a top priority" for his government. But only the results of the voting at the PC convention on January 26 will tell what kind of priority education will get from a new Premier.

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Mining Bldg. Rm. 130
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2.10p.m. Tuesday Jan 29
Mining Bldg. Rm. 130
Class 3
5.10p.m. Wednesday Jan 30
Mining Bldg. Rm. 130
Class 4
7.10p.m. Wednesday Jan 30
Mining Bldg. Rm. 130

Refund Policy
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JANUARY 29

7 p.m., Debates Room

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Tickets and Information are available in the Programme Office
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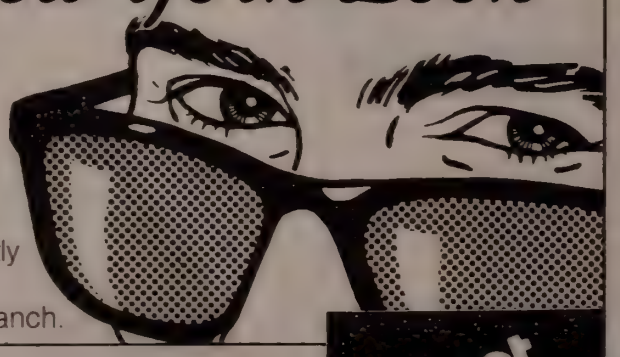
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HartHouse recreational athletics

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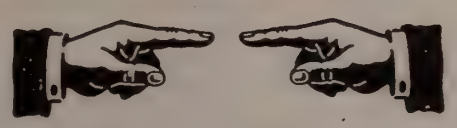
Monday 2 pm - 3:45 pm
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HartHouse debates



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Speaker
Andrew Taylor

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8 pm Debates Room

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PHOTOGRAPHERS NOW

KAREN SHOOK

NOW MAGAZINE, THE idiosyncratic Toronto weekly, is notable chiefly for its exhaustive listings and enthusiastic mention of any Torontonian who has ever picked up a guitar. One

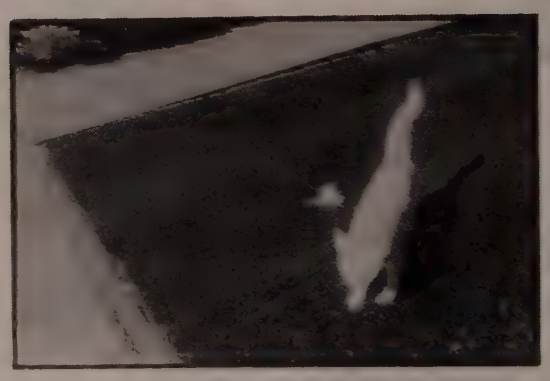
Art

of its more evident strengths, however, is its photography, and the current exhibition at Gallery Idee confirms the presence of some real talent.

The collection, **Photos Now**, can be divided into two broad categories: Now's trademark cover shots of entertainment "celebrities" (with the terms of reference lining up firmly on the "alternative" side); and the more quirky human interest shots which generally appear on page three. The former are straightforward, if often thoughtfully constructed, portraits: Paul Till's work is generally the most assured of the group.

Among these, Till's photo of a reflective Sting makes nice use of texture and shadow, eschewing the more obvious Intellectual Rock Star poses. Likewise, the hyper-realism of his John Candy cover is wonderfully offbeat while still capturing something of its subject: Candy's freckled, ostrich-egg face fills nearly the entire frame. The two shots which comprise a portrait of Michael Snow echo Snow's experimental film work, the eyes staring blandly but intently and every pore visible.

Debra Friedman's excellent works, here with the southern U.S. as her subject, are intense without being stagily gothic. Perhaps the best of these is "Corpus Christi". A broad stretch of greyish beach is populated by the slumped backs of two elderly couples on lawn chairs in front of a car. Equally understated is Liam Sharp's "Malaga 1977", with its quiet tension between the small figure of a lumpy old woman and a tiny chihuaha, pulling on a



leash in the opposite direction.

"8 1/2 Months", musician and video artist Eva Everything's soft-edged study of a pregnant woman's torso, is an evocative, latter-day Venus of Willendorf, all round edges and pale tones.

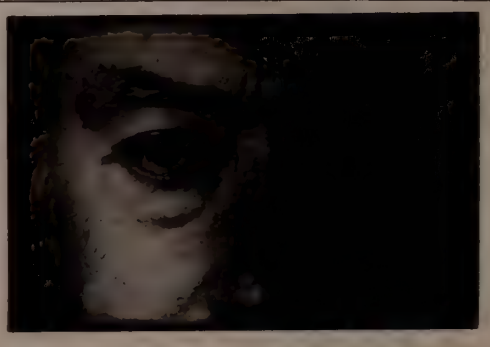
Among those shots which make use of action for their effect (and these are in the minority here) is Chris Nicholl's blurred photograph of children running in a playground. Less successful is his "offbeat" shot of a giant fish hovering in front of a dilapidated laundromat.

Wierd, but not much more. More interesting examples of grotesqueries and near-grotesqueries include Susie King's "Woman at Moberlt House": an enormous woman sits in front of a table covered with paints and what appears to be a a large white plaster sausage.

Spread across the back walls of Gallery Idee are more shots of the famous, and these are a mixed lot. Ben Mark Holzberg's study of David Cronenberg is witty, if cliched. Cronenberg sits in a car with a jacket collar turned up in suspiciously Bela Lugosi fashion: his face, lit from beneath, looks *creeeeepy*. Accurate enough, I suppose. Douglas Brown's "Karen Black", clean-edged and attractive, looks rather like a perfume advertisement. David Lee's Cyndi Lauper concert shot is equally obvious, with the singer leaning into a cluster of women's arms, black white and inbetween. She's got the whole world in her hands?

Better are David Lee's other music shots: a relaxed and very benign Jim Kerr of Simple Minds stretches out on a lawn chair; and a collage of the Eurythmics is particularly effective. One







Paul Till's photos of Eva Everything (top right), Michael Snow (right), and cat with plastic dinosaur (above left); Chris Nicholl's playground photo (below, left): NOW works on display

of the few tinted photographs in the show, Lee's "Midsummer Night's Dream" is all sepia-toned mystery and grace.

The show, running at 112 Queen St. East until February 1, proves that even if Now doesn't always live up to its own hype, its photographers are clearly one of its greatest assets.



Enter The Greenhorn Cultural Impressarios

KEVIN HALLIGAN

REMEMBER THOSE peeked-at *Paris Review* interviews, perfectly designed for wasting time in the stacks? Enter an accomplished, like-minded collection of colloquies from the

Books

gang at the Paris, Ontario Review, starring a slate full of chuckling, rambling writers answering questions about themselves and their work. Dorothy Livesay (on Marx and nudity), Timothy Findley (on rabbits and 'real reality'), Brian Moore (on screenplays and their terrors), Roo Borson (on Yanks and sensibility), and others face a probing panel of two in **In Their Words: Interviews with Fourteen Canadian Writers**, by Bruce Meyer and Brian O'Riordan. A first book, but don't let its mundane title deflect you; the theory is light and the banter amusing.

As cultural impressarios go, Meyer and O'Riordan are greenhorns, but they have enterprise, they are keen, and an afficionado's sure knowledge of their subject informs their questions. Both are experienced editors, despite their collegiate, clean-cut youth, and an editorial authority grips their book. Both are recent graduates of U.ofT., and of Frank Watt's course in contemporary Canadian poetry, which explains their solid knowledge of CanLit and startling memory for the incidentals and lore that riddle it through.

"During a coffee break, one of us remarked ... that there wasn't enough source material in which English Canadian authors discussed what they intended their work to say, why it took the shape it did..." This leisurely introduction makes a smooth lead-in to a book full of "shaping influences,' 'landscapes.' 'the direction poetry is taking today,' and discussions about works-in-progress and -not-in-progress. There is a hefty amount of political talk, and more than your average number of hero-questions:

Interviewers: What do you think a hero is?

Timothy Findley: Well, I've said it before, so it's going to sound corny, but it seems to me a hero is someone who does what he must do despite the consequences...

**

Interviewers: Do you have any heroes? What do you consider a hero?

Leonard Cohen: What I consider a hero is a guy who goes to work every day and supports his family. The ordinary guy. I think to hold it together nowadays is a heroic enterprise.

This is a casual book, full of breezy duologies and clucking anecdotes. Emersons definition of conversation -- that it is "our account of ourselves," applies neatly here to the kind of cautious, low-speed verbosity that the writers hedge with when asked to discuss their lives and work. Not just Canadian writers, either. John Updike has given only three or four subdued interviews in his life; he knows what they sound like.

When Jon Pearce posed questions in his book *Twelve Voices* (1980), he made the deliberate mistake of asking his interviewees to explicate passages of their own work. Poets are the bristling type, it is true, but Michael Ondaatje seemed to actually seethe as he made his reply; a straight answer, he replied, was impossible. He isn't interviewed here.

Meyer and O'Riordan take the tame route with their questions. "What's the role of the poet in society?" "So it is the balance, then, between emotion, craft and fact that makes fiction?", etc. They have a feel for the skeletal aspects of the literary 'process' that few of their subjects perhaps care to match, or at least match with the vocabulary of a Victoria College English major. Occasionally their expertise turns precious, but more often a smart rapport ensues, as in the conversation with Brian Moore, making it one of the best in the book.

Even the soporific Raymond Souster, "The Quiet Chronicler," proves of interest in ordinary speech. He talks about baseball, early influences, the war, and the founding of the League of Canadian Poets. James Reaney discusses his plays and operas; Elizabeth Smart remembers Soho, and Roo Borson, very candid, talks at length about how she writes.

For all they reveal about the writing world and the "poetry scene," these interviews have a nagging subtheme that gets minimal play. Not surprising, though, since it's familiar one. Irving Layton's way around it is to play Mel Brooks: "My sensibility is not Canadian, but European. I define myself as a six-thousand-year-old European." Brian Moore avoids it by living in California. Leonard Cohen, who, in his poem 'Havana', decribed our dearth of imagination as that "stony silence on the Seaway," takes a similar way out. Asked whether he thinks that that silence has been broken, Cohen replies: "I think everbody has broken it. I don't quite know what I meant by that line. ...I don't have an agressive view of Canada. I have a very warm feeling about this country."

Interviewers: "Is that why you come back so often?"

Diosdada's Unexploited Charm

COLIN TAYLOR

"I HAVE LOADS OF charm, but I never use it," says Chris, the noble but ne'er do well magazine writer in Ana Diosdado's **You Too Would Enjoy Her.**

Theatre

The script (in what *sounds* like a good translation by Pedro Leon and director Michael J. Sidnell) has charm aplenty, but this charm is too infrequently realized in the Hart House production. The play ends up flowing like molasses, dragging the actors along in a leisurely jaunt through supposedly treacherous territory.

With a slight variation, this line could be an apt summary of Hart House Theatre's production of the Spanish playwright's play concerning the exploitation of a young model by big business.

Diosdado's play encounters the inevitable pitfalls the simple-minded-folk-against-the-world dramatic genre, in that it fails to go deeply enough into either an analysis of the antagonist (in this case, the ethically barren world of the advertising industry --- an industry that can persuade society to "sell its hair to buy a good hairpiece") or of the individuals who are severely victimized.

In her attempt to bring the two sides together, Diosdado relies on a plot that sounds a bit contrived; Fanny, a model who has become a "saturation image" for a particular perfume, is made a scapegoat when three children are poisoned by the perfume, thus becoming the object of hostility for a society that automatically associates her with the product she promotes. Chris, a writer for a rag magazine, is sent to write a sensationalist piece on her plight. In between his getting stuck in an elevator and her decision that perhaps suicide is the only solution, they fall in love and engage in discussions about the relative merits of passivity or protest in the face of adversity.

Diosdado fails finally to shed any new light on the psychology of mass advertising, although her writing is unpretentious, and her characters are engaging and true to life. Unfortunately these modest people are dwarfed by the vastness of the Hart House stage and Martha Mann's bold, dramatic set.

Sidnell (an innovative director at the best of times), seems to have infected his actors with the smooth, languid pace of his direction, so much so that both the very dramatic and the very funny scenes have the same casual flavour Tim Fort's Chris gets most of the laughs but not enough of the sympathy necessary for the play's ending to work effectively. Silver Brobst's Fanny is charming enough, but registers little of the frustration that would lead her to contemplate suicide. The rest of the cast (Michael Kigel as Bernard the photographer, Martha J. Bailey as Chris' wife Celia, and Joe Madziak in various supporting roles) are all equally unsucessful in escaping the tranquilizing effect of the play's pacing. What the production needs is a strong kick to make it command the audiences attention, rather than politely requesting it.



RECORDS

ROHINTON MEDHORA

The Stranglers
Aural Sculpture
CBS (Import)

AURAL SCULPTURE FIRST surfaced as a concept on *Feline*, the album that saw the **Stranglers** convincingly shed their bad boy image of years past. Of their transition albums *(The Raven, Meninblack,* and *La Folie)* it could be said that the band hadn't stopped saying their patented nasty things, they had just found nicer ways of saying them. But 1982's *Feline* went a step further in the sanitization process. "Aural Sculpture" itself was a recited diatribe against the pervasive mindlessness of most new music, with lines like: "the musicians of our times are harlots and charlatans, who use science without being scientists, and abuse art without being artists." But the rest of the album was super smooth, epitomized by the silky "European Female," with none of the old Strangulating bite.

"Aural Sculpture," the single, was released as a bonus single with *Feline* in Britain, was included on the album in Canada, and not released at all in the U.S. *Aural Sculpture*, the album, is currently available only as an import, with no firm domestic release date yet announced. CBS Canada can shed little light on this album, or on the grandiose plans that the band have for it. Such has been the quality of distribution for the band in North America - usually indifferent, and sometimes non-existent.

The most obvious change on *Aural Sculpture* is the introduction of a horn section on three tracks, something not heard since the lone sax on "Get a Grip." Still, the most impressive feature here remains the musicianship of the band itself. Continuing a long Strangled tradition, the first single ("Skin Deep") is not the best track on the album -- "Ice Queen" is. The band's new image is best portrayed on this piece -- moody and haunting, with Dave Greenfield's ethereal keyboard's underlining Hugh Cornwell's cold vocal delivery. J.J. Burnell's thick, jarring bass patterns have been smoothened to conform with the overall feel here, although he can still come effectively to the fore, as on "Let Me Down Easy."

Transitions as large as this always result in strange anomalies. The next Stranglers' concert should see an interesting mix of black-clad punks from the early days, and extras from Brideshead Revisited representing the new fans. In any case legions of cynics, especially from among the media, who have had a field day slamming the band for its offstage antics, will have to wait for yet another album before they can direct their venom at the music.

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Hockey wins tourney in style

BY MATTI ANTONAKOS

This year marks the first season that the women's hockey Blues have managed to attend the McMaster University Hockey Tournament and they did it in style by defeating the h team, McMaster, 8-3, to win the championship.

The team set out for Hamilton early Friday evening to meet North eastern University from Boston but the Blues arrived at Mac just 20 minutes before game time as treacherous road conditions increased travelling time. The team looked sluggish for the first period — still unwinding from the road. Northeastern went ahead on a powerplay goal in the second period before the Blues realized they were in a hockey game. The third period marked a change to the solid brand of hockey that has become a Toronto trademark. Heather Ginzel tied the game and then rookie Jodi Glazer blasted the winning shot from difficult angle to clinch the game.

The win advanced Toronto to the championship round.

Saturday's championship game against McMaster saw the Blues return to top form. Karen Spence and Jodi Glazer put the Blues into a quick 2-0 first period lead. Mac threatened to make a game of it, coming back with 2 goals but jennifer Dalgarno and Kelly Weaver pushed the Toronto lead to 4-2 at the end of one. Weaver scored what became the game winner.

The second period belonged to the Blues. Assistant captain Ginzel shot the fifth goal in. Weaver, on her way to a hat trick, ended the second period scoring.

Janice Maxwell scored early in the third to make it a 7-2 game. Weaver finished her hat trick, an fort which earned game M.V.P. McMaster managed to revive for a last minute goal but the final count was 8-3.

Along with winning the tournament, University of Toronto placed two players on the tourney All-Star team. Kerri Hardill was consistent throughout the tournament on defense and won All-Star honours while Kelly Weaver was named All-Star at right wing.

Heather Ginzel received the over-all tournament MVP award.

Within the league, the Blues are sitting in second position behind Queen's after last Wednesday's loss to York. The Blues, though, have one game in hand over Queen's.

Rookies lead indoor track

BY MARG WEBB

With the likes of freshmen Brenda Ottanhef and Elise Braithwaite pulling in early season honours, the U of T women's indoor track and field team is shaping up to be the strongest in the school's impressive history.

Ottanhef and Braithwaite each pegged down first place finishes to lead the women to second place in Friday's Western Invitational meet that featured American squads from Michigan State, and Michigan's Saginaw Valley.

Michigan State edged out the Blues 62 to 58.

Braithwaite, Pan American champion at the 800m last year, handily won the 600m setting a new Canadian indoor record of 1 minute 31.2 seconds. The Ottawa native went on to run an amazing anchor leg of the 4x400m relay. She made up 45m on the Western forerunner but was edged out by 30cm on the wire.

Ottanhef, competing on the always strong U of T field team, won the high-jump with a 1.65 leap.

Veteran thrower Monique Cadeau threw the shot put 12.9m for a first place finish.

The men's team also finished second to Michigan State, but according to Andy Higgins "team points are not important this early in the season."

What the men did show was amazing flexibility to move from one event to do well in another.

Vaulter Ross Girvan stepped in to replace Paul Osland in the 4x100m relay and ran a strong leg to pace the Blues to a 1:30 first place finish. Girvan also won the vault with a 4.80 toss.

After missing the 600m race (which Osland won) when the second team bus became snarled in traffic, Dave Russel entered the 1,000m and won handily in 2:25.5.

Ray Lazdins and Peter Massfeller, a couple of National Junior discus champions, turned their talents to shot put in the indoor season. Lazdins finished 4th with a 13.97 and Massfeller 5th with a 13.20.

Paul Just placed second in the vault and the long jump. Kerry Munro won the triple jump while Larry Helwig topped the high-jump field. The men posted a U of T record in the 4x400m.

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Jewish Student Learning Centre courses continue at the JSU. Call for details.
Wednesday, January 23
Rosh Chodesh kiddush following mincha at 1:05 p.m.
Faculty friends Association lunch with Professor Yehuda from Bar-Ilan University at noon at JSU. Reservations necessary.
Friday, January 25
JSU's Annual Downtown Shabbaton with Rabbi Irwin Witty, Director of the Board of Jewish Education. See separate ad in this paper.
Saturday, January 26
Trivia Madness Nite beginning at 7:30 p.m. at JSU, with our trivia master Marden Paul. Come as a team or join one. Prizes for best and worst teams.
Sunday, January 27
For Grad Students Only, cross-country skiing at Seneca College King City-Campus. Meet at 1 p.m. in the parking lot.

annual downtown shabbaton
friday january 25 - 26
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SPORTS

BLUES NOTES

Fencers sweep Mid East Divisionals

U of T dominated the Mid East Divisionals held Saturday as the Blues handlily won all three team categories — Sabre, Epee and Foil — and qualified nine fencers for second round of OUAA play down action. In the Individual Foil, Blues **Eddie Chee** topped the field with 7 victories, edging out teammate **Jim Stepien. Mario Voltolini** nailed down third to complete Toronto's sweep of the top 3 positions. Blues **Paul Warren** had an exceptional day winning the Individual Foil with 8 victories while teammate **Luke Murphy** won 6 bouts — good enough for second place. In the Individual Epee, Blues **Alec Clark** fought to 7 victories for first edging out teammate Peter Rybar. Also advancing to second round play are **Andy Forgrave** who held down 5th spot in the Foil competition and **Frank Christinck** who finished 6th in the Epee. The U of T Fencers travel to York Saturday for the Eastern Sectionals — the last qualifying tournament for the OUAA's — where they will take on Carleton, RMC and Queen's. Coach **Ken Wood** considers Queen's the team to beat in Epee while Carleton is strong in Foil and Sabre.

Volleyball handily captures tourney

The U of T women's volleyball team handily captured the University of Waterloo Tournament Championship by sweeping the Solar "Double A" Eclipse two games, 15-11 and 15-9. On route to the finals, the Blues handled Windsor 15-9 and 15-8 in the semi's and dropped just 1 game in 16 round robin games. The one game, a loss to Western, was a "nothing" game as far as the tourney standings went. As well as capturing the tourney laurels, the Blues placed rookie **Donna Roach** on the tourney all-star team and saw **Christine Drakich** named tourney MVP. Says Coach **Julie Andruchiw**, Roach is "a real bonus for us. At the start of the year she wasn't starting but she's evoming on strong now." The Blues, ranked third behind Ottawa and York in the OWIAA East, have a 3-3 record in regular season play. Andruchiw is excited that the tourney win, coming so early in the second half of the season, "will be a real confidence builder" for the Blues. "It's a tourney that everyone got a lot of play in — a bonus because a lot of bench players don't see a lot of action in the final stretch of league games when you're out to win." The Blues are in Ottawa this week-end for a tournament; the team will get another crack at York and Ottawa.

Cagers pick up wins in Ottawa

Only the blizzard-like conditions on the way to Ottawa Friday night could have stopped the women's basketball team. They met Ottawa U. on arrival and pasted them 78-38. Against Carleton on Saturday night, the Blues had a tougher go of it but still walked away with an 84 to 60 decision. Noting that games against the weaker eastern division teams are tough to get up for, Coach Michele Belanger was pleased with the performances. "We shot well against Ottawa — 52% (from the field) — and played really strong against Carleton for the first 30 minutes. We had a few let downs after that, but we can ready to play." **Pat Melville** led Blues scorers against Ottawa with 20 points while **Angela Orton** chipped in with 16. On Saturday night, Melville repeated as top scorer (22) while Orton and **Peggy Blumenthal** counted 16 points each. The Blues join the men in a double header match at Ryerson on Tuesday

Millotte scores winner with 4:01 left

Sloppy Blues edge Queen's...

BY GLENN MARTIN

Blues' coach Tom Watt had little good to say about his hockey club's 5-3 win over Queen's Golden Gaels on Friday night at Varsity Arena, but he did conclude all the minuses added up to one encouraging plus.

"It's not such a bad sign when we play that poorly and still come away with two points," said Watt. Defenceman Mike Millotte, who scored the winning goal with 4:01 remaining, saw it much the same way.

"We didn't play well, but we came back. We've been down a few times this year against the lower-place clubs, but we always manage to come up with the goal in the last five minutes."

Millotte admitted the Blues have been failing of late to get mentally prepared for OUAA also-rans like the Gaels, who've now won just 3 of 15 starts.

"Before the Laurier game, we played another brutal game against McMaster. The mental side is partly the problem, but you've got to give Queen's a lot of credit. Their coach did a fine job of stalling the play. They wouldn't let us get our momentum."

Initially, it appeared Toronto might breeze as easily as in their previous meeting with the Gaels, an 8-2 romp in Kingston. When Richard Garneau found himself alone in front of sprawled Queen's goalie Dave Young, the Blues had a 1-0 lead with only 46 seconds gone.

But Queen's rebounded in the second period, thanks largely to Blues' goalie John Kemp. Mike Linesman tied the game with a harmless-looking shot that fooled Kemp on the long side. Just 25 seconds later, Kemp misplayed the puck behind his net, handing Doug Jones a gift-wrapped goal and Queen's their first lead.

Brad Andrews converted a goal-mouth scramble to pull Toronto even midway through the second period. But 57 seconds later — and 9 seconds after a slashing penalty to Kemp — Roy Myllari's point shot restored the Gaels' one-goal margin.

Chris Callaghan's tying goal early in the final period set the stage for Millotte's winner. Jim Byrne added an empty-net goal for Toronto with 6 seconds left.

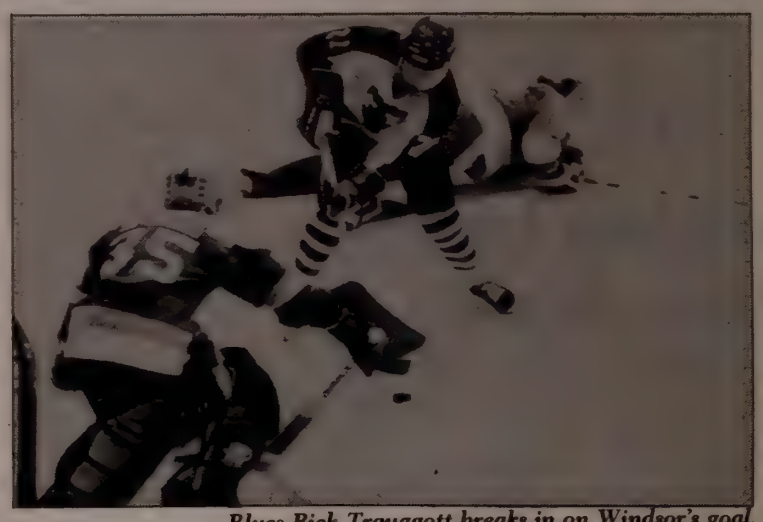


PHOTO BY GLENN TANAKA

Blues Rick Trauggott breaks in on Windsor's goal.

After his penalty, Kemp was pulled in favour of Kevin Hamlin.

"Our goaltenders are taking too many penalties," said Watt, who claimed Kemp's glaring miscue was not the reason for the substitution.

"I wasn't upset by that, because Kemp handles the puck so very well. That's the first time that's happened this year in all the times he's cleared it."

Watt spread the blame for the sub-par performance evenly.

"Early in the game, our defence was giving the puck away continually. But, in all fairness to the defence, the forwards weren't moving into the holes, so they had no one to pass it to."

Some of the coach's scorn was reserved for referee Tom Lundy.

"The officiating was just atrocious. When you see an official who's 25 pounds overweight, you know he's going to be behind the play all night. You can't be that fat and officiate at this level."

Blues' left-winger Doug Caines was the primary victim of Lundy's lack of quickness. Caines appeared to give Toronto a 4-3 lead five minutes into the third period when he tipped in Mike Savage's perfect centering pass. However, Lundy ruled the puck was kicked in, and gave Caines a 10-minute misconduct for arguing to the contrary.

"It was a legal goal for two reasons," said Caines. "First, I didn't intentionally direct it with my skate, and second, it hit my stick before it went in. The ref was trailing the play, so I don't think he had a good angle on it. He should have consulted with somebody instead of making the decision so quickly."

...score 10 on woeful Windsor

BY MARK JOHNSON

The Varsity Blues returned to form with a vengeance Saturday night, pounding the slumping Windsor Lancers 10-4 at Varsity Arena.

Coming off a 7-0 shellacing at the hands of York, Windsor provided surprisingly little opposition for the Blues. Forwards Phil Drouillard and Don McLaughlin teamed up on a pair of early goals for the Blues and by the end of the first period Toronto had grabbed a quick 4-0 lead.

Assistant Coach Paul Titanic was called on to fill in for Toronto head coach Tom Watt. Watt was snowed in while returning from Bellville where he had provided the commentary for the OHL Game of the Week telecast.

Titanic attributed the blow-out to a hungrier than usual Blues squad.

"I was surprised because I thought they'd (Windsor) really want to fight back after losing (7-0 to York the night before) but I think the tough thing was that we didn't have a very good game (Queen's) last night and we wanted to play really well tonight. But we're certainly going to have our players prepared for when we go down to Windsor (Feb. 16) because it will be a much tougher game."

The Blues and Lancers traded goals early in the second period after Jeff Parent finally got Windsor on the scoreboard at 6:12. Then Windsor fought back to make it 5-2 but the Blues put the issue firmly to rest with their second power-play goal of the night. Darren Boyko redirected a rifled Mike Millotte pass from the point at 16:29.

Toronto turned the game into a rout in the third period, scoring three unanswered goals in a span of 5:59.

McLaughlin, Toronto's Player of the Game, collected a hat trick and two assists. Drouillard and Boyko both wound up with two goals. Mike Savage, Chris Callaghan and Eric Orschel rounded out the scoring for Toronto.

McLaughlin said the lopsided victory helped the Blues to sharpen their play.

"If all the games were blow-outs it would be tougher to (be motivated) but the occasional blow-out doesn't hurt because it gets everybody a little more at ease. It was good to see the lines start clicking. I don't think we've been scoring the way we should, so maybe a game like this will get our confidence back."

Titanic was pleased with the way the Toronto defence performed, missing regulars Brad Andrews and Richard Garneau who were both injured in the Queen's game. Andrews was sidelined with a broken nose and a minor concussion while Garneau suffered a wrist injury.

"We lost a regular defence pair there but the fellows that hadn't been playing as much on defence came through and played very well," Titanic said.

The Blues did not appear worried that an easy win might soften the team up before tougher games coming up against York and Guelph. Titanic expects Toronto to stay hot through the remainder of the regular season.

"I think our team is at the point now where we're determined to win every game."

Lancer coach Bob Corran is less optimistic about his team's chances to finish the season strong, following a dismal road trip.

"If we play the way we did this weekend our chances are slim. The York Game was our worst to that point in the season and today was probably just as bad. I just hope we can get back to the way we were (earlier in the season) next week."

By the way... the Blues' offence hit double figures for the fifth time this season... Brock Badgers come to town on Wednesday night for a 7:30 start at Varsity Arena.

Rollocks', Hill's absence hurts

BY MARG WEBB

Take guard Sam Hill and all-star forward Roger Rollocks out of the line-up and this year's "sensational" basketball Blues look rather ordinary.

With Rollocks out because of a scratched cornea suffered in Tuesday's battle with York, the Blues were ordinary in an 82-70 romp of the last place Queen's Golden Gaels (0-5) on Friday. And Carleton was able to battle back against Toronto 72-69 last night at Varsity Arena after Hill was ejected in the early going

The Blues built up a quick 11-2 lead by the 5 minute mark. But Hill and the Raven's Geoff Wells traded elbows and then fists to earn a trip to the showers at the 7 minute mark.

The Blues attack was never the same.

Carleton stormed back to make it 15-14 by the eleven minute mark and then grabbed the lead 50-49 at 14:15 of the second half.

Blues coach Brian Heaney, obviously disappointed at the turnaround, noted "the team suffered adversity with Hill out and Rollocks hurt. It put alot of stress on us with players playing different positions. We weren't moving the ball well at all and I think the players were looking inside early and got frustrated too early when they couldn't get in."

"The Rollocks thing is a day to day situation. If he can't get in against Ryerson (Tuesday) he'll be weak on conditioning for next weekend (road trip to Ottawa and Carleton) We can't think about Rollocks."

"With this loss we have to work hard now. Ryerson's a big game and we need to win both games (next weekend) to put ourselves back in the race for 1st or 2nd."

The loss dropped the Blues to fourth place (2-2) behind York(5-0), Laurentian and Carleton.

THE VARSITY
VOL 105 ISSUE NO 31 THURSDAY JANUARY 24 1985

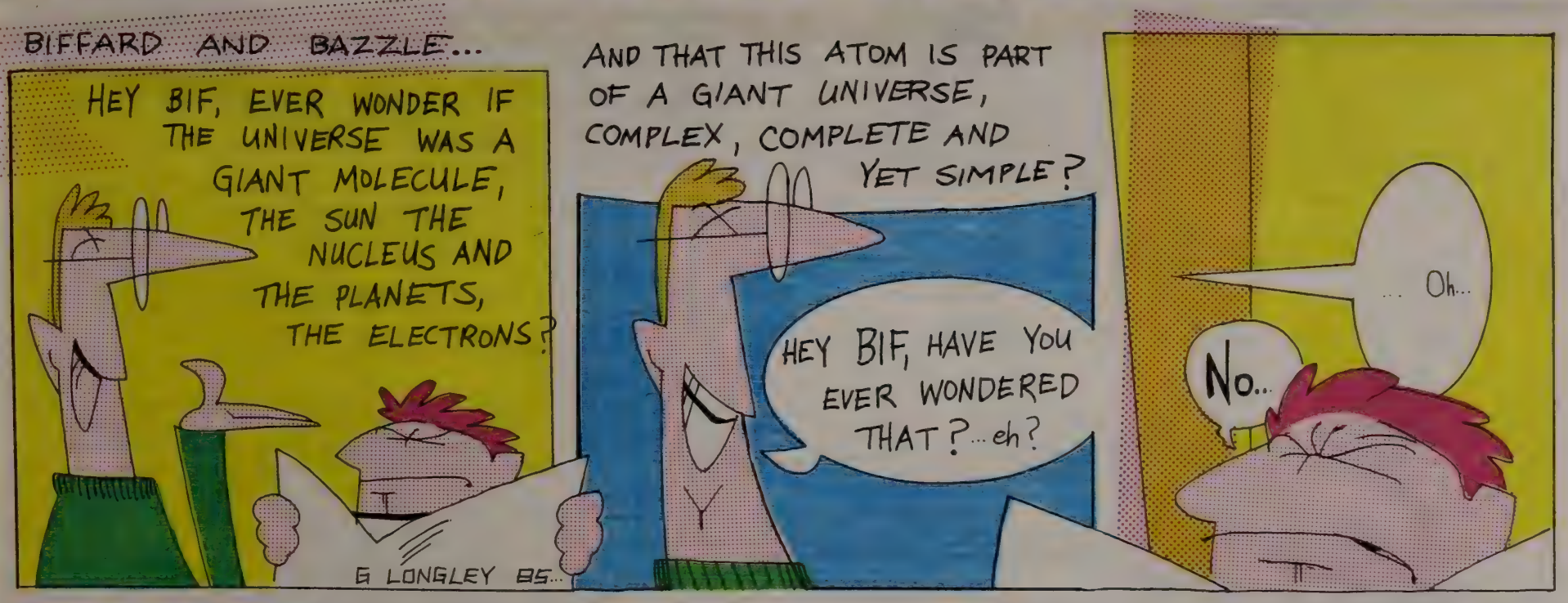
COMICS

MADMAN!

by PHILIP STREET



BIFFARD AND BAZZLE...

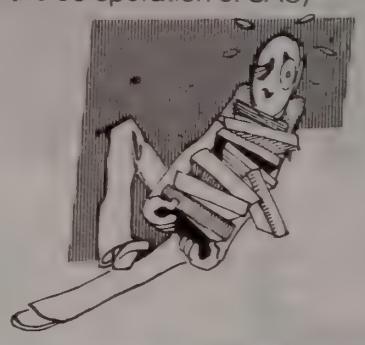




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HartHouse

THURS. JAN. 24	**JUSTINA M. BARNICKE ART GALLERY exhibits "Passage"** an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery hours: Tuesday - Saturday, 11 a.m. - 6 p.m.
THURS JAN. 24	**FINE ART REPRODUCTION SALE** held by the Art Committee to raise funds for future art acquisitions. Hours: 10 a.m. - 2 p.m. MapRoom, Main Floor.
THURS. JAN. 24	**HART HOUSE DEBATE — QUESTION FOR DEBATE: "RESOLVED THAT THIS HOUSE SUPPORTS AN ELITIST EDUCATION".** Honorary Visitor Professor Robert Bothwell author of "THE GREAT BRAIN ROBBERy". Speaker for the House: the erudite Andrew Taylor (SGS). All students welcome for 8 p.m., Debates Room.
SUN. JAN. 27	**MUSIC HART HOUSE and CBC FESTIVAL TORONTO present The 2nd Annual Great Hall "DEBUT SERIES"** featuring recitals by four winners of the CBC Debut Competition. Barry Shiffman, violin, with marc Widner, piano present a programme of: Tartini- Sonato in G minor, Beethoven — Sonata No. 7, Vitali — Chacone, Block-Nigen and Saint-Saens — Introudction and Rondo Capriccioso. A limited number of FREE tickets now available at Hall Porter's Desk when House members present their student card.
SUN. JAN. 27	**PREREGISTER FOR: HART HOUSE FARM'S "WINTER CARNIVAL", A ROMP IN THE SNOW. HART HOUSE FARM AND RECREATIONAL ATHLETICS LENDS AN ASSIST WITH WINTER GAMES,** skating, cross-country skiing, orienteering and the building of snowmen/snowpersons (weather permitting). All this and two great meals for the low, low price of $7 including bus transportation or $5 ticket if you provide own transport. Event open to Hart House members only so bring your student I.D. to the Programme Office for presentation to buy your ticket. Preregister early weekdays 10 a.m. - 5 p.m. N.B. Buses leave Hart House at main door at 10:30 a.m. and the expected departure from the Caledon Hills Farm is approx. 7 p.m. (weather permitting).
MON. JAN. 28	**OPEN SCREENING OF THE HART HOUSE FILM BOARD —** Students are invited to bring their Super 8 and 16 mm sound/silent/colour/B&W films and/or 3/4 inch video tapes. 7:30 - 10:00 p.m. Music Room, 2nd Floor.
TUES. JAN. 29	**CAMERA CLUB — SLIDE & DISCUSSION SERIES "PRINT MOUNTING"** presented by Mike Caramszeghy. Noon-one, Camera Clubroom.
TUES. JAN. 29	**BRIDGE CLUB — "TEAM OF FOUR" CHAMPIONSHIP.** Open to club members — prizes and refreshments too. 7 p.m. Debates Room.
TUES. JAN. 29	**CHESS CLUB — "GO"** instruction will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students. Please join in.
WED. JAN. 30	**RIFLE CLUB — "ANNUAL BURGUNDY SHOOT",** 25 cent fee for prizes. 4 p.m. Range. All club members encouraged.
WED. JAN. 30	**INFORMAL DEBATE — takes place in a relaxed setting** for beginners and vets, under the guidance of experienced coaches. Topic: "ONTARIO NEEDS POLITICS LIKE A FISH NEEDS A BICYCLE". 8 p.m., 3rd-floor Bickersteth Room. **"JAZZ PLUS"** offered by MUSIC HART HOUSE stars "WHITENOISE" in the ARBOR ROOM PUB "HART BEAT" — a great evening of relaxation and entertainment that begins at 8 p.m. (Arbor Room open prior). Hear the finest jazz on campus for free.
THURS. JAN. 31	**MUSIC AT HART HOUSE — "CHAMBER SERIES"** featuring CJRT ORCHESTRA SOLOISTS — Helen Nevin, oboe, James McKay, bassoon, Casey Sokol, piano performs works of Bach, Debussy, Poulenc and Grimes. 8 p.m. Music Room. No tickets & free.
THURS. JAN. 31 — SUN. FEB. 3	**U OF T COVENTRY CUP SQUASH TOURNAMENT:** WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE and THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after Jan. 29, 5 p.m. registration deadline. PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.
FEB. 4-8 AND FEB. 11-15	**"THE BEST OF EUROPE"** presented by the GALLERY CLUB of HART HOUSE. This gourmet experience features a special menu of exciting selections from a variety of Euoprean cuisine. Reserve early (978-2445) during standard office hours. Best of Europe offered dinners only — 5:30 - 7:30 p.m. Gallery Club located 2nd Floor (licensed under LLBO) — U of T students welcome.
	INVESTMENT GROUP discusses "Technical Analysis", 7 - 8 p.m. Committees Room.

***PRE-BOOK NOW* — WINE SEMINAR SERIES** sponsored by the Hart House Gallery Club Thursdays, Jan. 31 Champagne Night, Feb. 7 Around the World with Cabernet Sauvignon, Feb. 14 Vertical Bodega Tasting. Tickets limited. Fee: $50 for three Thursdays, 8 p.m. Music Room. Tickets available at the Programme Office, weekdays, 10 a.m. - 5 p.m.

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Scarb may hike Athletic Fee

By JOHN LORINC

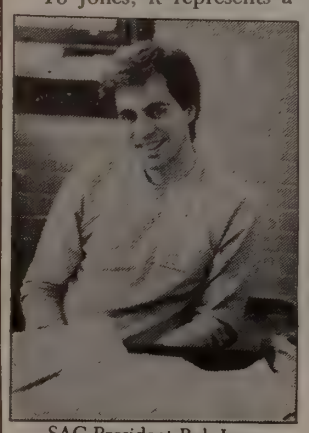
The University of Toronto has reneged on a promise not to raise academic incidental fees. However, according to Scarborough administrators, there was no other alternative.

The 64% increase in the Scarborough Athletic incidental fee which is being proposed by Scarborough College Council (SCC), is being used, for the most part, to pick up the salary of Taimo Pallandi, Director of Physical Education. However, according to Scarborough Dean Michael Krashinsky, "If there is no increase in fees, then there will be a cut in (academic) services. There is just no alternative."

Both Scarborough College Student Council (SCSC) President Rossanna Barbuto and SAC President Bob Jones see the athletic fee increase of $15.50 (from $22.50 to $44.00) as just another hike in academic incidental fees.

Barbuto asks, "When are they (the administration) going to stop?"

To Jones, it represents a



SAC President Bob Jones

violation of the government and Governing Council policy which freezes academic incidental fees. (Unless they implement new services or maintain present ones.) Jones emphasizes that administrative salaries should be covered by the general operating budget, not by incidental fees of any sort and that the whole issue is an example of "budgetary breakdancing."

Faced with a $400,000 budget cutback to Scarborough College for next year, Principal Williams says that "severe academic repercussions may ensue such as elimination of support staff, TAs, and would jeopardize the position of untenured professors."

Krashinsky also makes this point and notes that, unlike the downtown campus, the Scarborough operating budget is already so sparse that no money could be taken from such expenditures as office redecoration because there are no extras.

In a memo last year, the Ontario Council on University Affairs, an advisory body to Bette Stephenson, recommended three guidelines concerning "ancillary incidental fees":

— Fees should not impede accessibility (i.e. they should be covered by OSAP).

— Fees should not cover costs traditionally covered by tuition and grants (such as salaries, library costs, physical plant, etc.).

Fees should reflect the nature of goods and service provided.

Technically, since Pallandi's position is not totally administrative, his job within the department can be viewed as integral to the operation of athletics at Scarborough and therefore the salary should also be covered by the athletic budget (all of which comes from present student fees). Also, some (about 10% by Jones' estimates) of the revenue from the fee increase would go toward upgrading equipment and increasing salaries of instructors and coaches.

Pieter Hoy, SAC Executive Assistant, warns that "Scarborough can legally charge the fee but there is the principle of the fee itself."

"If you accept the argument that this is a disguised academic incidental fee, then it is completely illegal," says Jones, and points out that it is merely another example of "back-door tuition."

Yet despite the violated principle, Krashinsky notes that there is a no-win choice which the students must face. "What we are doing is off-loading an academic salary to an athletic budget." On the other hand, he argues that "the salary (of the Director of Phys-Ed) should not have been in the general operating budget in the first place." He points out that "it would be lying to say that it (the salary reallocation) has got nothing to do with budgetary cuts." Speaking for Williams, he says that given the choice of laying of support staff or increasing student fees, he'll save the jobs.

In the end, the students, he notes, are the only consumers and "when budgets are cut, it always falls on the students no matter what we do."

The conflict is between the principle of frozen fees and the reality of fiscal restraints and cutbacks.

For Jones, it just means "they (the administration) stuck it to the students once again."

For Krashinsky, it means that "regardless of which side wins, the students will lose one way or another."

Students must pay twice copy price

By JEB BLOUNT

Mike O'Brian is mad. He's mad because he has to pay a lot for lousy photocopy service.

"I think it's a pain in the ass. It costs too much and you're always running out of change."

Students making photocopies at Robarts

see Editorial page four

Library are paying twice the market rate, and the profits from the machines are going into the general revenues of the underfunded library system.

Despite this the library refuses to release any figures relating to photocopying revenue.

About 8 million copies are done each year at Robarts, and several private photocopying contractors say they can provide better machines and better service in U of T's libraries for about half the present rate of ten cents per copy.

With copies at 10 and 15 cents each, frequent copier breakdowns, and no facilities to make change, many students have been frustrated in their attempts to get cheap, efficient copies. Their complaints have filled the "suggestion" boards at Sig Sam and Robarts.

The problems have not gone unnoticed by various companies eager for the large U of T market.

Trans-Copy, a Toronto business machine leasing company, has been making offers to the U of T libraries for two years, according to Martin Mills, a Trans-Copy representative. "However," he added, "we never got anywhere."

Trans-Copy provides SAC with several copiers and guarantees a 5¢ per copy price, service, and no rental or leasing charges. According to Linda Quirk, SAC vice-president, the small operation costs SAC nothing and allow Trans-Copy a reasonable profit. A copy-card payment system is also provided. With a copy-card a student can buy a number of copy credits on an encoded card and use it instead of change to make copies.

Mills believes he could provide a similar service to the U of T libraries.

H & H Leasing, a company similar to Trans-Copy, is more specific and claims it could provide a top-of-the-line service with a change-making service at a base cost of 2¢ a copy



an expensive photocopier

plus a leasing charge. Mike Helbig of H & H believes the volume involved would easily offset these charges and turn a profit at substantially less than 10¢ a copy.

Carl Wold of Business Equipment Sales says he could provide a similar service "for 3-1/2¢ a copy inclusive." He added, along with Helbig, that the machines he offers would be much more advanced then the Canon copiers now owned by the library. Features would include reductions, enlargements, additional paper sizes, and a copy-card system. The cost to students would be substantially less than what they are paying now.

While admitting the less than desirable photocopying situation at the libraries, Associate Librarian Roy Bonin said the library administration can't do much about cost. "We treat the money we make from the copiers are revenue. It goes into general revenue."

He added that the financial straights facing the library make it unlikely that prices will go down or that services will increase. He admitted that prices were raised to make more money and justifies this approach by saying "it (the added revenue) helps maintain services." However, without access to budget information, it is impossible to fully justify this.

In addition, he defends the 100% increase on the grounds that the library copiers can only accept money in 5¢ increments. Therefore, he says, "the only increase possible was to 10¢, and we felt we needed the money ... With what we have there is no flexibility."

Copier revenue, however, has not increased as dramatically as expected. Students, it seems, have taken much of their business elsewhere.

But, new things are coming. The current machines are getting old. Replacement has begun on a piecemeal basis with a single new Xerox copier at Robarts Library.

Change machines or services don't, however, appear to be in the picture. Bonin believes that such services are probably too expensive. He adds that there is no money to hire more employees and that reliable machines cost around $6000. "If it's going to cost money we can't do it ... we already count and wrap more coins than most branch banks."

A copy-card system may, however, be implemented, although Bonin is skeptical of the cost and reliability of such a system. "Even Xerox thinks they can be counterfeited."

Such a system would allow a lower price and possibly greater revenue. According to Mills, MacMaster University's 7¢ copy-card system has increased volume 50%.

In response, Bonin says, "several systems are being looked at," but cost is the main factor. "We must remember that this is revenue. If we reduce prices we will probably have to reduce services or lay people off ... I think people will get used to it."

suggested tuition raise "entirely unreasonable" says Dennis Timbrell

Timbrell and universities: "More with less"

This is the fourth in a series of articles in which The Varsity examines the issues, the candidates and the people who are influencing the Progressive Conservative leadership race, to be decided this weekend.

By BARRY McCARTAN

With one day to go before the convention to choose a successor to Bill Davis starts, young supporters of Agriculture Minister Dennis Timbrell are confident that their man is going to win.

If he does take over the 42-year-old Tory dynasty, Timbrell will manage Ontario's university system in the same way he managed the Ministries he has held before: by "doing more with less," say his youth supporters.

In his terms as Minister of Health and Agriculture, Timbrell has tried to stretch existing budgets and get better services for taxpayers' money, notes his campaign literature. He also emphasizes his efforts to introduce new cost-effective programs and develop long-term strategies to reduce costs.

His supporters believe that actions such as introducing new burn centres and a new Public Health Act which sought to shift the emphasis from treatment to prevention in health care are proof of this commitment.

The aspirant for Premier bleieves the same can be done in the Ontario university system. Timbrell has outlined some general commitments in the field of post-secondary education, but hasn't been too specific on how these policies might be implemented.

Two such commitments are Timbrell's desire to improve regional access to universities with specialized



Dennis Timbrell-P.C. candidate

or professional studies and to forge stronger links between the universities and the private sector to encourage more productive research and development and technological transfers.

Timbrell has also specifically committed himself to re-evaluating the criteria concerning parental contributions to the OSAP program. According to U of T student Paula McGirr, Timbrell's Youth Policy Chairperson, some students' parents do not contribute to their education but that income is counted by the government anyway, preventing them from receiving government assistance.

The reaction from the Timbrell camp to several recommendations of the recently-released Bovey report on the Future of Ontario Universities has been generally negative. The suggestion that tuition be raised by 50% over four years is "entirely unreasonable" to Timbrell, says McGirr. This recommendation would create an "elitist" university system, while Timbrell believes in the present policy of universal accessibility, she says.

Timbrell also believes that tuition hikes should keep pace with inflation, says McGirr, and that any fee increase after inflation should be no higher than three per cent.

McGirr says that while Timbrell favours specialization in the universities, he thinks that the system should be re-evaluated to see if there are more professional faculties in the province than are necessary.

Timbrell is also "pretty happy" with the current funding arrangements between Ontario and the federal government and doesn't want them changed, concludes McGirr.

Timbrell is in second place behind frontrunner Industry and Trade Minister Frank Miller, according to most reliable polls, and stands a good chance of winning the leadership on the second ballot.

THE VARSITY

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"If you look at it that way we'll have paid for the pub in ten years."

—SAC Finance Commissioner Greg Tugg, on the university's most famous aircraft hangar

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Dig Deep

Feeling rich?

If not, too bad. Because sooner or later you're going to have to pay out of your pocket for the maintenance of services previously provided by a government-funded administration.

Government funds aren't available. Your dollars are.

Which explains the recent (quite reprehensible) athletic incidental fee increase at Scarborough College. The 64% hike will skyrocket the current $22.50 fee to a staggering $44.00. What's more, a substantial portion of the increase will be used to pay for the salary of Scarborough's Director of Physical Education—a salary which previously came out of the college's general operating budget. A $400,000 budget cut at Scarborough means that in order to maintain salaried positions, students are going to have to pay that much more.

Academic incidental fees (and the $44.00 *is* essentially—if not technically—an "academic" incidental fee) are currently frozen; hence, the move is, in a sense, illegal to boot. Which makes things just that much more disturbing.

Is this to be the start of a trend? Not really—the trend began some time ago. As a result of the provincial Tories' hard line on university funding, students, where necessary, have to make up the difference.

Take the 10-15 cent photocopy machines at Robarts. Anyone who uses them on a regular basis will tell you they're in terrible shape, and most will agree that the service is overpriced.

At least 5 cents overpriced, to be sure. It so happens that private companies have been bidding for a Robarts contract for years. Trans-Copy, H&H Leasing, and Business Equipment Sales all claim they could provide cheaper and better photocopying, but the library won't hear of it. Why not? Quite simply, because the extra cash is needed to help maintain an underfunded library system.

Just two examples of a phenomenon which continues to spread across the university, and across the province. It cannot help but affect you directly sooner or later.

Be ready for it. Get another part-time job.



Item: the PC convention gets under way...

LETTERS

All letters must be typed, double spaced, signed, and must contain no racist, sexist or libellous material. Please keep them under 500 words.

Olin ¡No!

I was not at all surprised to read Mr. Knippenberg's defence of the business practices of the Olin Foundation and the lecture series it sponsors (*Varsity*, Jan. 21). After all, what *possible* connection could there be between strike breaking and the breach of environmental protection laws on the one hand, and neo-conservative, Straussian thought on the other?

Eban Bayefsky
Law III

Olin ¡Yes!

It has become atypical of the fashionable liberal left on our campus to assault the capitalist system as a political-economic model. Patricia Perkins continues the tradition by questioning the right of freedom of speech, which is embedded in our Charter of Rights, of the Olin Foundation. She points out the visible malevolences of the Olin Corporation, and attempts to portray the entire capitalist system as a mirror image of the Olin Corporation.

Certainly I'm not writing to exonerate the behaviour of the firm, but I'm disturbed by the undercurrents of the article. Namely that capitalism is an economic system which benefits the owners, but not the workers and the rest of society. The experience of the capitalist West in contrast to the Socialist East clearly demonstrates the superiority of the former to create wealth, distribute that wealth equitably, and provide an abundance of freedom which leads citizens behind the Iron Curtain to forsake their families and risk their lives by attempting to escape their homeland. Indeed the experience of socialism is the experience of lost dreams, stifled ambitions, and absent liberties. The utopic visions of socialism have engendered a new generation of lost youth, not only in this country where Trudeau did his part for collectivism, but in other nations where the so-called intellectual elite implemented Galbraithian schemes under the guise of compassion, including high marginal tax rates for the rich, and a labyrinth of welfare funds to the poor. Britain, once the greatest economic power of the world, has fallen to the status of a second-rate economic state. This done under the auspices of the Labour Party who share Perkins' negative views of capitalism. Today Britain experiences high unemployment, and its youth have lost hope. West Germany's economic miracle upon the end of the Second World War led by tax cuts and market-oriented incentives is now the economic miracle which expels thousands of hard working immigrants each month because of the relentless growth of the Welfare State in the late 60's and 70's.

It is clear that the growth of socialism, i.e.: The Welfare State, is responsible for today's high unemployment, low investment, and sluggish growth in the Canadian and European welfare states. The United States and Japan, two nations which have resisted the liberal vision of the positive, interventionist state, today enjoy a vigorous economic expansion fuelled by free market incentives such as tax cuts, less regulation, and an environment where people can pursue their dreams, and not be chastised by the all-knowing, benevolent state. It is this environment which the right-wing Olin Foundation is rightly attempting to propound in the North American academic community.

Perkins wonders, in her concluding paragraph, why the U.S. capitalist system is not worse off with corporate citizens of the like of the Olin Corporation. Well, the answer is simply that the Olin Corporation is not representative of the millions of businesses in the United States. The U.S. economy is vigorous for the reason that millions of entrepreneurs chase their goals and aspirations working anywhere from 12 to 16 hours a day and in doing so enrich us all with the products of their inquisitive minds which create the wealth that is responsible for curing the ills which have inflicted mankind since its inception.

With this in mind, it is obvious that Patricia Perkins' article is just one of a series of self-serving articles questioning the right of the emerging neoconservative movement to react to the errant liberalism which has pervaded our academic institutions. Liberals in the past few years, in view of the fact that the people have discarded their bankrupt ideology, have been on the intellectual defensive and have vociferously attempted to denigrate neoconservatism by attacking the ethics of those who support the neoconservative agenda. The height of hypocrisy is not a group of individuals attempting to add a new dimension to the political-economic debate, even though the one originally responsible may be guilty of a nsumber of improprieties, but a group, which traditionally has defended the right to free speech, questioning that very right just because of one firm's lack of corporate citizenship.

Yours truly,

George S. Bragues

NEWS DEPT. MEETING

TODAY, 3:00 pm

Thrills, spills, and a City Editor with a gift for evoking emotive response...

I know it's not in good taste to joke about "the bends," but these things happen. They (those bends) hurt, I'll bet. Thankyou to Geoffi, JJ, Aleee, Richard, Marg, Mark, Karen, JB, and the poo.

SAC sold down the river on $81,000 Dream Pub

By MARK JOHNSON

In 1983 the Students' Administrative Council (SAC) voted with almost no dissent to buy what it considered to be an $81,000 goldmine. Now the SAC Pub at Sid Smith is considered by members of SAC to be one of the worst fiascos in the organization's history.

SAC President Bob Jones calls the pub, "a place which serves terrible food in the day and becomes an echo chamber of coldness at night."

SAC Services Commissioner Craig Morrison questions who was responsible for "a place completely unsuitable for live acts, with the worst acoustics this side of any ocean."

Marcel Wieder, a SAC Director at the time of the pub decision, claims the final agreement was "the height of fiscal irresponsibility."

In its first year the pub which was supposed to gross $300,000 a year, failed to break even, finishing with an $11,500 loss. Equipment that could not be used was ordered for the pub and had to be resold by SAC at a loss. Richard Floody Associates, the consulting firm hired by SAC, is now threatening to take SAC to court. Yet when the pub was approved at the SAC Board, then president Tim Van Wart insisted it was such a good deal that breaking even would be only "a worst case scenario."

The initial arrangements for the Sid Smith Pub were made near the end of Matt Holland's term as SAC President in 1982. The negotiations for the Sid Smith site began when Holland failed to reach an agreement with Hart House for the Pub, which was to have been an English wood pub.

As the year drew to a close Holland handed the Sid Smith Pub proposal off to incoming President, Van Wart. Teamed with Van Wart was the consulting firm of Richard Floody Associates Ltd. Floody had years of experience in working for outside pubs and bars but was taking his first stab at planning a student pub. Still, Floody's promotional litereature brightly proclaimed, "Unlike other consulting firms we have a specialty — We get you open on time and on budget."

Floody brought with him a very ambitious plan. The Sid Smith Pub would be a classy place. He planned to spend $2,950 on linen, china and glassware and an additional $12,000 on "special decor pieces". The pub would employ a manager, assistant manager, a hostess, bartenders, waitresses, cooks, dishwashers and even a part-time doorman (20 hours a week). The bar would be equipped with 2 cocktail units ($1,000 a shot) and a brewer's system ($5,000). The kitchen that went with the pub woud include a 35 lb. fryer, a microwave, a food processor and even a ten-inch slicer. Floody even produced a menu. For just $4.95 you could sample the "catch of the day". The pub/restaurant would serve Tantori Chicken, Texas Porterhouse Steak and a Veal Picado that could not be beat.



SAC Pub "an echo chamber of coldness"

Of course Floody had gotten a little carried away. The SAC Pub was first and foremost to be a student pub and most students go to a pub to drink beer, nice as a dish of Tantori Chicken is. Floody and Van Wart got together and worked out a more modest proposal for the pub/restaurant to be constructed on the south side of Sid Smith.

As the decision on the pub approached Floody prepared a sales forecast which was presented to the SAC Board. He said above the forecast that his projections were based on the following assumptions:

% There would be at least one special function a week when "the entire 365 seat room would be used."

•The seats at the Pub would be filled at least twice in an evening.

•The average cheques would be either $2.00, $3.50, or $5.00.

•The Pub would be open 4 days a week.

Based on these assumptions Floody was able to offer SAC three possible scenarios. Filling 125 seats of the pub on Wednesday, Thursday and Friday and filling 365 seats on Saturdays the pub would make $2,960 a week even if the average bill was only $2. Based on a 40 week year the pub would bring in $118,400. If the average cheque turned out to be $3.50 then SAC would haul in a healthy $5,180 each week and would have $207,200 by year's end. The final scenario was that the average cheque would be $5.00 which would bring in $7,400 a week and would send SAC to the bank with a massive $296,000.

Both Floody and Van Wart concluded that the most likely scenario was the third, the largest one.

Wieder recalls the enthusiasm with which the Board greeted this report.

"You had to see the eyes light of up people who were saying, 'Holy smokes, we're going to make $300,000 a year.' That would wipe out the SAC deficit, the thing would pay for itself in a year and we'd be laughing all the way to the bank."

But before the money came rolling in there were a few costs that SAC would have to absorb. SAc went to the bank to get a loan, arriving at one which carried 14.5% interest and would cost SAC $6,000 a year. SAC also made a deal with Huron Deli, to buy food for the pub. Huron would supply the food and recieve 80% of the price SAC charged students for it. Because its profit on food items could not be very high SAC counted on raising 80% of its revenues through beer sales.

And then there was the U of T administration. The administration agreed to let SAC run the pub on its property provided that SAC forked over 7% of its revenues right off the top. And that meant whether SAC made a profit or took a loss on the pub it would still have to give back 7% of its total revenues to the university. Jones now claims that SAC has succeeded in negotiating the figure down to 4%.

The agreement between SAC and the administration also made a number of other things clear. Firstly, SAC would be completely responsible for any damages to the Lounge at any time, even when the pub wasn't open. Secondly, though SAC would be the sole booking agent for events, all events would have to be approved by the Assistant Vice President of Services. Thirdly, the university was to be the purchaser of all furnishings for the Pub and they would do their shopping with SAC money, some $21,000. And finally, the university would only permit the inclusion of video machines in the Lounge if SAC would agree to pour all the revenues from the machines back into the Lounge (75% for events "programmed for the Lounge "and 25% for improvements to the inside and outside of the Lounge).

What the agreement meant was that the university would see that their building was furnished and maintained to their liking, but using student money, of course.

SAC agreed to the administration's demands and bought the Floody report with little reservation. The promise of $300,000 seemed too good to pass up.

However, the construction of the pub blew Floody's profit predictions right out of the water. The 365 seat room turned out to have a capacity of 274. The pub, which was supposed to pack a full house for special events, could not host musical acts because its airplane hangar acoustics left sound to drift off into the oblivion of the metal trusses twenty feet up. The pub's bar was moved from the center of the room to the far corner to make room for the cafeteria. Because of its location the bar could not accommodate the draft dispenser which had been ordered, courtesy of Floody. Nor could it accommodate storage space for glasses thus making the $4,500 dishwasher that had been ordered useless. SAC has been since able to unload the draft dispenser and the dishwasher at a $2,000 loss.

The sound experts and design experts who had been called in had settled on a design for the pub which was dark, gloomy and barely able to handle ordinary conversation, let alone any kind of music. According to Wieder, the "experts" had assured SAC that there would be no problem with acoustics and that the pub would be very high tech. Floody claims now that he didn't want that kind of pub.

"It was more high tech than I wanted. I wanted a nice wooden Pub."

The pub was also delayed in opening due to problems with its liquor licence. When it did open the air went completely out of SAC's balloon.

The first year was a disaster and SAC lost $11,500. Van Wart's worst case scenario had evidently failed to take into consideration the fact that the pub could do much worse than break-even. Students didn't warm to the pub and consequently it rarely drew a capacity crowd.

Saturdays went by with the pub rarely chalking up a profit within $2,000 of what Floody and Van Wart had predicted. SAC

Cont. On P.6

UNIVERSITY OF TORONTO
Faculty of Arts and Science

ELECTION

To fill vacancies on the Council and on certain Committees of the Council as follows:

FACULTY MEMBERS

DEPARTMENTAL

Classics	General Committee (1)
Computer Science	General Committee (1)
East Asian Studies	General Committee (1)
Economics	General Committee (1)
English	General Committee (1)
Erindale College	General Committee (3)
Fine Art	General Committee (1)
French	General Committee (1)
German	General Committee (1)
Geography	General Committee (1)
Geology	General Committee (1)
Italian	General Commitee (1)
Middle East and Islamic Studies	General Committee (1)
Near Eastern Studies	General Committee (1)
Philosophy	General Committee (1)
Physics	General Committee (1)
Psychology	General Committee (1)
Religious Studies	General Committee (1)
Slavic Languages and Literatures	General Committee (1)
Spanish & Portuguese	General Committee (1)
Sociology	General Committee (1)
Zoologoy	General Committee (1)

NOTE: nominations and voting for General Committee are restricted to Department or College named.

DIVISIONAL

Humanities	General Committee (3)
Life Sciences	General Committee (3)
Physical Sciences	General Committee (1)
Social Sciences	General Committee (3)

CURRICULUM COMMITTEES
(Members are also members of the General Committee)

College Courses and Programmes	General Committee (1)
Humanities	General Committee (2)
Life Sciences	General Committee (5)
Physical Sciences	General Committee (3)
Social Sciences	General Committee (3)

STUDENTS

Erindale College	General Committee (2)
Innis College	General Committee (2)
New College	General Committee (2)
Trinity College	General Committee (2)
University College	General Committee (1)
Victoria College	(2)

ANY COLLEGE — Curriculum Committee on College Courses and Programmes: full-time (1)
Curriculum Committee on Humanities: full-time (3), part-time (1)
Curriculum Committee on Life Sciences: full-time (2), part-time (1)
Curriculum Committee on Physical Sciences: full-time (2), part-time (1)
Curriculum Committee on Social Sciences: full-time (3), part-time (1)

Committee on Counselling

Erindale College	(1)
Innis College	(1)
New College	(1)
University College	(1)
University College	(1)
Victoria College	(1)
Woodsworth College	(1)
Trinity College	(1)

Committee on Study Elsewhere
Any College (3)

**The Groups:

The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. Humanities:
Classics, East Asian Studies, English, Fine Art, French, German, history, Italian Studies, Linguistics, Middle East Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese.

N.B. For Election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.

2. Life Sciences:
Botany, Psychology and Zoology.

N.B. For Election Purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.

3. Physical Sciences:
Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.

4. Social Sciences:
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Radioactive Trays Used for meals

MONTREAL (CUP)— Cafeteria trays used in bacteria and radiation research are back in circulation at Concordia University, after cafeteria workers indiscriminately swept the downtown campus for wayward trays.

The workers took the trays from areas marked "authorized personnel only" and from at least one room with a radioactive warning sticker on the door.

One university researcher, who asked his name not be used, said the trays, which students are now eating off, were being used for "drug research, in labs chemicals were in use, and biochemistry labs that were using them for mutating cultures on.

"They use them not only for radioactive things but they could also be used for carcinogens...and a lot of plastic soluble substances...that become part of the tray," the research said.

Robert Roy, Concordia's acting vice-rector academic, says the cafeteria's dishwashers can make the contaminated trays safe for regular use.

Roy said the situation "disturbed" him. "No one should be eating off things that have been used in the lab," he said.

"It's conceivable that some things that get into the plastic were used. But something that's in plastic is probably going to stay there. The truth of the matter is we're exposed to many things in the packaging and processing of food," he said.

The trays found their way into the labs when researchers used them to bring in food. Roy said he tried to provide dining facilities to discourage graduate students from eating in labs, but was not successful.

Bill Tageau, Saga foods manager at Concordia's downtown campus, blamed the problem on the researchers.

"It's unprofessional on their part," Tageau said. "If we went into their labs and took their stuff they'd come down here and raise hell."

Cont. From P.5

could not hold special events because the administration would not permit live music to be played. Some professors they said liked to work at Sid Smith late at night. And even if the administration did permit a concert it would be a waste of time since the pub had no space for musicians to perform in and no way of covering up its poor acoustics.

This year in the months of October and November the pub finally began to show signs of recovering, as it collected an $800 profit. However, this only helped to dilute the deficit the pub ran up during the summer when SAC kept the pub open mainly because pub manager Bruce Cardy was given a contract that paid him for a full year. According to Morrison and SAC Finance Commissioner Greg Tugg, the pub is on pace to break even this year and possibly to make a small profit. Morrison sees a bright side to these projections.

"If you look at it that way we'll have paid for the pub in ten years."

At MacMaster the student pub was opened in 1971 to a couple of similarly lean years. Yet according to Mac student president Gordon Stirredd, their pub was making a profit of over $100,000 by 1979.

At U of T the Sid Smith Pub may never make that much money. According to Bob Jones the pub has been a bad mistake which it would take at least $40,000 to correct.

"SAC got burned originally on its investment and we're not ready to put out $40,000 to make the place nice. I don't know how that place got to the state it's in. It got designed by committee, and not just one, about ten. Hopefully it'll teach somebody in the future a lesson about how not to go about things."

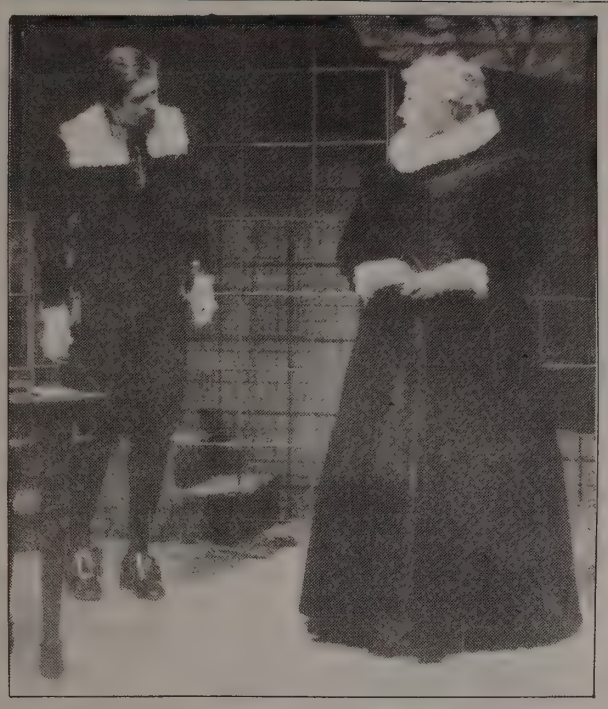
For the moment SAC not only faces the problem of running a poor pub but it also faces the possibility of a lawsuit from Richard Floody over "the tail end billing." SAC is claiming that part of Floody's bill was for work they never authorized him to do.

Floody now insists the Pub's problems were the fault of the students.

"I dealt with four student administrations to build a pub that should have taken four months."

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A GOTHIC BLOODFEST

SHARON McAULEY

FROM THE OPENING strains of the gothic organ to the final death cries of the protagonists, Toronto Free Theatre's production of **The Changeling** satisfied

Theatre

even the most extreme cravings for morbid excitement. Middleton and Rowley's seventeenth century script, after all, was written with a view towards an audience which would just as soon watch bear-baiting as attend the theatre. **The Changeling**'s sensational tale of lust, murder and madness sates this bloodlust and more.

Beatrice-Joanna (Rosemary Dunsmore) is an ingenue engaged to a man of her father's choosing. At the play's opening, she has fallen in love with Alsemero (Peter Dvorsky) and vows to marry him instead. The intrigue begins as Beatrice turns to DeFlores (R.H. Thompson), her despised and despicable servant, and plots with him to murder her fiance. All goes well until DeFlores claims her virginity as his prize.

To the bare-bones of the plot are added the stock formulae for a "revenge tragedy" or other forms of seventeenth century drama: a graphic murder, a mime show, a bed-trick (the substitution of one maiden for another) and of course, the ever-present ghost. Throw in a bawdy comic sub-plot dealing with a madhouse and you have Jacobean drama at its best.

This potentially unwieldy play takes precise form under director Guy Sprung's control. While the first act, with its necessary exposition, lags insufferably, the rest of the play fairly crackles with intrigue and suspense. Sprung's extensive use of the nooks and crannies in the foreboding Spanish Castle plays upon **The Changeling**'s theme of the psychological labyrinth and the Minotaur within us all.

Top credit for the play's successs, however, must go to an exceptionally talented cast. Where the overwhelming temptation is to lean heavily towards melodrama, the actors generally resist. R.H. Thompson is outstanding as DeFlores, the hideous servant moved to murder out of love for Beatrice. He inspires hatred as the cloying, malevolent servant even while winning sympathy as a man yearning for love.

Rosemary Dunsmore's solid characterization of Beatrice-Joanna anchors the production, and is chilling in its transformation from innocent girl to coy dissembler to base servant of DeFlores' desires. Finally, Peter Dvorsky turns a pale and sappy Alsemero into an anguished, betrayed husband with believability.

Despite these fine performances (and the many unmentioned in the cast of 16), the production becomes heavy-handed and clunks to melodrama, prodded on by John Mills-Cockell's insidiously pervasive music. While at some moments his theme brilliantly underscores and successfully heightens the action, for the most part it detracts and is a case of too much, too often.

The good stiff dose of morality at the play's conclusion drives home this melodrama with a mallet. Nevertheless, TFT's production of **The Changeling** is enormously entertaining and (blood and gore notwithstanding) is good, clean seventeenth century fun for the whole family.

Cratty's Dance Narratives

JANET MILLAR

DANCE THEATRE places emphasis on expression, and not on pure movement. Generally speaking, if you enjoy the works of George Balanchine, theatrical dance will pull no strings on your heart. Many

Dance

choreographers, such as Balanchine, place emphasis on virtuosity, exploring movement for movement's sake. Not so dance theatre, where the emphasis is on the story, and the movement that expresses that story. **The Bill Cratty Dance Theatre,** presented a variety of works this week at the Premiere Dance Theatre, which spanned this range from pure movement pieces, through social commentary to theatrical dance.

Promenades, a three-part duet which explored the common theme of relationships, showed originality only in its use of gymnastic movements. The material and presentation were soothing but mundane. Obviously not the forte of the group.

The second piece of the evening, *Kitchen Table,* is the company's signature piece. It explores the development stages of woman from childhood to adult, through her relationships with people. The exciting quality of the piece was derived from repetitious sharp and sudden movements, each representing familiar gestures. The infant was represented by arms and legs slowly repeating bicycling action in the air, and the father by sharp and demanding gestures, while the mother kneaded



bread, and gestured other domestic activities. The work showed a strong Limon influence, and was dominated by the quality of the material presented.

The highlight of the evening, *Le Bourgeois Gentilhomme*, (the would-be gentleman), was a comedy-ballet derived from Moliere. This theatrical piece explored the attempts of a man to be something he was not. The hunched would-be gentlemman was doubled over by his lengthy beard and restricted movement. He attempted to master the divine steps suggested by the nobleman-cum-ballet master in order to win the admiration of a gentlewoman. His valiant attempts to conquer soft-shoes and grand plies were met with despair as the nobleman, resplendant in Poirot moustache and silken garb, disappears with the gentlewoman. This comedy ballet unfolded against the strains of a love song in broken French. Pathos thrived throughout Le Bourgeois Gentilhomme's attempts to become a gentleman, and provided a strong plot line throughout the performance. A very strong piece, both in content and in its expression through movement.

Foolishly, the Bill Cratty Dance Theatre tried to show versatility which it hasn't got. Since the company is strong in theatrical dance, and shows great talent, it would place its emphasis on dance theatre, and drop pure movement. It would then present a much more cohesive, and enjoyable, evening of dance.

T.C.D.S.' Sickly Suite

RICK MCGINNIS

IT'S A FORTUNATE thing perhaps, that most students spend most of their time talking about what they're going to do, be it writing or whatever, and very little of that time actually accomplishing

Theatre

their aims. All that talking gives them time to actually think about what they mean to do, and with the years some, a very few mind you, actually bring themselves to producing something of merit. Age has a tendency to promote maturity, and a more even-handed, conscious manner of presenting one's ideas. Doug Cooper's **The Candy Factory,** which opened last night at Trinity's George Ignatieff Theatre, is a play that could have stood a few more years worth of late night discussion over beer and coffee, hopefully in the company of judiciously frank friends. In that case, perhaps, it might have avoided blundering into nearly every possible pitfall, not the least of which are precious, overblown imagery and a ham-handed mishandling of every theatrical device in the book.

The Candy Factory centres around the bewildered figure of Jeremy (John Allore), a young man trying to escape his problems, in the form of his family. Naturally, the attempt is futile, and it isn't long before we understand what motivated him. His sister Tamar (Pamela Smith) is a classic adolescent egotist with a tendency to talk in the royal "we". The vague sexual menace she poses pales next to that of their Aunt Rachel (Agatha Marinakis) a ghoulish, castrating shrew of Freudian proportion. If this weren't enough, Jeremy comes home to discover his door blown down and Vanessa (Mary Fulford) in his bed. Vanessa is a pyromaniac with a tendency to lace her conversation with copious images of sex and dismemberment. Somehow she is just what Jeremy needs, and gives enough confidence to rebel against Aunt Rachel.

It really becomes a bit difficult to take in the sexual paranoia of **The Candy Factory**, especially in the operatic proportions we are given. The only man is a victim, and all of the women we see are severely, indeed psychotically imbalanced. We are meant to feel sympathy for Allore's Jeremy, as indicated by the proportion of wisecracks he is given, if nothing else. It's to Allore's credit that he makes us believe this from moment to moment, but nothing can save the women in his life, as no amount of effort can free them from roles as overwrought as vampires in a Hammer film.

The four mimes who stand behind the action the action for the entire play deserve commendation for their stamina. They are



meant, it soon becomes obvious, as cathartic representations of Jeremy's family, and their traumatic moments. The writer is acquainted, it seems, with some of the more successful theatrical devices of recent years, but has tossed them in with a kind of "everything but the kitchen sink" abandon.

Restraint might have saved **The Candy Factory,** as well as some careful thought as to what makes confident theatre as opposed to what will come across as insufferably precocious when precosity should be a stage long gone.

Art

First off, there's a show with the provocative title **Late Capitalism** at the Harbourfront Art Gallery (235 Queen's Quay W.). Featuring four young artists including the often-seen Joanne Tod, the show was organized by Tim Guest, formerly of Art Metropole. In the context of Philip Monk's much-discussed ascendance to the AGO fold, it's interesting to view the show for the influence of the curator in contemporary exhibitions, particularly of the Queen St. variety.

While lasers have earned some acceptance in the array of artists' media (note the installation at Hart House), holographs are still regarded with skepticism — which of course hasn't prevented Michael Snow from devoting the latest phase of his career to this sci-fi art. While Snow's work hasn't been seen yet, there's a show at the Interference Hologram Gallery (1179A King St. W.) showcasing the holographic works of eight different artists. Titled **The Artist-in-Residence Project 1984**, it includes work by the hard-working Eldon Garnet, among others.

Finally, while it might be a step into the Theatre department's turf, the 45.3 company's production of **Ubu the King** at Toronto Free Theatre is worth seeing if only for its visual spectacle. Some 22 artists, including Joyce Wieland and the marvellous Barbara Klunder, contributed designs for the costumes, which almost succeed in stealing this wonderfully obscene little show.

Rick McGinnis

Dance

The **Premier Dance Theatre**, at Queens Quay Terminal, is the first Canadian theatre built for dance. Located at 207 Queen's Quay West, it presents the Star Series, Great Performer Series, Sunday Works by **Terrill Maguire**, and **Ann Ditchburn**, while the Solar Stage presents Paula Moreno.

The Sunday Dance Series 1985 features dance by **Terrill Maguire.** Dancers from Toronto Dance Theatre, National Ballet of Canada, and Les Ballet Jazz will present a series of new pieces by Maguire, January 27 at 3 pm at Harbourfront.

In addition, the **Cocolerio Umbrella** presents Ann Ditchburn at the Premier Dance Theatre, January 29 to February 2. Ditchburn, a National Ballet of Canada dancer and the choreographer of Mad Shadows, will premiere *"The Bathers"*, and other dances. The evening will also include a film by Jurgen Lutz. Tickets are available from the Premier Dance Theatre, or BASS.

Finally, Toronto based **Paula Moreno** will be appearing as part of the Winter Dance Season on the Solar Stage Lunchtime Theatre, First Canadian Place. This performance will present both new and old works, in classical and flamenco style, at 12:12 and 1:11 pm, January 22 to January 25. Tickets are available by calling 368-5135.

Janet Millar

Music

There is no question about *Pick of the Week* — guitarist **John Fahey**, Jan 24-27, at Cafe on the Park. He is not just a musician, but a musicologist, who has actually researched his varied influences, not just lifted them from another person or another era. His shows are always captivating — or at least they are when he plays on more familiar turf in and around Washington D.C. More on him next week.

A distant, but potentially interesting, second is **Billy Bragg**, Sat., Jan. 26 at Larry's. His summer appearance here opening for Echo and the Bunnymen suffered from a poor sound mix at the horrible International Center. Always on the "correct" side of the issues facing our times, making his limited, lone-guitar technique a secondary issue.

Also this week, the sultry **Eartha Kitt** at the Royal York's Imperial Room, and local jazz mainstays **Ed Bickert** and **Lorne Lofsky** at George's Spaghetti House, until Sat., Jan. 26. The fine piano-bass duo of **Junior Mance** and **Martin Rivera** are at the Cafe des Copains until Feb 2, and **Whitenoise** bring their impressive brand of modern jazz to the Arbor Room, Wed., Jan. 30, as part of Hart House's *Jazz Plus* series. Finally, **Martha and the Vandellas** play the Club Bluenote, Jan 28-Feb 2 — a great Motown tradition lost in the glitzy revival theatrics that mar most Bluenote shows.

Rohinton Medhora

Film

We often have to go great lengths to see the films we love. I once booked a flight to Edmonton just because I knew they were showing The Electric Horseman on the plane. I once tramped through the bland barrens of Willowdale to watch Dr. Zhivago on TV (in the company of someone who owns a Hall & Oates record, yet!) And I'll be willing to haul my haggis-filled carcass across the frozen expanses to the Harbourfront Studio Theatre this Friday night to watch Pierre Perrault's excellent documentary on beluga-whale trapping, **Pour la Suite du Monde**. This is but one of the many fine (and free) National Film Board documentaries showing all week at Harbourfront; the shows are seveners and niners and you can call 364-5665 for further information.

Austrian pseudo-Zeus Arnold Schwarzenegger does a two-night thing next Wednesday and Thursday at the Brighton Theatre, where he's featured in James Cameron's sublime little blood feast, **The Terminator**. Watch the Negger run about naked, splattered with the entrails of those who oppose him!

Opening this Friday: **The Perils of Gwendoline** (anything that's set in a place called Yik Yak can't be all bad); **A Nos Amours** (sad and French and said to be magnifique); and **1984**, if you haven't had enough of that sort of thing.

Cynthia Macdonald

Theatre

John Murell's latest, **New World**, is at CentreStage until February 9, with a star studded cast headed by William Hutt. The play follows "...one family's search for their own national and sexual identities." Join the search by calling 366-7723.

Adelaide Court Theatre and Fusion Theatrical Productions present Samuel Beckett's **Endgame**, billing it as a 'comic' masterpiece, and promising to show that great art and great entertainment *can* be synonymous. Could be an interesting show. Maybe. 363-6401.

UC New Plays, a forum for actors, playwrights and directors, holds its' next meeting on February 8, 3-5 pm, in the Walden Room, UC College.

Finally, I would like to clarify the Varsity's review of Hart House's **You Too Would Enjoy Her**, which appeared under my name. The author is Ana Diosdado (Dios*dada* sounds suspiciously like something contagious); the play has nothing to do with 'simple-minded' people, and whether or not Silver Brobst's fanny is charming is of little relevance to the production. There's much, much more, but...

Colin Taylor

Fun n' frolic tonite, and special thanks to all those who helped make it that way. Hurrahs to Janet, Sharon, Rick & the other sub-eds. And all them folkies. Who coulda guessed.

But hey, nothin' but giddy contentment reigns through the harrowed halls of 'ard-'ittin arts journalism tonight. Thanks must surely go to Cynthia, Rohampton, Mean Ol' Uncle Ricky, Gregkarengeoffbarryjohnsmargmargandthedink, when, suddenly, breaking out of the large pack of Amazonian rodents, a Tapir chases Bulldog, lips all aquiver. Loads 'o fun.

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THE GOVERNING COUNCIL OF THE UNIVERSITY OF TORONTO

NOMINATIONS CLOSE AT NOON

Prospective candidates for election to the Governing Council are reminded that nomination papers must be filed by noon on Friday, January 25, 1985 at the Governing Council Secretariat, Room 106, Simcoe Hall. Nomination forms and copies of the regulations (Election Guidelines) covering the election are available from the Secretariat in Simcoe Hall or the Registrar's Offices at Scarborough and Erindale Colleges.

There are vacancies in four teaching staff constituencies, the administrative staff constituency and all eight seats in the three student categories.

Nominations must be signed by the following number of nominators:

—Teaching Staff	10
— Administrative staff	20
— Graduate students	15
— Full-time undergraduate students	30
— Part-time undergraduate students	15

Present members of Governing Council whose terms expire on June 30 next may be nominated if they are continuing in the same constituencies for which they were elected previously. Those elected this year from the teaching staff and the administrative staff will serve for three years from July 1, 1985 and those elected from student constituencies, for one year, as required by *The University of Toronto Act, 1971, as amended by 1978, Chapter 88.*

Descriptions of the constituencies were published in the *Varsity* on Monday, January 14, 1985. Enquiries for further information should be directed to the Governing Council Secretariat at 978-6576.

Election shall be by mail ballots.

SPORTS

Concordia cagers on probation

MONTREAL (CUP)—The group which monitors Canada's inter-varsity sports has put the Concordia University men's basketball team on probation after a report said players were being paid illegally by the school.

The Canadian Inter-University Athletics Union announced in December that the Concordia Stingers were on a year's probation. The move means Concordia will not be ranked in the weekly CIAU Top 10 and will not qualify for the playoffs with a wild-card position (having the best overall record).

After a series last year in the Concordia student newspaper The Link, Concordia set-up an investigation committee to determine if athletes were being paid under the table. The committee's confidential report, obtained by The Link, confirmed that male basketball players were getting indirect pay for playing, through the Student Work programme, since 1981.

The committee also found that the athletics department violated at least three other CIAU regulations, including illegal recruiting practices and loans given to athletes. The university has not yet made the report public.

Basketball coach Doug

cont. on p.12

BLUES NOTES

Athletes of the Week

Hockey's **Don McLaughlin** and co-winners **Kristine Drakich** and **Vanessa Wong** were named U of T athletes of the week for Jan. 14-21. Sister to men's Volleyball All-Canadian Ed Drakich, Kristine Drakich led the women's volleyball team to the Waterloo tourney championship last week-end and was named tourney MVP in the process. Wong, a Trinity student, won 2 of her team's 3 golds at the York Figure Skating Invitationals last week-end. McLaughlin won player-of-the-game honours for scoring 3 goals and assisting on 2 others in the Hockey Blues' 10-4 shellacing of the Windsor Lancers last Saturday.

Figures win 3 gold, 5 silver

Vanessa Wong led the University of Toronto Figure Skating Blues with 2 golds and 2 silvers at the York Invitational over the week-end. Overall, the team collected 3 golds, 5 silvers and a bronze. Wong, a Trinity student, picked up gold in Junior Interpretive and Solo. **Barb Butler** skated to gold in Open Solo while **Melanie Atken** won silver in Formation, Precise and Junior Similar Pairs. **Helen Kandiuk** and **Ritu Nijhawan** picked up silvers in Novice Dance.

Badminton wins 2nd cross over

The U of T men's badminton Blues teamed up with University of Western Ontario to win 22 of 30 matches and their 2nd East-West cross over tourney last week-end at Queen's. **Dave Wowchuk** and **John Wright** turned in especially notable performances. Wowchuk swept all of his singles and doubles matches while Wright, U of T's no. 1 seeded player, won all of his singles matches. Wright trounced comparable players 15-0 and registered the only win over Western's no. 1 player, 15-7 and 15-9. Other players contributing to the win were **Jamie Hurlburt, Ed Synowichi** and player-coach **Jolyon Thompson.** The Blues travel to RMC this weekend for the East sectional.

Illness decimates wrestlers

Despite injuries and illness which decimated the ranks, the U of T wrestling team ventured into battle at Queen's and picked up a silver as well as turning in some gutsy performances. **Hugh Chesser** continued his winning ways as he defeated all but one of his opponents to win a silver. **Todd Idenouge,** the Blues' rookie sensation, drew 2 tough opponents. He almost pulled one out of the fire but lack of experience cost him 2 points in the dying seconds of his first fight. **Steve Douglas, Godwin Cotter** and **Ken Yee** also turned in strong performances. The team continues to train for the OUAAs at Hart House in the combatives room (Tues. and Thurs. at 7:30).

Crisp, efficient team effort

Blues blast Brock Badgers

BY GLENN MARTIN

Put the second-place Varsity Blues on the ice with the ninth-place Brock Badgers and what do you get?

Well, what the sparse crowd at Varsity Arena last night got was a ridiculously convincing 9-1 win by the Blues. But as coach Tom Watt pointed out, such seemingly predictable results haven't always materialized this season.

"Brock's not supposed to be very good, but there have been other nights against teams like that when we have't been very crisp," said Watt. "But tonight I thought we played well and could have had a lot more goals."

Watt was less than enthused after recent wins over OUAA patsies McMaster (9-4), in which the Blues were sluggish despite the score, and Queen's (5-3), in which they were plain lucky to win.

Howere, last night's verdict was never in doubt. Despite taking 6 of 8 first-period penalties, the Blues led 3-0 after 20 minutes. After 2 periods, the margin was 7-0.

In fairness to Brock, injuries allowed them to dress only 17 players - 3 below the OUAA limit. The Blues went with 4 lines and wore down their outclassed opponents.

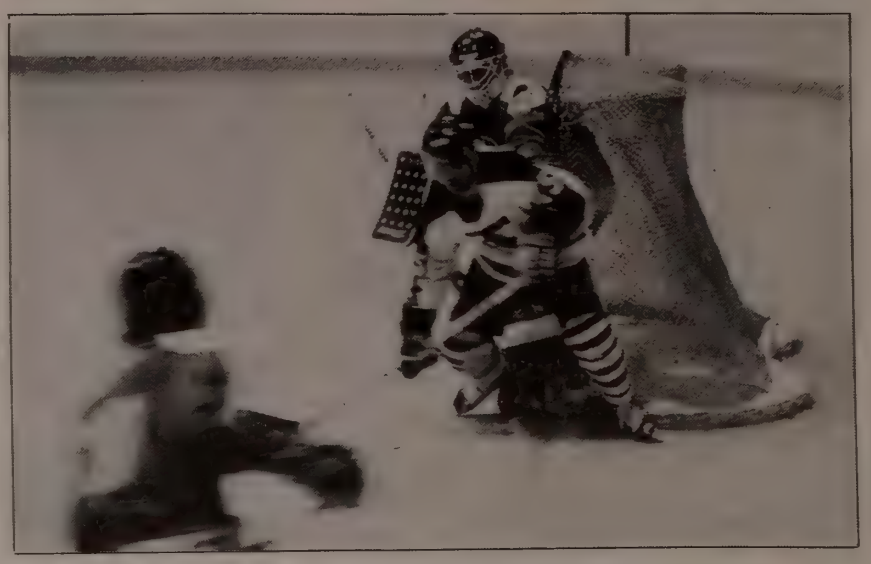


photo by Brian Vickers

Dave Bullock mixing things up in front of Brock goalie Graeme Swan.

The Blues spread the scoring around. Phil Drouillard had 2 goals with singles going to Darren Boyko, Chris Callaghan, Brad Andrews, Doug Caines, Eric Orschel, Jim Byrne and Rick Trauggott.

Brock's Dave Golding, capitalizing on Dennis Power's giveaway, ruined Kevin Hamlin's shutout bid with 7:16 remaining.

Among the Toronto goals were some pretty passing plays and artful individual efforts. Callaghan stole the show with a spectacular short-handed goal. The back-breakers were goals 21 seconds apart by Caines and Orschel - both neatly set up by Boyko - which put Toronto up 5-0 midway through the second period.

Boyko's goal and 2 assists moved him into second place in OUAA scoring (13-22-35) Don McLaughlin's assist lifted him to third spot (14-20-34). Laurentian's Denis Castonguay leads the league with 38 points.

McLaughlin had the Blues' bench chortling in the third period when he missed 2 clear-cut breakaways - on the same shift. Ironically, it was McLaughlin who scored a pair of third-period unassisted goals to beat the Badgers 5-3 at Brock in the teams' previous meeting.

Trauggott, who made things happen when the Blues' fourth line hit the ice, was named Toronto's Player-of-the-Game. His counterpart for Brock was Joe Pelino.

The win moves Toronto to 12-1-2 and to within a point of first-place Laurier. The Blues have a game in hand on the Golden Hawks.

By the way...defenceman Richard Garneau missed his second game with a sprained wrist, but might start against Clarkson on Friday night.

Toronto star leads Clarkson

BY MARG WEBB

When the Clarkson Knights travel up from Potsdam, N.Y. to take on the Varsity Blues hockey team this Friday night, they'll generate considerable confusion amongst fans trying to cheer for the "hometown boys".

Exactly 44% (11) of the "green and gold's" 25 man roster call on Ontario town "home" and Clarkson's biggest star, Dave Fretz, is from Toronto.

Fretz won first team All-American honours last year at defence for quarterbacking the team to a 21-11-2 overall record, good enough to qualify for NCAA play-offs. The 5'7" 170 lb. Industrial Engineering student scored 27 points in 34 games and counted a team leading 8 power play goals. Fretz also earned the rare distinction of being named an Academic All-American.

U of T assistant coach Paul Titanic, himself a product of the American college hockey system, knows that Clarkson will be "pumped" coming into Toronto. "Clarkson has always been known to recruit players from this area. They'll be ready; it'll be like teams coming in to play the Leafs. We're looking for a tough game."

Head coach Tom Watt isn't concerned that the American squad is encroaching on U of T's recruiting territory. "The America schools go after a different kind of player than we do. They'll recruit stars from high schools or take a look at junior B. We usually look at the junior A players who are (academically) qualified." (Major Junior players are ineligible for American college hockey).

The American squads have the time and money to develop a high school player through junior varsity squads; often players don't make Varsity until their senior year.

U of T has a 9-7-3 overall record with Clarkson going into this Friday's game. In October of this year, the Blues and Knights battled to a 4-all draw in Potsdam. Goaler Kevin Hamlin had an outstanding game for the Blues forcing Clarkson to play catch-up hockey while Mike Millotte was the big shooter for the Blues with 2 goals.

V-ball coach steaming

By JACK NAGLER

Volley Blues' Coach Orest Stanko is fuming in the wake of what he terms was "probably one of the grossest injustices" he's ever seen.

Last week, the Blues were ranked tenth nationally, with their only blemish being a season-opening loss to York. This week, following a perfect 2-0 week which included a dose of revenge over the Yeomen, U of T was inexplicably ranked outside of the top ten, while York managed to hang on to a fifth-place ranking.

Tuesday night at the Athletic Centre the Blues vented some of their frustrations on an enthusiastic but overmatched unit from Ryerson. The 15-2, 15-2, 15-1 victory was highlighted (as usual) by the picture-perfect sets of John Spicer and Kelvin Hui, and the devastating spikes of Ed Drakich and Paul Cox.

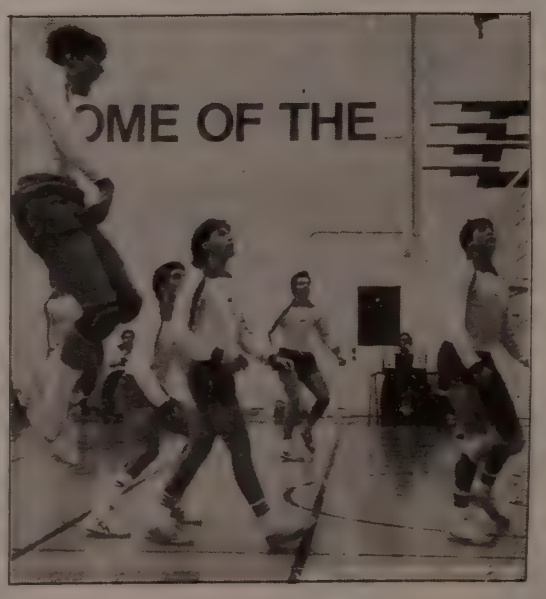


photo by Craig Collis

Blues' volleyballers are flying high but are looking for a CIAU ranking.

Ryerson head coach Brian O'Reilly had praise for the Blues' performance, but was less than thrilled with their attitude. Acknowledging that his team was lacking in experience, O'Reilly said,

cont. on p.12

INTRAMURAL ROUNDUP

BY MIKE ZYRD

GODIVA's wrecking crew 8T8

Intermediate men's hockey began with a bang for Godiva's Crew 8T8 last Friday as they demolished Electrical Engineering 8T5 17-1. Playing their first game of the year, they combined tough, aggressive play with outstanding defence and forechecking to completely dominate play. Their hard-hitting style earned them four penalties but their penalty-killing still came up with three short-handed goals. Leading the Godiva offence was Ed Stroz with 6 goals and four assists, while Cournes Izzurio tallied 3 and Dan Davidof chipped in five points. Electrical never gave up, however, and finally scored on Wong's shot from the slot in the third period.

Innis leads Cager League

In a battle between two first-place teams in mens Div. IIA basketball, Innis easily walked through a 47-27 victory. The game began as a tight defensive struggle, as Innis led only 6-4 after the first 8 minutes. The press then began to click for the As as they went on to register a 27-6 half-time lead. New, with some strong work under the boards from Corkum Clarke, came back at the beginning of the second half. Lance Chomyk's substitution into the game, however, triggered the Innis defence with his hard, aggesssive rebounding which allowed sharpshooter Rahul Bhardwaj to get free to ice the game. Guards Eric Froebel and Vic Chiasson also played well both ways to allow Innis to go to 7-1 on the season. Scarborough continues to lead the division with a similar 7-1 record by virtue of their early season win over the As.

St. Hilda's tames hockey PHE

Led by forward Carolyn Howells' strong skating and Gillian Steele's shutout performance in goal, St. Hilda's registered a 2-0 upset over PHE. Howells scored once and assisted on Karen Keenleyside's winning goal to break open what had been a scoreless game between two well-matched rivals. PHE's defence, anchored by a tireless Barb Starr and consistent Silvana Fratin, had bottled up St. Hilda's free wheeling attack. Goalie Ellen Wilson (playing her first game in goal) stymied any early St. Hilda's breakthroughs. Wilson kept the game tied with a great save at the buzzer to end the first period but had no chance on the 2 shots that sliped past her. Despite a few good scoring chances, PHE's lack of scoring touch prevented a comeback. The victory was St. Hilda's first of the year while PHE drops to 2-1.

TEAM of the WEEK



The Music Stickatos hummed to Team of the Week honours (Jan. 21-27) by upsetting St. Mike's 5-0 in Division II of Women's Ice Hockey.

Blues pick up first win

Nordic Cup established

BY STUART TAYLOR

The U of T cross country ski team picked up its first win in "University Cup" competition over the week-end.

The race, hosted by the University of Guelph, marks an attempt to establish an independent university nordic skiing circuit. Excitement and support abound from all of the involved universities to locate a major race in each of the three regions of the province with accumulated points going towards a "University Cup".

Toronto coach Janet Gates describes the series as "the most positive thing to have happened to university nordic skiing and no doubt we will assist the programme."

To date university skiers have competed in races without established university divisions, only receiving recognition at the OUAA finals. Co-Coach Shawn Sinclair views the circuit as "an excellant idea which will require the necessary monetary and physical support to maintain its momentum".

The Toronto team took full advantage of this inaugural circuit race to display its strength. The talents of Werner Schwar were once again foremost. His remarkable time of 40:28 over the 12 km distance captured first position in his university class.

Schwar, a first year landscape architecture student, manages to train up to 13 hours per week.

Coach Gates feels that "there is a very good chance that Werner will qualify for the Canadian Junior Nationals this year".

Schwar is no newcomer to the skiing scene having competed for 4 years in his home town of Burlington. He expressed surprize at discovering a good calibre of skiing at the university level.

Mixing intensive training and school work has proved somewhat difficult for Schwar, as with other top athletes, who commented that "my biggest problem is a lack of sleep".

Rachel Sheppard captured 9th position (52:54) in a fiercely competitive field of 30 skiers in the women's 12 km race. University of Waterloo skier Pat Warlock powered twice around the 6 km course in a time of 47:25 to win the race.

Equally impressive results were obtained from both Sheppard and Schwar and other members of the team at a non-university race held the previous day in London. The team travels to Ottawa this weekend to participate in the second race of the newly established circuit hosted by Carleton.

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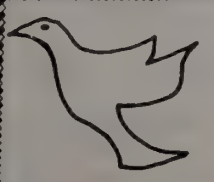
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Rollocks back; Basketball trounces Ryerson

BY ARI MAOUNIS

In men's OUAA basketball action Tuesday night at Ryerson, the Blues soundly defeated the Rams 83-68 to move into a third place tie with Carleton.

The Rams jumped out to an early 20-18 first quarter lead in a sloppy first quarter for the Blues. Ron Hager paced the Rams attack with 21 points in the game.

In the second quarter, the Blues took advantage of numerous Ryerson turnovers to storm ahead 43-33. The Blues dominated under the boards and were successful in feeding Mike Forrestell inside (who finished with a season high 21 points).

The Blues sustained a 16 point cushion through the third quarter as Freddy Murrell chipped in with some strong shooting to lead Blues' scorers with 22 points.

According to U of T coach Brian Heaney, Ryerson was up against "an aggressive zone with a lot of size and that prevented them from coming back."

The Rams managed to whittle the Blues lead to 8 in the final quarter, thanks to some missed U of T shots, but even with a full court press late in the game, the Rams could not come closer.

A 3 point play by Mike Forrestell, followed by a technical foul against the frustrated Ryerson coach with 30 seconds left in the game, slammed the door on any Ryerson comeback hopes.

The game marked the return of forward Roger Rollocks . who was sidelined for 2 games with a scratched cornea. He came off the bench to chip in 17 points.

The team travels to Ottawa Friday for back-to-back games with Carleton and Ottawa. Says Heaney "the games down the stretch against teams in our own conference are crucial."

A sweep could move the Blues back into contention for first place.

Earlier, the U of T women's team trounced Ryerson 93-47. They host Queen's Friday in the Sports Gym.

On Probation

Cont. from p.10

Daignault said he is not concerned about the ruling. "This idea has been tossed around for a while by the CIAU, and finally the stories ended and they decided to act. We culd have appealed it but (Concordia athletics director) Ed Enos decided to let it ride because it would take too long to go through the courts and we'd have pursued it all year."

Daignault said the CIAU action "happens all the time" to teams.

Enos was unavailable for comment.

Volleyball

cont. from p.10

"We don't like playing at U of T ... they look at us and they laugh." While York may also beat Ryerson badly, he continued, "at least there's some dignity."

Meanwhile, Coach Stanko still wanted to talk rankings. While he personally prefers an underdog role, it's frustrating for the team to have their accomplishments go unrecognized. U of T not only has an excellent won-loss record, but also won a tournament involving York, Western and Waterloo: those three teams are ranked fifth, sixth, and ninth, respectively. You figure it out...



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THE VARSITY
VOL. 105 ISSUE NO. 32 MONDAY JANUARY 28 1985



photo byRichard Levin courtesy of Images

An exuberant Grossman supporter before the final ballot at the P.C. leadership convention last weekend.

Charged-up Tory youth blitz convention floor

By COLIN GRAY

At precisely 5:00 on Friday afternoon, all Hell broke loose.

The doors to the Coliseum opened, and young delegates and workers for all four candidates charged madly out onto the floor.

Pushing big bins filled with signs, or simply carrying them by the armload, they raced to the chairs set up on the floor, and woe betide anyone who got in their way. The middle-aged woman who was knocked to the ground by someone pushing a bin could have testified to that, and did so, quite volubly.

The chairs were set up for the candidates' speeches that night, and the object of the confusion was to be the first to reach the best chairs, directly in front of where the candidates would be speaking, and to cordon off as many of them as possible.

"If you are successful," explained Jennifer Peers, an alternate delegate working for the Grossman youth campaign, "your guy will be staring down into a lot of friendly faces, while the other candidates will be forced to speak to a lot of unfriendly ones."

With the yelling and pushing, and often dangerous running and jumping, it was a scene that spoke of an alarming madness. Beneath the surface, however, there was a very obvious control of purpose. Senior workers strode about, speaking into walkie-talkies, and ordering their people into empty areas. One McMurtry organizer summed up the mood of the whole operation while directing a group of his people who were clustered together: "If you're beside anyone who is asked to leave," he said, "be sure to grab the poor bastard's seat."

Tony Clement is a U of T student, and was the Co-Chairman of the Youth Campaign in Charge of Policy for Larry Grossman. Simply put, he explained, "you've got to win it on the floor." A candidate like Grossman, running behind the leaders, needed young and energetic floor work to reinforce the appearance of a gathering momentum in his campaign. At the time of the floor blitz on Friday, Clement and others of the Grossman team felt that their man's emphasis on youth had provided him with the equipment needed to win the fight on the floor and to surge ahead in the later ballots.

Frank Miller started the convention well ahead of his opponents in committed delegates, but had run a campaign that his detractors called narrow-minded and extremist. As a result, most analysts were predicting very poor second-ballot support for him. On the other hand, the exuberance and open nature of the campaigns of Grossman and Roy ("They'll never take the passion out of me") McMurtry promised very good support for one another, and held out hope for support from the less staid Dennis Timbrell delegates. Timbrell was in trouble from the start, because while he would have been in a good position to compete with Miller on the last ballot for the supporters of the fallen Grossman and McMurtry, he was in a bad position to compete with Grossman on the second ballot, because of the latter's appeal to McMurtry's supporters.

To the young supporters of Larry Grossman, the objective was clear from the outset: literally to flood the convention with a sense of Grossman presence, and Grossman momentum. The idea was to be noisier, happier, and more alive than any other delegates on the floor. Here again, Timbrell was in trouble, because the man who had run a campaign emphasizing his own blandness and lack of emotion had invoked a firm mindset against the notion that his supporters were as emotional and rowdy as anyone else's, despite the fact that they actually were.

As for McMurtry, the fact that his delegates were acquitting themselves extremely well in the war on the floor was all to the better; he wasn't going to win, and the more support he garnered to later come over to Grossman, the happier the Grossman people would be.

Miller? "Well, there's

Cont. On P.6

Women's officer still all talk and no hard action?

By PAMELA YOUNG

The University of Toronto's first Status of Women Officer says she still has a lot to learn.

Appointed to the newly-created position in the summer of 1984, Lois Reimer has been actively meeting with campus women from the student, administrative staff and faculty sectors. Reimer says she is continuing to "sort out where the real concerns are in each of the constituencies," but some women want her to take action.

Professor Mary Nyquist, Coordinator of the Women's Studies Programme feels that Reimer's cautious approach has left University of Toronto women "in limbo."

"Lois has taken time to gather attitudes," Nyquist said, "but there are demands for change that she has yet to hear or act upon." Nyquist noted that her own experience on U of T's Ad Hoc Committee on the Status of Women had made her increasingly aware of the "levels of discrimination" within the university community and of the "urgency for reform." Nyquist says the university needs a Status of Women Officer who will act "quickly and aggressively."

Others, like Liz Hoffman, the University of Toronto Ombudsman, take a more supportive view of Lois Reimer's performance. Hoffman stressed that Reimer, as "a new person in a new position," will not be able to "do everything in the next six months." She believes that Reimer's emphasis on the gathering and assimilating of data is "the wisest and the best approach" especially when the issues are so sensitive Helen Humphrey, Women's Commissioner of the Students' Administrative Council, observed that the Status of Women Officer's mandate covers "an incredible scope" of issues. Humphrey said she had found it useful to be able to contact someone in the U of T administration with "a more specific portfolio" on women's issues.

Former U of T President David Strangway created the Status of Women Officer last June. The new position was to be a "part-time senior level appointment with appropriate administrative support." Strangway appointed Ms. Reimer, a candidate recommended by the Ad Hoc Committee on the Status of Women. Reimer, who has more than 20 years' experience in the U of T administration, devotes roughly half of her work day to the Status of Women Office; the rest of the time she is executive assistant to President George Connell. Right now her only assistant is a full-time secretary, but she hopes to have a "campus cross-section" advisory committee in full operation by the spring.

Reimer's mandate as Status of Women Officer is to "advise the President on issues and concerns relating to the status of women at the University of Toronto" and to "act ... as a focal point" in matters affecting women on the campus. She is also expected to "initiate, encourage and assist" research, to develop a file of "relevant research material," and provide "liaison with the external community." Asked if this mandate is too vague, Chaviva Hosek, President of the National Action Committee on the Status of Women and U of T English professor, said the mandate does not need to be "nailed down" at this stage. What is needed, said Hosek, is "a

Continued on P.3

Miller wants access & more corporate cash

Ontario's new premier to meet the Bovey Challenge

By ALISON PIPA

The fate of the Bovey commission and its findings lies in the hands of a new premier. Frank Miller, the Industry minister who won leadership of the Ontario Progressive Conservative party this weekend, will have the difficult task of reshaping the university system.

Those wondering what the new direction for universities will be will have to wait. Student delegates to this weekend's convention got very little idea of Miller's education policy.

At a social policy forum held during the convention Miller made few comments on the Bovey Commission's findings.He said that he didn't agree with the Commission's recommendation to limit student enrolment by 4-8 per cent, but spent most of the time talking about the need for stronger links between educational institutions and the private sector.

One of the youth co-chairmen for Miller's campaign explained that "he(Miller) wants to read the report and study it first before he makes any hasty comment.Miller's co-chairman suggested that "Miller may look at some forms of rationalization where some university programs are duplicated and can be easily amalgamated without any loss to students." "He is also concerned that we put out more graduates geared towards the labour force," he added.

The biggest issues for young tories attending the leadership convention were unemployment and the economy."Unemployment is by far the number one concern among people my age," said a Miller supporter. " The education system channels into unemployment. If you're educated poorly or educated in the wrong fields, you won't get the job."

Joel Heard, another Miller supporter and a grade 13 student agreed; "I'm most concerned with unemployment in the economy.What we need is a constructive economic policy.Frank Miller is committed to putting Ontario on a new track within the next five years."

Supporters of all four leadership candidates gave the same prescription for tackling unemployment: less government intervention and more support for private sector initiatives to create permanent jobs.

" We've had government money pumped into youth unemployment for the last two decades and real permanent jobs have not been created.Sure you can get summer jobs but it's a temporary job.It's got to come from the private sector," said Grossman supporter and Waterloo university student , Bill Tillford.

Bruce McIntosh, a former Trent University student who was supporting Dennis Timbrell feels the same way. "Our party is the onlt party around at the moment that understands how jobs can be created; through the private sector.If you intend to do it with government money you're just making a quick fix."



photo by Richard Levin courtesy of Images

Frank Miller:support from Bette Stephenson and a pro-access policy

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HartHouse

MON. JAN. 28

JUSTINA M. BARNICKE ART GALLERY exhibits "Passage" an installation of Nobuo Kubota in the East Gallery; Judy Lederman's paintings in the West Gallery. Gallery hours: Tuesday - Saturday, 11 a.m. - 6 p.m.

OPEN SCREENING OF THE HART HOUSE FILM BOARD — Students are invited to bring their Super 8 and 16 mm sound/silent/colour/B&W films and/or 3/4 inch video tapes. 7:30 - 10:00 p.m. Music Room, 2nd Floor.

TUES. JAN. 29

CAMERA CLUB — SLIDE & DISCUSSION SERIES "PRINT MOUNTING" presented by Mike Caramszeghy. Noon-one, Camera Clubroom.

BRIDGE CLUB — "TEAM OF FOUR" CHAMPIONSHIP. Open to club members — prizes and refreshments too. 7 p.m. Debates Room.

CHESS CLUB — "GO" instruction will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students. Please join in

WED. JAN. 30

RIFLE CLUB — "ANNUAL BURGUNDY SHOOT", 25 cent fee for prizes. 4 p.m. Range. All club members encouraged.

INFORMAL DEBATE — takes place in a relaxed setting for beginners and vets, under the guidance of experienced coaches. Topic: "ONTARIO NEEDS POLITICS LIKE A FISH NEEDS A BICYCLE". 8 p.m., 3rd floor Bickersteth Room.

"JAZZ PLUS" offered by MUSIC HART HOUSE stars "WHITENOISE" in the ARBOR ROOM PUB "HART BEAT" — a great evening of relaxation and entertainment that begins at 8 p.m. (Arbor Room open prior). Hear the finest jazz on campus for free.

MUSIC AT HART HOUSE — "CHAMBER SERIES" featuring CJRT ORCHESTRA SOLOISTS — Helen Nevin, oboe, James McKay, bassoon, Casey Sokol, piano performs works of Bach, Debussy, Poulenc and Grimes. 8 p.m. Music Room. No tickets & free.

ATTENTION SKATERS — OUTDOOR ICE RINK located on the West Field, Back Campus, now operational. Lights on evenings until midnight. A golden opportunity to perfect participation and/or keep your New Year's resolution.

THURS. JAN. 31 — SUN. FEB. 3

U OF T COVENTRY CUP SQUASH TOURNAMENT: WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE and THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after Jan. 29, 5 p.m. registration deadline. PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.

FEB. 4-8 AND FEB. 11-15

"THE BEST OF EUROPE" presented by the GALLERY CLUB of HART HOUSE. This gourmet experience features a special menu of exciting selections from a variety of Euoprean cuisine. Reserve early (978-2445) during standard office hours. Best of Europe offered dinners only — 5:30 - 7:30 p.m. Gallery Club located 2nd Floor (licensed under LLBO) — U of T students welcome.

MON. FEB. 4

INVESTMENT GROUP discusses "Technical Analysis", 7 - 8 p.m. Committees Room.

TUES. FEB. 5

CAMERA CLUB SLIDE AND DISCUSSION SERIES: "Britain" presented by Mr. Charles Woodley. 1 p.m. in the Camera Clubroom.

WED. FEB. 6

GRADUATE COMMITTEE DINNER SERIES — GUEST SPEAKER: George E. Connell, President, University of Toronto, "1985-86 Turning Point for the University of Toronto." Pre-dinner reception 6 p.m. North Dining Room, dinner at 6:30 p.m., South Dining Room. Tickets: $26.50 available at the Programme Office, 10 a.m. - 5 p.m. weekdays.

FEB. 6

JAZZ PLUS — MUSIC HART HOUSE AND THE ARBOR ROOM PUB "HART BEAT" offer the dynamic duo of Aaron Davis and Molly Johnson. Finda good seat before 8 p.m. and have yourself a very fine evening of great jazz.

WED. FEB. 6 — FEB. 27

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FRI. FEB. 8

CHESS CLUB TOURNAMENT — A HANDICAP TOURNAMENT IS FREE TO CLUB MEMBERS (Prospective members may obtain a card at Programme Office for $4) and there is a prize fund. Begin at 6:30 p.m. in the Chess Clubroom.

SUN. FEB. 10

MUSIC HART HOUSE and CBC offer the final concert in THE ELMER ISELER SINGERS SERIES. "LITERARY LINK" with reader Douglas Campbell provides an unusual programme of great poetry and prose set to music by composers through the ages. 8 P.M. performance in the Great Hall. Tickets available to House members from the Porter's desk two weeks prior.

MASSAGE CLINIC OPENS AT HART HOUSE RECREATIONAL ATHLETICS — Professional Registered Therapists (PROFESSIONAL CLINIC ON WEDNESDAYS) or Supervised Sutherland-Chan School Students (STUDENT CLINIC ON MONDAYS) NOW OPEN FOR APPOINTMENTS. DISCOVER THE MIRACLE OF MASSAGE AND RELAXATION OR SAY GOODBYE TO SPORT INDUCED INJURIES. HOURS: Monday Student Clinic: 2 p.m. - 3:45 p.m. Fee: $9/half hour treatment. Wednesday Professional Clinic: 3:30 p.m. - 7:00 p.m. Fees: $18/half hour and $31/hour. PLEASE PREBOOK ALL APPOINTMENTS IN ROOM 101 and bring along your student card. The Office is open weekdays 10 a.m. - 5 p.m.

Scramble for P.C. delegates

Cont. From P.1

passion there," conceded one man covered head to toe with Grossman memorabilia, "but it's a kind of geriatric passion; they aren't convincing anyone but themselves." A harsh judgment perhaps, but Miller's first ballot results would only improve by 32 per cent, compared to a 53% improvement for Grossman.

It was war in the trenches, and the trenches were any blank wall space that could be filled with a sign (the Grossman people even used the washrooms); any empty floor space that could be filled with a singing, dancing supporter; and any silence that could be filled with loud taped versions of the candidates' respective theme songs.

"It's a bloody circus," complained one of the few undecided delegates... Two hours later, she was sitting on the top of three stacked chairs, an ice cream cone in one hand and a McMurtry sign in the other, a grin of maniacal delight on her face.

An hour before the results of the first ballot, the mounting tension at Grossman's end of the floor is snapped when their theme song "The Best We Can Be" is suddenly blasted out at twice its previous volume. Immediately, we are in the middle of a dance floor, and supporters both young and old cavort around, screaming the name of a perfectly normal human being who has, for these three days, been inexplicably raised to the status of a Progressive Conservative God. On reflection, though, in this colliseum, there could be no other kind.

Grossman — 378; Miller -591; Timbrell-421; McMurtry — 300. The Grossman camp is, or at least aspires to be, ecstatic. "I can't believe the numbers McMurtry got," says Stephanie Smith. When I express some confusion at her attitude, she explains that the 85% of McMurtry's people who will move to Grossman should propel him past Timbrell on the second ballot. Others, Clement among them, are more reserved, but express hope and some confidence that enough will come over to put them onto the last ballot.



photo by Richard Levin courtesy of Images

Larry Grossman:"he has come further than anyone had expected

McMurtry himself comes over to Grossman; "Never in doubt," says Stephanie (85%) Smith. It turns out to be 45%, but with the split between Miller and Timbrell, it is still a full 6 votes more than was needed. After the initial pandemonium has settled, Smith smiles weakly and concedes that it was a bit closer than she would have liked.

After a long wait for a recount, Dennis Timbrell finally concedes defeat. He releases his delegates, and joins Grossman in his box. Timbrell stands waving to the crowd, and giving the thumbs-up, while one of his supporters, loyal to the end, shouts "LARRY" repeatedly, tears pouring down his cheeks.

When McMurtry went down, his supporters greeted the news with a resigned sadness. "Roy", as he was almost always referred to, did not surprise anyone by losing; instead, he surprised them by doing so well. As he put it, it's the only good way to lose.

Timbrell, however, was second right up until the last. His followers are clearly hurting. With the heartlessness that such occasions bring out, both Miller and Grossman people have attached Timbrell signs to signs of their own, minutes after the announcement, and are offering them to the Timbrell supporters, many of whom are still crying. It is the wonder of these affairs that within a half-hour, all of the signs have been accepted.

As Tony Clement points out, Grossman has come further than any one had expected. Clement has yelled so much today, and his voice is so hoarse, that everything he says to me must be repeated before it is understood. There is hope, he says, but Grossman must gain two Timbrell delegates for every one gained by Miller, and those delegates have been released by their man, and left to make their own choices.

Larry Grossman sold himself all the way through the campaign as the man for the future. He did such a good job that many people were surprised when they heard that he was not the youngest of the four candidates. His image was his appeal, and he attracted far more of the younger delegates than any of the other candidates. These were the people who sang and danced for 10 hours on Saturday, and these were the people to watch as the results of the third ballot were finally read.

Grossman — 792; 39 short of the magic number. That is all there is to it. It is five minutes before Miller's result can be read, five minutes lost in the deafening roar of 869 expressions of pure, unadulterated jubilation.

The faces of the two Grossman people I am watching remain absolutely rigid. Faces that had been waiting all afternoon are suddenly denied this one, final yell.

And afterwards come the tears. Everywhere. I feel like an outsider in the most complete sense of the word. All I can do is stand looking around at this complete emotional collapse, head shaking. "Basically," says one Grossman insider, "you have to understand: they worked so Goddamned hard..."

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An increase in student fees for Hart House will be considered by the Board of Stewards at their meeting on Thursday, January 31, 5:00 p.m., Committees Room.

The present fee for full time students on the St. George Campus is $43.00. The proposed increase is $2.50. The present fee for part-time students on the St. George Campus is $8.50. The proposed increase is 50 cents.

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"Is there anyone anywhere who has gone through the educational gristmill to the point of getting a university degree who has not at one time cheated in an exam or gotten illicit assistance on an assignment?"

—Robin "Better get out of town" Woles, in a letter to the Editor

The Varsity is the University of Toronto's official undergraduate newspaper. *The Varsity* is published by Varsity Publications, incorporated in May, 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. *The Varsity* is printed by Weller Publishing Co. Ltd.

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The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP) — [illegible].

Subscriptions to *The Varsity* cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to *The Varsity*, 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

A New Premier

If the Ontario Progressive Conservative convention proved one thing, it was that few people are surprised when a used-car salesman becomes Premier of this province.

More to the point, a used care salesman with a (big-C) Conservative ideology, a large monetary resource base, and the beefy football player build which has become so familiar to Ontario voters.

Yes, Frank Miller sure is an anomaly in provincial Tory politics.

He may lean noticeably to the right, but no one really expects Miller to play the game other than by the Davis rulebook. Though he'll probably put his foot in his mouth on numerous occasions (announcing the likes of his apparent homophobia, and comparing himself to Ronald Reagan), he'll attempt to capture the spirit of friendly 'common-folk'-serving pragmatism that Davis so successfully exploited during his last five or so years as Premier.

He just won't succeed as well as Davis did, that's all.

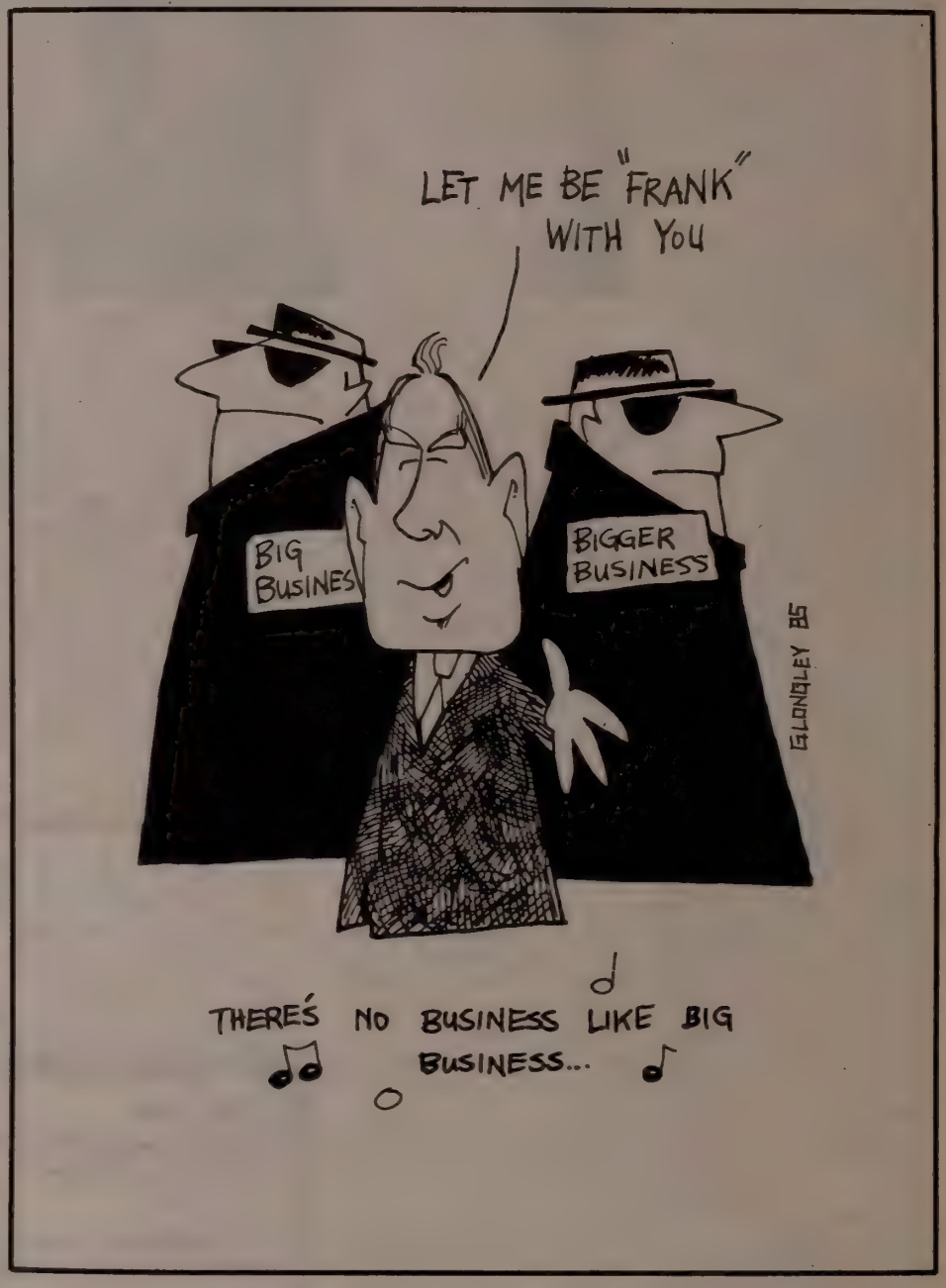
Miller's "charm" (as it appeared to the delegates) rests in his "down home" earthiness, in his commitment to upholding the values of the PCs' rural roots. The trouble is, the province's Conservative base has shifted to urban areas, and it seems clear that younger party members would have had a Grossman over a Miller any day. In looking to short term gain, the Conservatives may be committing long term suicide.

And making students suffer all the while.

Although Miller has stated that he is opposed to fee hikes and to reduced accessibility, *no one* is assured (nor should one be) that Miller's leadership will mean the dawn of a new era in government-university relations. The strong support Miller has received from Bette Stephenson (and the enormous respect he doubtless has for her) indicates that Bovey's recommendations (and the premises upon which they were made) will hold as much weight now as they did a week ago.

If Miller *does* maintain the status quo on university issues, the Liberals and the NDP will have increased ammunition (and possibly increased support) to work with. The impact of student and administration lobbying has made underfunding a credible issue in the minds of media hounds and opposition members, though underfunding was barely given lip service by candidates wishing to avoid controversy at all costs. Its importance is certainly growing, and it could indeed play an important factor in the outcome of an election.

That is, if an election is held during the school year. This, however, is doubtful: the Tories are too aware of their areas of vulnerability to pass up an opportunity to smother voices of dissent.



LETTERS

The Varsity **has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.**

Spoons Apology

We at New College Students Council apologize for any discomfort experienced in the line-up for the Spoons concert on the Saturday night of January 12th.

Although we did anticipate a large crowd (as had occurred with our "big" band nights in previous years, i.e. Blue Peter, Rough Trade), we did not foresee the numbers that did arrive as early as 6:00 p.m. Five extra staff were hired but were clearly insufficient for the number of people there. For the first time in a while we advertised in *the Varsity* and perhaps this generated the record crowd. However, the band also requested that we not sell advance tickets. This we feel also contributed to the line-up.

I would like to point out that the staff wearing those green shirts were not from Roscoe's but in fact were our own student council members. We apologize to Roscoe's for any bad publicity that this may have brought upon them.

Despite the crowd problem, the people inside enjoyed themselves and we considered the evening to be a success on that account.

After rehashing these points and many remedies for future crowd control, we shall attempt to prevent any mishap of this sort again.

Our apologies once again,

Terri Rutledge,
N.C.S.C. President

Naming Names

I think the University should carefully reconsider its decision to publish the names of exam cheaters. The Governing Council should try to remember that the University is not separate from the rest of society but part and parcel of the whole. And I believe the University should accept the moral standards of the rest of the populace.

One of the tenets of our society is a certain respect for the right of privacy. People who commit adultery, fudge on their income taxes or litter are not held up for public embarrassment if found out. First time criminal offenders have their names kept out of the papers in order to give them a second chance to reform.

Is there anyone anywhere who has gone through the educational gristmill to the point of getting a university degree who has not at one time cheated in an exam or gotten illicit assistance on an assignment? Perhaps if the members of the Governing Council decide to go ahead with this action, the first thing they should do is publish their own names with the declaration that they have never cheated. After all, remember the old saying: "Let he who is without sin, cast the first stone."

Robin Woles

The Drug Plan

Your editorial appearing Monday, January 21, concerning SAC's proposed health and sickness plan was both premature and inaccurate. Hopefully, this letter will help clarify any misperceptions it has caused.

Working with our insurance broker, Marsh and McLennan Group Associates, we have drawn up a list of options such a plan could potentially include. Dr. George Woodhouse and Mrs. Bird from Health Services, and Mr. Erik McKee from the administration offered us knowledgeable advice as to the type of coverage that would be of most benefit to students. These specifications have now been sent to insurance companies for price quotations.

Obviously, there are many variables that influence the size of the premium that students would be expected to pay. The inclusion of prescription contraceptives could have a considerable impact on the price of the insurance package. The article on SAC's proposed drug plan by Pamela Young wrote that Waterloo undergraduates pay a premium of $12.55 per academic year for a plan that includes oral contraceptives. In fact, they pay that amount per term for three terms. Variations in the size of the deductible will also play a major role in determining the size of the premium.

We will not have a clear idea of the expense until we hear back from the broker in two weeks. Moreover, we are still not certain that any companies will even offer to cover oral contraceptives. From their point of view, providing such coverage is a high risk endeavour.

Despite these uncertainties, and the apprehension of insurance brokers we have spoken to, we have insisted from the beginning that the contraceptive option be fully explored. Like you, we see tremendous value in the inclusion of oral contraceptives. Ideally, however, we would like to see the decision put in the hands of those who vote in March. Hopefully, we will be able to devise a scheme for splitting the question on the ballot.

In the meantime, we would greatly appreciate input from the student body. Letters, phone-calls or active participation are all welcome.

While we are pleased that *The Varsity* has given attention to this issue, accusations of SAC's "gutlessness" should probably wait until the facts are known.

Yours,

Kevin Perkins
Cathy Blacklock

MASTHEAD PERSONS

Go wild! Not at African Lion Safari, (just north of Hamilton—take the QEW) but at the next MASTHEAD THANG. Wednesday at 4:00 pm.

Be there.

Musical skeef (sing along): African Lion Safari, doo doo doo, do-doo doo doo, doo doo doo, do-doo-doo-doo- do do do...G, A (b), J, K, D, R, R, M—tanks.

Look for limos at U of T's hamstrung governing council

By CATHY LAURIER

Cathy Laurier is entering her third term as a graduate student representative on Governing Council and is a former President of the Graduate Students' Union.

A polished mahogany table occupies the middle of the stately, broadloomed and panelled chamber. Among those seated are the Chairman of the Board of Southam Inc., the senior vice-presidents of Noranda Mines and Torstar, and a retired vice-president from Shell Oil. The chairman puffs on his cigar and raps the head table with his gavel. The meeting quietly comes to order.

The atmosphere at meetings often resembles that of a corporate boardroom but the body assembled is not a board of directors. It is the supreme governing body of Canada's largest university — the Governing Council of U of T.



photo by John Knechtel

Cathy Laurier: "why should I give a damn about Governing Council?"

You may wonder: why should I give a damn about Governing Council? Governing Council makes decisions which directly determine your tuition, the level of fees for visa students, the incidental fees you pay (like the lab fee for science students), policy on tenure and academic appointments, fees for residences, the Athletic Centre, health services, and the level of university scholarships and bursaries.

Budgetary decisions indirectly affect how many and which courses are offered, whether restrictions will be imposed on program entry, how many TA's a department can afford to hire, and hours and levels of library service. The establishment of a university-wide sexual harassment grievance procedure would require Governing Council approval. Likewise, for a non-academic discipline code. In short, Governing Council makes decisions which have implications for almost all aspects of our lives as students at U of T.

Governing Council has a turbulent history dating back to its creation in 1971. Up until that time, U of T had functioned under a Board of Governors drawn entirely from the corporate elite and an academic Senate.

Demands for democratization mounted in the late 60's as students sought to participate directly in the running of the University. Student agitation culminated in the establishment of the Commission on University Government with equal representation of students and faculty. The Commission recommended a new unicameral council to be composed of equal numbers of students, faculty and non-University members. Unfortunately, this enlightened concept proved to be more than certain faculty dinosaurs could bear. They threatened to shut down the University if students were given parity. Students finally got 8 seats and the faculty 12.

COMMENTARY

In 1977, the imposition of sweeping changes drastically curtailing Governing Council's mandate destroyed any semblance of democracy. Following an external review, the Council's powers to initiate policy or to make amendments from the floor were abolished. It is now limited to accepting, rejecting, or referring back proposals from the administration.

These changes have entrenched decision-making firmly in the backrooms of Simcoe Hall. By the time matters reach Governing Council, approval often seems like nothing more than a formality, with governors being asked to rubber-stamp decisions that have already been made months before.

The 50-member council includes 8 elected students, 12 faculty, 2 support staff, the President, the Chancellor, and 2 Presidential appointees. Comprising the largest single block are the 16 people appointed directly by the Ontario government.

A fundamental restructuring of Governing Council is necessary to give students, staff, and faculty a greater voice in setting the direction of University policy. This is especially crucial right now as universities are coming under increasing attack from both the government and corporate sectors.

The prevalent attitude on Governing Council and in the administration is resigned acquiescence to the government's policies of fiscal restraint. Given the high proportion of individuals with direct government and corporate ties, this is hardly surprising. Rather than opposing the policies being dictated by these sectors, they are instead a major force for their implementation.

The principal mechanism for implementing the government's program of fiscal restraint at the local level is the University budget process. Students, faculty and staff are systematically excluded from any meaningful participation in this process. Budgetary decisions translate into overcrowded classrooms, cuts in library services, overwork and loss of job security for staff, faculty, and TA's, rising tuition and incidental fees, and so forth.

A successful strategy to fight the effects of underfunding must be directed at both the government and the administration, including Governing Council. In terms of the latter, we must pressure them to take a more forceful and effective stance in defending the University. Passing on the cuts year by year can only give the public and the government the impression that U of T is able to accommodate and cope with underfunding, thus under-

Cont. On P.6

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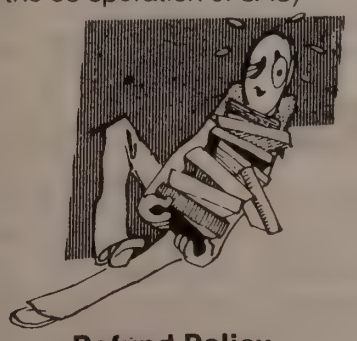
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Class 3
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Mining Bldg. Rm. 130

Class 4
7.10p.m. Wednesday Jan 30
Mining Bldg. Rm. 130

PHONE 635-5751 FOR INFORMATION

UNIVERSITY OF TORONTO
Faculty of Arts and Science

ELECTION

To fill vacancies on the Council and on certain Committees of the Council as follows:

FACULTY MEMBERS

DEPARTMENTAL

Classics	General Committee (1)
Computer Science	General Committee (1)
East Asian Studies	General Committee (1)
Economics	General Committee (1)
English	General Committee (1)
Erindale College	General Committee (3)
Fine Art	General Committee (1)
French	General Committee (1)
German	General Committee (1)
Geography	General Committee (1)
Geology	General Committee (1)
Italian	General Commitee (1)
Middle East and Islamic Studies	General Committee (1)
Near Eastern Studies	General Committee (1)
Philosophy	General Committee (1)
Physics	General Committee (1)
Psychology	General Committee (1)
Religious Studies	General Committee (1)
Slavic Languages and Literatures	General Committee (1)
Spanish & Portuguese	General Committee (1)
Sociology	General Committee (1)
Zoologoy	General Committee (1)

NOTE: nominations and voting for General Committee are restricted to Department or College named.

DIVISIONAL

Humanities	General Committee (3)
Life Sciences	General Committee (3)
Physical Sciences	General Committee (1)
Social Sciences	General Committee (3)

CURRICULUM COMMITTEES

(Members are also members of the General Committee)

College Courses and Programmes	General Committee (1)
Humanities	General Committee (2)
Life Sciences	General Committee (5)
Physical Sciences	General Committee (3)
Social Sciences	General Committee (3)

STUDENTS

Erindale College	General Committee (2)
Innis College	General Committee (2)
New College	General Committee (2)
Trinity College	General Committee (2)
University College	General Committee (1)
Victoria College	(2)

ANY COLLEGE

Curriculum Committee on College Courses and Programmes	full-time (1)
Curriculum Committee on Humanities	full-time (3) part-time (1)
Curriculum Committee on Life Sciences	full-time (2) part-time (1)
Curriculum Committee on Physical Sciences	full-time (2) part-time (1)
Curriculum Gommittee on Social Sciences	full-time (3) part-time (1)

Committee on Counselling

Erindale College	(1)
Innis College	(1)
New College	(1)
University College	(1)
University College	(1)
Victoria College	(1)
Woodsworth College	(1)
Trinity College	(1)

Committee on Study Elsewhere

Any College	(3)

**The Groups:

The DIVISIONS of the Faculty are composed of the following DEPARTMENTS:

1. Humanities:
   Classics, East Asian Studies, English, Fine Art, French, German, history, Italian Studies, Linguistics, Middle East Islamic Studies, Near Eastern Studies, Philosophy, Religious Studies, Slavic Languages & Literatures, Spanish and Portuguese

   N.B. For Election purposes, the following are considered Humanities Departments: History & Philosophy of Science & Technology, and Music.

2. Life Sciences:
   Botany, Psychology and Zoology.

   N.B. For Election Purposes, the following are considered Life Sciences Departments: Anatomy, Biochemistry, Clinical Biochemistry, Microbiology, Nutritional Sciences, Pharmacology, Physiology.

3. Physical Sciences:
   Astronomy, Chemistry, Computer Science, Geology, Mathematics, Physics, Statistics.

4. Social Sciences:
   Anthropology, Economics, Geography, Political Science, Sociology.

NOMINATIONS

OPEN MONDAY, JANUARY 21st

HartHouse recreational athletics

Recreational Skating

Outdoor Ice Rink — West Field, Back

Campus Weather permitting, lights will remain on each evening until midnight.

Sponsored by Hart House Recreational Athletics and Department of Recreation.

Lois Reimer is she all talk

Cont. From P.1

clearer perspective" on the problems facing women on campus.

Reimer's role is gradually shifting from information gatherer to active supporter of causes. She has already lent support to the Coalition for a Women's Centre at U of T and she is a member of the Working Group which is developing a campus policy on sexual harrassment. "She's tried to help us as much as possible," said Paula Rochman, a member of the Coalition for a Women's Centre. Reimer helped to write and endorsed the proposal submitted by the CWC to the Committee on Accommodation and Facilities (CAF). CAF will probably give its verdict on the Coalition's petition for space within a month. Reimer sees the CWC as "a fairly unique development on this campus" and says she is "prepared to try to see it's given a fair chance."

Women from all campus sectors have told Reimer of their concerns about campus security. She is currently investigating means of increasing security that range from installing emergency telephones along Philosopher's Walk to providing a van service for students who use the campus at night. Other issues include the use of discriminatory language in the classroom, the need to encourage women to pursue 'non-traditional' careers, and the disproportionate earnings of men and women.

The job, which Reimer describes as "occasionally frustrating but generally fascinating," is also a demanding one: as a member of the Committee on Campus and Community affairs pointed out, the Status of Women Officer should be sensitive to "the subtlety and pervasiveness of discrimination" because "attitudes ... need to be changed as well as rules."

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Gov. Council Inside info

Cont. From P.5

mining any efforts to argue that the process of decimation has *already* gone too far.

Secondly, it is essential to strive for an opening up of the budgetary and decision-making process to allow all members of the campus community their democratic right to have a say in establishing University priorities. The largest obstacle to success on these fronts is the incessant playing off of one sector against another. With all campus sectors under attack, I cannot overemphasize the need to work for unity among students, staff, faculty, and TA's so that together we can defend our common interests.

It's also important not to be fooled by elitist rhetoric about "academic excellence." Often this is just the academic garb used to cloak the implementation of changes dictated by financial expediency. We must not be misled into accepting that a trade-off between accessibility and quality is necessary and inevitable. Such an equation is predicated on treating 'fiscal restraint' as an unalterable given. For while the government has been starving the universities it has been pouring billions into private corporations and Ontario Hydro.

The universities are not being underfunded because there is 'no choice', but because the government has made a choice, based on priorities which are neither in the best interests of the universities nor of society as a whole. The uncritical acceptance of the government's economic policies is something which must be challenged both in the provincial arena and locally, at Governing Council. We cannot and must not stand idly by and allow quality and accessibility to be sacrificed on the altar of fiscal restraint. It is essential that people take an active interest in Governing Council, and that those on it raise these issues publicly, otherwise our concerns will be trampled on or ignored.

In the end, no amount of description can substitute for the experience of attending a live Governing Council meeting. Witness oligarchy in action. A show not to be missed! Catch it the third Thursday of every month at 4:30 at Simcoe Hall. Just look for the limos parked outside.

HartHouse food services

January 28 — February 1
is
UKRAINIAN WEEK
in the
Great Hall

A special luncheon menu, featuring a wide selection of Ukrainian cuisine, will be offered everyday. Fluffy nalysnyky, kobassa and kyshka, pyrophy and many more delicious entrees! Come and enjoy!

We Are Having A "WAKE-UP" SPECIAL

An Excellent Eye Opener
in the
Arbor Room
from 8:00 a.m. to 10:00 a.m.
Freshly baked muffin
and a super large coffee
FOR ONLY .90

This offer expires on February 1/85 so don't miss it!

Tuck Shop

The best sportswear deals on campus... This is the place to shop for top quality University clothing! Not to mention the delicious coffee for only .40 a mug.
Open every weekday from 9:00 a.m. to 5:00 p.m.

TIME & PLACE

MON — JAN. 28

1 P.M. THE UNIVERSITY OF TORONTO DIVESTMENT COMMITTEE weekly meeting will be held in the South Sitting room, Hart House.

4:10 P.M. U.C. POETRY READINGS CONTINUE THIS WEEK WITH Joy Kogawa in the Walden Room, U.C. Union.

5:30-6:30 P.M. STUDY SKILLS LECTURE: 'Increasing your Reading Efficiency and How to Master your Textbook.' Robarts Library, Room 4049. This seminar will be repeated Thurs. from 4:00-5:00.

TUES — JAN. 29

2 P.M. POETRY AND DRAMA READINGS by Professor Meager will be held in Brennan Lounge, St. Michael's College.

8 P.M. THE MISER, by Moliere will be at The Glen Morris Studio Theatre, Hart House Theatre from Tuesday 'til Sunday. Tickets are $3.00, students $2.00.

WED — JAN. 30

4-6 P.M. THE INTERNATIONAL RELATIONS SOCIETY will be presenting the Japanese Consul (Economics) to speak on Japanese-Canadian Economic Relations. Junior Common Room, Trinity College.

4-7 P.M. THE ENGLISH STUDENT UNION presents an OPEN POETRY READING in the JCR, University College. All students are invited to read their poetry.

5-7 P.M. ***CHARIOTS OF FIRE***: Everyone is invited to the International Students Center for this movie, discussion and refreshments (popcorn!) Sponsored by Wednesday Night Community of Varsity Christian Fellowship.

5:30-8:30 P.M. HOW TO RESEARCH & WRITE PAPERS: Learn the basics of finding information on a subject and writing an acceptable undergraduate Arts paper. Robarts Library, Room 4049. This seminar will be repeated Thurs. from 4:10 'til 5:00.

6:15 P.M. ***THE ANDROMEDA STRAIN***, directed by Robert Wise will be shown at Victoria College, Room 301.

THURS — JAN. 31

4 P.M. "BUSINESS PLANS", a lecture by Peat Marwick, will be held at the Media Room, U.C.

4:15 P.M. U OF T MARKETING CLUB meeting in Croft Chapter House in UC. Guest speaker Richard Babyak. Topic: Self-marketing in the job search process. Refreshments served. Non-members $4.00. All students welcome!

5:15 P.M. TWILIGHT SERIES PRESENTS Vicki Blechta, Flute, Patricia Morehead, oboe, and Cecilia Ignatieff, Piano at the Royal Conservatory Concert Hall. Admission $2.00, students $1.00.

8 P.M. ACID RAIN: Dr. Ulrich will discuss the impact of acid deposition on forests and soils and its internation implications. George Ignatieff Theatre.

FRI — FEB 1

1:15 P.M. CONSERVATION AND GLOBAL SECURITY, a discussion with Dr. David Munro will be held at the George Ignatieff Theatre.

2 P.M. DR. ILUNGA KABONGO, Political Scientist at the University of Kishasa, will present a lecture entitled "The Zairian Crisis: Myths and Reality" in room 3050, Sidney Smith Hall.

8 P.M. ***MISSING***, WITH Jack Lemmon and Sissy Spacek, will be shown at the George Ignatieff Theatre. A fundraising film for Amnesty International. Tickets are $2.50 at the door, $2.00 in advance at Sid Smith.

8 P.M. THE ROYAL CONSERVATORY ORCHESTRA with conductor Lev Markiz presents works by Mozart, Bartok, and Beethoven. The Church of the Redeemer, Bloor & Avenue. Tickets $9.50, $7.00, $4.00. Students $7.00, $5.25, $3.50.

9 P.M. BETA THETA PI invites you to another Freddie Fudpucker Partee. It's a drink, it's a style, it's a way of partee. Post-secondary I.D. required. 131 Lowther at Huron.

9:15 P.M. DR. STUART SMITH, Chairman of the Science Council of Canada, will speak on the topic, "Environmental Rights — a Spectrum of Concern and Opportunities" at Strachan Hall, Trinity College.

SAC

Decision 85

Nominations Open Feb. 11th for *President & two Vice-Presidents* (on the same ticket)

& 65 seats on the SAC Board of Directors

	Number of Seats		Number of Seats		Number of Seats
Applied Science & Engineering	6	Medicine	2	St. Hilda's College	1
Architecture	1	Music	1	St. Mike's College	6
Dentistry	1	New College	5	Trinity College	1
Erindale College	8	Nursing	1	University College	5
Forestry	1	Pharmacy	2	Victoria College	5
Innis College	2	Phys Ed	1	Woodsworth College	2
Knox College	1	Rehab Medicine	1	Wycliffe College	1
Law	1	Scarborough College	8		

NOMINATIONS OPEN: FEB. 11 CLOSE: FEB. 27

As full-time undergraduate and other SAC fee-paying students of

.....Constituency

We nominate (name).....

Phone.....

Address.....

SAC

Students' Administrative Council
University of Toronto
Board of Directors Nomination Form

Name (print)	Signature	Student No.	Name (print)	Signature	Student No.
1.			6.		
2.			7.		
3.			8.		
4.			9.		
5.			10.		

I hereby acknowledge that this nomination form has been completed and agree to run for SAC Director in my Constituency. Rules Governing Elections (APPENDIX I) must accompany this form.

Name of Nominee_____ Signature_____ Student No._____

Pick up Nomination Forms & Rules at any SAC location.

ELECTION: March 13th & 14th

SAC

TEACHING AWARDS 84-85

APUS

SAC

Nominations close Feb. 1

NOMINATE AN INSTRUCTOR TODAY

For more information call:
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Printing this ad upside down is a shameless ploy to get your attention. Now that we've got it we'd like to remind you of

SAC SKI DAYS

Bring the gang down to SAC before Wednesday noon to sign up for a Friday trip to Mount St. Louis! $25 for bus and tow; rentals $4 extra. (If you don't show, the bus won't go)

SAC

SAC SPEAKER SERIES PRESENTS
Chancellor George Ignatieff

When: February 6, 1:00 p.m.
Where: Hart House Debates Room
Topic: "World Peace: A Canadian Perspective"

Do you ever wonder what's going on in the world — or at SAC at any rate?
Then call the SAC Info Line at 978-4636 for an update on

WENDO

is being held at the International Students Centre

Wednesdays, 4:30 - 6:30
January 30 - March 20
or
Thursdays, 4:30 - 6:30
February 28 - April 11
Fee is $25. Sign up at SAC

This Week's Free Film

DR. STRANGELOVE

review the review the r

KAREN SHOOK

MURRAY'S JUST PLAIN FOLK

MURRAY MCLAUGHLAN, by his own admission, survives in the music industry "by a grudging and tacit understanding. It leaves me alone and I leave it alone." In his case, McLaughlan's "uncommercial" folk-rock sound has resulted, not in the enforced obscurity which enfolds most musical aberrants, but in a typically Canadian reknown. Seven Junos and more than a dozen years later, "there probably isn't anyone in Canada who hasn't heard of "Farmer's Song", he laughs. Murray McLaughlan's music stardom: perennial, well-loved, occasionally patronized and largely underestimated.



Typically, this state of affairs appears to bother the Toronto native not at all. His latest album, *Heroes*, continues to swim against the mainstream current with its folk songs about Canadians who are "extraordinary people, doing extraordinary things, whether in their modest way or a grandiose way."

"The sentiment, the reason I embarked on this project was really a labour of love. I wanted to make a statement about this country, in my own way, without wrapping myself in the flag to do it."

Folk music, if one were to judge from the pages of the Toronto Star, isn't quite the going concern it was in the late sixties. And yet, as McLaughlan observes, the popular press' preoccupation with pop fads obscures the total picture. "Rock marketing and rock radio is an unholy alliance, both of them looking up one another's bottoms. And the only real criticism I have of rock music is the fact that it's so boringly fashionable and so closed in its ranks. It has no bearing on anything other than what's going on in rock. Rock is rock is looking at rock, is looking at what rock is doing and is going to do next year. And who cares? I don't care. It's completely and utterly boring."

Several of Murray McLaughlan's heap of Juno awards fall into the country music category, and it is perhaps understandable that, unlike most of us, he sees the genre as something more than schlock. "The attitude that most people have toward country music is even more sinister than that. People think of it as blue collar music, and so university-educated, white collar people simply don't listen to stuff like that because it's so absolutely sophomoric. When in truth it's some of the best music that's being created."

"Essentially, the intent of folk music, which is the kind of music I do and what Bruce (Cockburn) does is, first and foremost, idealistic or artistic. The fact that it can afford you a living is secondary to creating it in the first place. *That* is because it's marketable and for that we thank Bernie and we thank True North Records and we thank the Canadian music business and we thank God. (*laughs*) But ideally, the intent of it is, it's supposed to have a kind of ideological purity about it, and it *does*...I write songs because I need to, or I like to, or I have something on my mind that I need to communicate. Usually people write songs...because in some way or another they're social misfits."

McLaughlan, along with Bruce Cockburn, was among the first of Canadian folk artists to achieve commercial success. Their label, True North, was founded by Bernie Finkelstein "simply because no one would touch us with a ten foot pole. In 1969 and 1970 we were singing, we were both fully developed artists and had followings, and yet you could go around... to any of the major labels in Canada...and say, well, here's the audience, here's the sale, would you like to sign a recording contract and we'll sell this many records. And they'd say, well, we don't hire Canadian acts. It just wouldn't happen.

Those days, as difficult as they were commercially, were also the scene of the heyday of Yorkville, of which McLaughlan was a part. He notes that he is "about the only survivor that I know from those days, other than Bruce." Of the others, he says, "some of them are dead, some of them have drugged out, some of them are still playing, some of them have retired and all of them look older than they should, really. I

"I think one of the reasons that there are so few survivors from the era is that the times were just so intense that they burned people out. The early days, when you had people like Andrea Morgenstern acid-dancing in the streets, demonstrations against the police, sit-downs, all that kind of crap.

"A little known and ill-disclosed secret of mine is that I wasn't really part of that scene. I was around, I was there and I used to sit in the Upper Crust with everyone, but I thought that the people who were taking acid and acting that way were crazy. I couldn't relate at all to what people were into...I was a working-class kid; my father was an iron-turner. I wasn't sophisticated enough."

As for being a national institution of sorts, Murray McLaughlan is a reluctant one. "Some of the gentlemen in the press...say things like, 'This guy's as Canuck as a hockey puck'. And when you're trying to be taken seriously for what you do to, to *some* extent, these comments hurt your feelings. I sometimes think that people regard me as an institution because I'm going to meet the Governor-General and doing nice things for the lung association and playing Variety Club benefits and things...You start to feel a little like Sammy Davis Jr."

Amazing Jays Bring Back Summer

MARG WEBB

IN THE PREFACE TO **Those Amazing Jays**, the author John Robertson recalls that his outstanding pitch was a split orange. *What?* During a double "D" match, Robertson had loaded the bases in the ninth inning of a tie ball game. Realizing that his entire career was riding on the next pitch, Robertson looked for help from his pitching coach. The coach strode out to the mound and replaced the ball with an orange when the ump wasn't looking. The batter could do no better than make orange juice out of the pitch, but Robertson knew from the hurl that his baseball career was over and his writing career just beginning.

BOOKS

Such anecdotal wit makes Robertson's yearbook that chronicles, in sports column format, the Jays' sensational '84 season live in the way that only fiction can live.

Robertson makes it obvious from the start that the Blue Jays are the good guys, the innocent youngsters, the kids in shining white.

Rookie Jimmy Key is hailed as the "stopper" in grapefruit play. Freeswingers Upshaw, Bell, Garcia, Collins and Moseby are the "Cox Lumber Company" who specialize in the *destruction* — rather than construction — of opposition pitching staffs. Batting coach, Cito Gaston, is "Dr. Hit."

Steib, Clancy, Leal, Gott, and Alexander are simply the best 5 starters in baseball.

Pat Gillick is the prince charming of the baseball world, snatching up the "Cinderellas" no one else wanted and watching them develop into the Doyle Alexanders, the Dave Collins, the Willie Upshaws, the Damaso Garcias, and the Cliff Johnsons.

The arch villains are the Detroit Tigers and the conflict is the pennant race in the American League East.

The major fault in Robertson's story line is that he starts to pen a Cinderella story, with the young Jays as its heroes, and runs into the reality of the Tigers' 104-58 season.

When Robertson stoops to deal with reality, his plot falls into a patch work of sports columns. Just about the time the villains complete their unforgivably cruel June runaway with the pennant race, **Those Amazing Jays** becomes a record of statistics, an analysis of the Jays' weaknesses and strengths, and a handbook strictly for the general managers among fans to plan strategy for the '85 season.

Robertson should have made the Jays winners. He would have brought back summer.

Rediscovering Haydn's 'Creation'

Joseph Haydn: ***Die Schöpfung*** ***(The Creation).*** Sigiswald Kuijken directs La Petite Band and The Collegium Vocale Gent. Kristina Laki, soprano; Neil Mackie, tenor; Philippe Huttenlocher, bass. Accent ACC 8228-29

ROB JOHNSTON

HERE IS A RECORDING that has won great critical acclaim and numerous awards. Certainly the impeccable and unfaltering musicianship of all the performers on this "live" recording deserve the highest praise. But every year the great orchestras of the world churn out many impeccable performances, like well oiled machines, for the record industry. What makes this recording by La Petite Band so interesting?

I read so many reviews where the writers are compelled to praise impressive instrumental talent while confessing that they found nothing revelatory about the interpretation of the music. There is too much that is factory like and standardized about many modern orchestras as well as too many patent production formulas. We are presented with something that glistens like a new Ford or Mercedes when we hear a new recording by the New York or Berlin Philharmonics. Not so with musicians like the Kuijken brothers and La Petite Band. They consistently oblige us to revise our attitudes about the ways and means of musical interpretation and performance.



Kuijken and his band wrest Haydn's *Creation* from most of our habitual frames of reference (instrumental forces, formulas of interpretation). The effect is revelatory. The music is defamiliarized for us; it is as if Haydn has been rediscovered and all the dynamics and nuances of the music are given new meaning. The Petite Band's instruments are all original and the orchestral forces are scaled down to what would have been available to Haydn in the 18th century. A special balance is achieved with the chorus, the result of a transparent sound unique to the old instruments, bringing a rare clarity to the music. But it is not just the instruments that make the difference. These performers are dedicated to discovering truly idiomatic interpretations for the music that eschew the convenience of today's mainstream formulas.

I can't begin to list here the range of important achievements the Kuijken brothers have made in recent decades. They have revived whole genres of music (such as the French baroque vocal music), mastered instruments that might as well have been extinct twenty five years ago and are responsible for bringing about a radical reappraisal of how we interpret the classics. This new recording of Haydn's *Creation* is a milestone in Early Music performance and should stand as a reference for the performance of music from this period.

Echo and the Bunnymen
Seven Seas
Korova Records

Ian McCulloch
September Song
Korova Records

Strawberry Switchblade
Since Yesterday
Korova Records

The Church
Remote Luxury
WEA Records

ROHINTON MEDHORA

INCENSE & PEPPERMINTS



Maybelline maidens Strawberry Switchblade (left); Australia's The Church (above); and head Bunnyman Ian McCulloch (below left).

WHEN THE MEDIA INvented the "new psychedelia" tag for the moody bands coming out of England a few years ago, the musicians themselves resented the classification. This was probably because given the fickle nature of the English pop market, a band is successful for only as long as its associated "wave" is fashionable. But aside from its perceived commercially debilitating effect, the label was accurate. The bands had names like the Teardrop Explodes. They were partial to the use of Indian ininstruments like sitar and tablas. They kept their technology subservient to their music, but had brooding, hypnotic stage shows. Finally, and most obviously, they threw in a riff or a line, here and there, from Jefferson Airplane, the Doors, and a host of lesser known bands from the sixties.

Seven Seas is convincing proof that **Echo and the Bunnymen**'s hearts lie in incense and peppermints, not lasers and linndrums. Five tracks, originally recorded for a TV show, are found here of which "All You Need Is Love" says it all. Love, ethereal and general, not personal and lustful, is resurrected for the me-generation, and padded with references from "She Loves You", "Let's Get Stoned", and "Like a Rolling Stone". Also included are simplified versions of "Killing Moon", "Stars Are Stars", "Villiers Terrace", and "Seven Seas" (all previously released). A must for Bunnypeople, who most likely bought the import version released almost a year ago; but at a pinch, now domestic, and for a more general, if adventurous, audience.

As if to counteract any cosmic impressions *Seven Seas* may have left, **Ian McCulloch** (the Echo of Echo and the Bunnymen) has just released *September Song*, from the 1938 musical Knickerbocker Holiday. His version has mild curiosity value; the traditional Irish "Cockles and Mussels", also included here, is marginally more interesting. But he makes his point. He isn't just an Eighties' Space Cadet. The Bunnymen are on a sabbatical, with only a Japanese tour and a few sporadic European dates planned this year. Sound familiar? Remember the Damned, Captain Sensible, South Pacific, and Happy Talk? Where are the Damned today? Where will the Bunnymen be next year?

Wherever they are, let's hope they don't "discover" more bands like **Strawberry Switchblade**, two Glaswegian singer/guitarists aided and abetted by Bunnyman-manager Bill Drummond and ex-Teardrop Dave Balfe. The cover of Velvet Underground's "Sunday Morning" sounds like a kindergarten class singing under duress, and the name is suspiciously similar to a sixties' one-hit wonder, Strawberry Alarm Clock. Also reminiscent of another limp group murdering another Velvet Underground song — Japan, and "All Tomorrow's Parties", respectively.

With their third album (first domestic), Australia's **The Church** provides hope. The key word on *Remote Luxury* is layers — duelling guitars, keyboards, drums, and vocals piled high into a compelling, dreamy blend of music and poetry. As their show late last year at the El Mocambo proved, they can also weave their magic in concert. Try "Shadow Cabinet" and the instrumental title track for starters.

Other music in this vein includes that of Julian Cope (who has a number of import releases and one domestic album, none as good as anything he did with Teardrop Explodes), Neil (British comedian doing a silly version of Traffic's "Hole in My Shoe"), and what should be a dandy, *Certain Sculptures*, the soon to be released debut from A Drop in the Gray (L.A.—based band featuring "richly textured" music, comprising Scottish and San Franciscan musicians, says the press release).

Flower power and bell bottoms may be gone for good, but an Echo and the Bunnymen concert, or the Church's *Remote Luxury*, can make one surprisingly aware of the other-worldly things in life.

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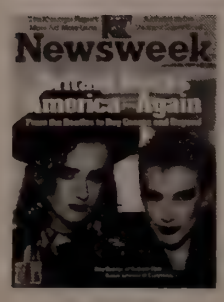
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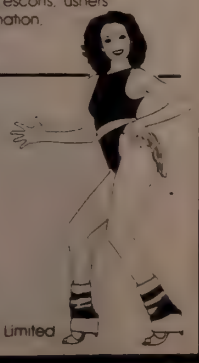
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Demolish Ottawa and Queen's

Schedule soft for Blues cagers

By MARK MATCHEN

Wanted: some competition for the Blues women's basketball team. Preferably before next Tuesday.

Tuesday (Feb. 5th) the Blues meet rivals Laurentian Voyageurs in what will likely be the game that decides first place in the OWIAA east. Until then, the Blues will have to rely on their own and coach Michelle Belanger's spirit to challenge them. The teams on their schedule are not likely to do it.

The Blues hosted two division games over the weekend, and sent both opponents home with a lesson in dominant, control basketball. In both cases, they did it without summoning the level of play they are capable of when a stronger opponent faces them.

On Friday night, it was the Queen's Golden Gals at the Benson Gym for the sacrifice. They gave it all they had, but the best the Golden Gals could muster was an 80-44 defeat. At the four-minute mark of the first half, and despite some half-hearted rebounding by the Blues, Toronto led 12-2. When Queen's finally got to the 12 point level, much later on, it was on the strength of 10 points by their star forward Karen McComber.

On the other side, the Blues were typically balanced. Angela Orton netted 10 in the first half, despite missing three layups; she finished the game with 12 points.

Sue Marzolini had 8 of her 14 points in the first half, on remarkable shooting — she was 6 for 6 from the floor and 2 for 2 from the line. The Blues now have three outside shooting weapons — Marzolini, Peggy Blumenthal (9 of 14, 20 points) and rookie Mary Ann Kowal (8 of 12, 16 points). As if Queen's didn't have enough to worry about.

On Saturday, it was the Carleton Robins who were in for the battle. At times, this one appeared like a game, with both teams playing to their strengths, but the result was even worse than the last one, 95-51.

Getting back to what has been the pattern of late, Pat Melville led the scoring for the Blues, with 28 points. Many of those came off of Melville's grabbing offensive rebounds, and going up for the easy hoop. Melville, of course, holds the OWIAA record for most rebounds in a season. She had 11 on Saturday.

Orton, once again applying her muscle and superior talent on defence, grabbed 12 rebounds in addition to scoring 12 points on the day. She played the game with an ugly bruise on her thigh, and occasionally grimaced in pain — but if she was hurting, her play wasn't.

Sue Marzolini was on target again, hitting outside shots and playing a solid defensive game. Despite the victory, she was concerned by her team's lack of worthy opponents.

"I think it's a problem. It'll make it hard to get up for a team as good as Laurentian."

Teammate Melville didn't agree. "I don't think it makes a difference," she said. "I think the team plays to the level of the other team. When Laurentian comes, we'll play at that level."

The Blues have two more games this week before the match with Laurentian. Tomorrow night at 8:15 they host the York Yeowomen and on Friday at 6:15, Ottawa is here for a rematch. Both games will likely feature 40 point differentials.

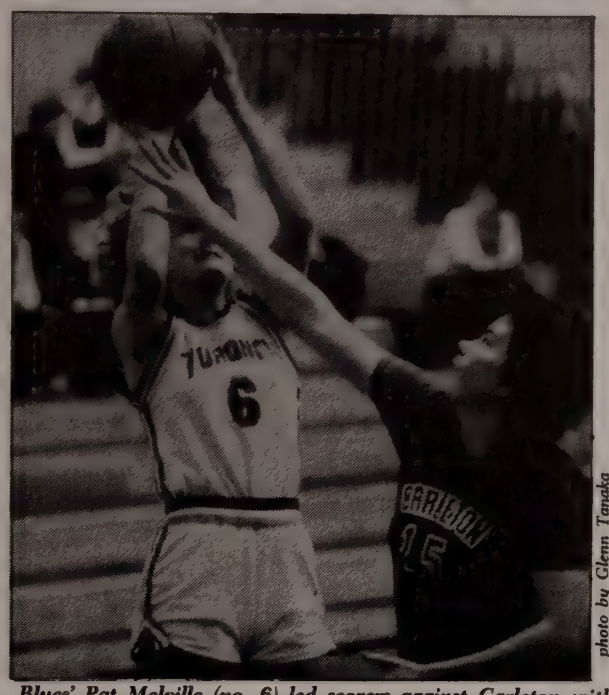


photo by Glenn Tanaka

Blues' Pat Melville (no. 6) led scorers against Carleton with 28 points; she grabbed 11 rebounds.

Next Tuesday, the only team to beat the Blues in league play this year, the Laurentian Voyageurs, will be back in the Sports Gym.

Reid top in pentathlon

By MONICA L. DUVALL

Friday night six female competitors opened the '85 pentathlon series in the U of T Fieldhouse. Pentathlon is a demanding series of five events which is not contested at the university level but at the provincial and national levels. Athletes are affiliated in recognized track clubs.

The U of T track club was represented by university students Brenda Reid and Angela Middaugh and high school students Carol Hood and Nicole Delmage. High school student Catherine Bond from Woodstock was competing as was a 17 year old from the U.S., Laura Anderson.

The meet was low key but gave the girls a good start on the season. Reid won the hurdles and shot put while accumulating enough points in the other events to win the overall competition.

Bond dominated the high jump; Middaugh jumped consistently to win the long jump, and Delmage breezed past the finish line ahead of the pack in the 600m. run, the final event.

Although individual performances were outstanding, the name of the game is to be consistent in each event, thereby accumulating the most overall points. For example, Anderson didn't win a single event, yet her consistently strong performances placed her third place overall.

It takes a couple of long hard years to develop the physical and psychological stamina to compete in the pentathlon according to U of T track coach Andy Higgins.

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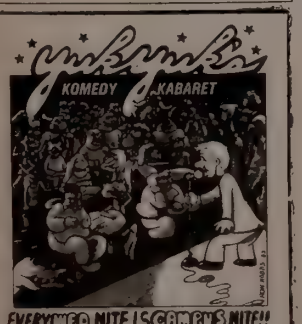
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SPORTS

BLUES NOTES

Basketball wins 2 weekenders

The men's basketball Blues got their season back on track with a couple of convincing wins in Ottawa this weekend. On Friday, the Blues made up for a 3-point loss at the hands of Carleton the week before by trouncing the Ravens 96-75. The Blues spread the scoring around as 5 made it into double figures: **Mike Forestell** (21), **Fred Murrell** (18), **Roger Rollocks** (15), guard **Sam Hill** (13) and **Ronald Davidson** (10). Saturday the Blues took Ottawa on in a tight defensive battle. The Blues were down 25-24 at the half but outscored the Gee Gees 36-21 in the second to come out on top 60-46. Rollocks led the team with 19 points and 7 rebounds. The 2 wins move the Blues to a 6-2 record and into 2nd place behind York in the OUAA East. This Friday the Blues host Ottawa at Varsity Arena (8:15) in the first of 3 Grizzly nights. Amstel Breweries is sending their Grizzly Bear, holding 1 on 1 contests, and sponsoring a "Grizzly Party" at the SAC Pub after the game.

Hockey Blues Smash Guelph

The Women's hockey Blues travelled to Guelph last Thursday and opened the flood-gates against the Gryphons 9-5. The first period was no indication of what was to come as the period ended 2-1; that was the last close score of the game. **Heather Ginzel** opened the scoring but Guelph managed to tie, 1-1. **Jennifer Dalgarno** set the puck up for captain **Sophie Radecki** who sent the Blues ahead. After the Blues adjusted to the small ice-surface, the floodgates opened. In the second, **Jodi Glazer** — who's been putting in a solid rookie season — set up **Kelly Weaver**. **Jennifer Klusa** sent the Blues ahead 4-1. Ginzel tallied her second of the evening. **Barb Jeffreys** closed the second period at 5-3. In the third the Blues took over with 4 goals. **Darlene Northover**, playing a strong game, set up **Janice Maxwell**. Weaver and Glazer then capitalized on their shots. In the last minutes of the game, Weaver clinched her second hat-trick. The Blues outshot Guelph 45-9. U of T has an 8-3-1 record this season with four games remaining. They face York at Varsity Arena Tuesday at 7:00 p.m.

Synchro advances 2 to OW's

The Blues synchronized swimming team advanced 2 swimmers to the OWIAA finals at the 2nd OWIAA routine ranking meet held Saturday at U of T. In senior Solo competition, **Lorraine Adams** finished 2nd to Canadian champion **Chantal Laviolette** of McGill while **Andrea Whiteacre** finished 5th; both Blues swimmers will advance to the OW's set for York February 17th. In team competition, U of T was nudged out of 1st place by 2 points. McMaster finished on top. Team members Adams, Whiteacre, **Cathie Haskins, Gail Storey** and **Debbie Stephenson** will represent U of T in the OW team competition. Coach **Kim McBride** expects the Blues to finish atop the OW's at York. "As far as team goes, we're hoping to win the OWIAA because we lost by such a close margin on Saturday. We have a small team but we've really been improving."

Hockey savours a convincing victory over Clarkson U.

by GLENN MARTIN

The Hockey Blues are a little like Rodney Dangerfield. They seldom get the respect they deserve.

When they run up lopsided scores on lesser OUAA opponents, people say 'sure they scored some nice goals, but look who they're playing'.

And even when the Blues play a great game against a top-notch club, as they did in blitzing Clarkson Golden Knights 6-0 Friday night at Varsity Arena, they still get sour grapes. Clarkson coach Bill O'Flaherty implied he brought his team from Potsdam, N.Y. for an exhibition scrimmage while Blues' coach Tom Watt had his charges playing on a much higher intensity level.

"How many good teams does he (Watt) play against?," said O'Flaherty. "If I played in his league, I'd take non-conference games seriously too."

Watt put no stock in O'Flaherty's suggestion.

"Don't tell me they took this game lightly. They have to take it seriously because they get into the ECAC (Eastern Collegiate Athletic Conference) playoffs sometimes on their overall record. That's why a lot of U.S. teams don't want to come here."

In Canada, non-conference games have no bearing on league standings, but do affect CIAU national rankings.

"When they come here, they should be ready to play," said Blues' captain Darren Boyko. "I'm sure they were wanting to win, but we played a heck of a game and I don't think anything should be taken away from us."

Right you are, Darren. Clarkson came to town in second-place in the ECAC with an overall 14-3-2 record, and had held Toronto to a 4-4 draw in their previous meeting. But this night belonged to the Blues.

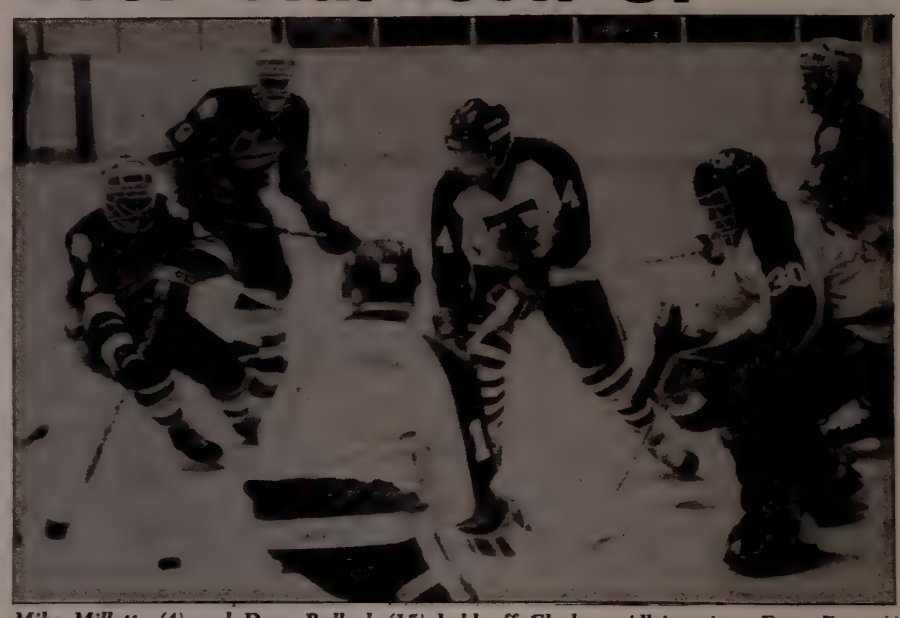


photo by Glenn Tanaka

Mike Millotte (4) and Dave Bullock (15) hold off Clarkson All-American Dave Fretz (4) who attempts to ruin John Kemp's (30) shutout.

Boyko led the attack with 2 goals and 1 assist. Other snipers were Dave Bullock, Jim Byrne, John Chadala and Brad Andrews.

John Kemp was superb in blocking 37 Clarkson shots to earn his third shutout of the season. Despite being chosen Toronto's Player-of-the-Game, Kemp gave his blueliners most of the credit.

"Our defence played an awesome game, especially Ben (Shepherd) and Dennis (Power). And Elmo (Brad Andrews) always has a strong game."

If the Knights were indeed coasting, they did a marvellous job of hiding it. The game was intense and chippy, featuring several skirmishes and no fewer than 6 pairs of off-setting minor penalties.

The win enabled the Blues to close out their season-series with American schools at 4-4-1. Three of the losses were by one goal, and Toronto outscored the U.S. teams 46-31.

Watt, who rated his club's performance second only to their 6-0 victory at Boston University in November, drew a conclusion that would be hard to dispute.

"We played 5 of the top 10 teams in the NCAA, and after all the smoke has cleared, the top Canadian intercollegiate teams are just as good as the best teams in the States."

Since they play many league games that provide little challenge, the Blues found the international clashes quite rewarding.

"They're important for the same reason we're going to Concordia (to play two games against last year's CIAU finalist Stingers) next weekend," said Watt. "Playing strong non-conference rivals makes us a better hockey team, whether we win or lose."

"I think it was really valuable because they're all really good hockey teams," said Byrne. "They really forecheck, and that helps us work on getting out of our own end."

"Even though its non-conference, it gives us an idea of what it's going to be like down the road," said Boyko in reference to the CIAU Championships the Blues will host in mid-March. "Personally, I'd rather play Clarkson than Brock."

By the way... Dave Fretz, a Toronto native and Kemp's teammate on the Canadian team that captured the Spengler Cup in Switzerland in December, was Clarkson's Player-of-the-Game... the Blues are now 10-7-2 over the years against Clarkson... overall, the Blues are 24-6-3 (OUAA: 12-1-2; non-conference: 12-5-1) ... the much-improved Guelph Gryphons visit Varsity Arena Wednesday at 7:30 to conclude the Blues' 7-game homestand.

BLUES vs. NCAA, 84-85

(HOME TEAM IN CAPITALS)

Toronto 4	CLARKSON 4
ST. LAWRENCE 8	Toronto 7
Toronto 6	BOSTON U. 0
BOSTON U. 5	Toronto 4
TORONTO 7	Cornell 2
Harvard 5	TORONTO 4
Toronto 6 (at RPI tourney)	Ferris St. 3
RPI 4	Toronto 2
TORONTO 6	Clarkson 0

POWDER PUFF! !

By MARG WEBB

Blonde, petite Linda Larose spent yesterday afternoon rifling 16 touchdown passes to lead the St. Michael's College Double Blues to the championship of the University of Toronto Powder Puff football tournament.

The feat — more incredible considering it was accomplished in sub-zero temperatures and on a field covered with two feet of snow — gave St. Mike's their 5th tourney title since Powder Puff's inception 10 years ago.

En route to the championship game, St. Mike's demolished their 4 opponents by a combined score of 82 to 12. Only a team from the Toronto General Hospital nursing residence managed to get any points on the Double Blue.

In the championship game, 5 foot 5 inch 110 pound Larose threw 2 touchdown passes to her favourite receiver Dawn Dowling and another to Dianne Davis to crush the Faculty of Pharmacy 22-0.

"The cold wasn't so bad," says Larose who packed "Hotshots" in her mitts between plays, "until the third game — and then we played 3 games straight to get to the championship."

Larose, a U of T phys-ed student, said she picked up her throwing skills by firing softballs for the Niagara Falls all-stars but as for football: "I only mess around with it. Nothing too serious. But Dawn was great today. She was everywhere I threw the ball — pulling things out of the air like nothing."

Dowling, who was also a stalwart on the Double Blues defence, caught 10 of St. Mike's 16 touchdowns and was named co-tourney MVP along with Larose.

This year's Powder Puff enticed 15 teams composed of over 250 women from U of T colleges and faculties, Ryerson and T.G.H.'s nursing residence. Four years ago the women donned full equipment to play tackle but a rash of broken bones persuaded organizers, the Devonshire Professional men's residence, to switch to touch football. In its 10 year history, Powder Puff has raised $17,000 for the Arthritis Society.

Highest leap in 10 years

Vault amazing

By MARG WEBB

U of T's Ross Girvan vaulted higher this weekend than any other Canadian has vaulted in the past 10 years. Girvan accomplished the feat at the Windsor Can-Am indoor track meet amidst distractions that would have sent any less a performer home on an earlier bus.

According to Girvan's coach Jamie Hamilton, Girvan "jumped his best when he had all the reasons not to jump well. He had to wait 3 hours after his warm-up before taking his first jump; he had a slight tweak in his groin from running the 4 x 200m earlier; the vaulting event was incredibly long — 1 and 1/2 hours. But he jumped 2 personal bests and then set the second best Canadian indoor record. When he was going for the Canadian record the loud speakers were announcing it, everyone knew what was happening, and he went out there and made 2 very strong attempts."

Girvan won the vault event with a 5.30m jump — just 8cm off the Canadian indoor record held by U of T alumnus Bruce Simpson.

The 3rd year phys-ed student was enticed to U of T by the Athlete Selection Program set up 5 years ago by the track team to test potential track athletes.

Says track coach Andy Higgins, "Ross came to us as a big tall kid with speed. He thought he could be a long jumper. We thought pole vaulter."

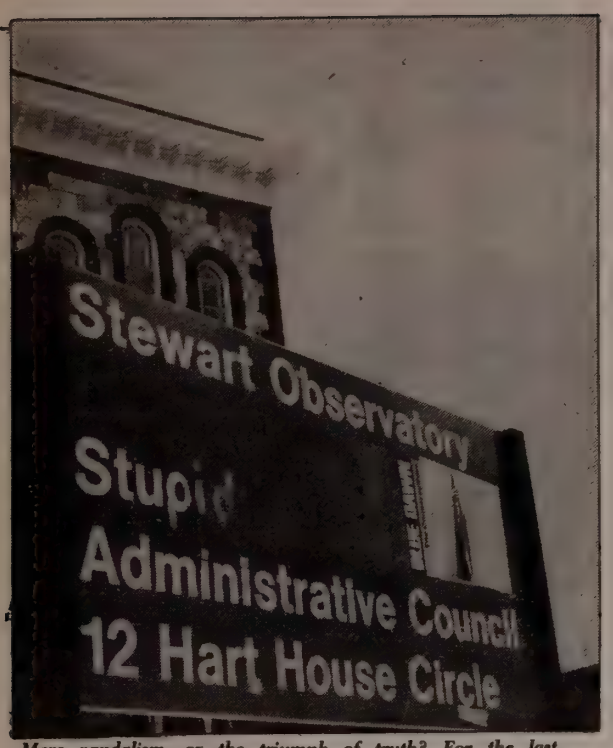
Hamilton thinks Simpson's Canadian record is within Girvan's grasp this year. "I'd rather talk about it after it happens, but another 10cm is not unreasonable to expect. He has really improved as a performer this year."

Girvan started the year out jumping a 4.87. In his 1st indoor meet he jumped 5m and then set a personal best of 5.10 a couple of weeks ago. Yesterday he leaped 5.20 and then 5.30.

Other notable U of T performances were Larry Helwig's 2.09m high jump which was good enough for 1st place; Kerry Monroe lept to first place in the triple jump with a 14.56m which set a new meet record; Paul Osland ran the 600m in 1:20.1 for 1st while Dave Russell finished the 600 in 3rd place.

The Canadian Intercollegiate Athletic Union rankings came out for the first time last week and they have the U of T men's team ranked 1st and the women ranked 4th in the country.

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Mere vandalism, or the triumph of truth? For the last word, see Editorial, p.4.

SAC supports TA's in contract wrangle

By JOHN BLAKE KNECHTEL

Representatives of U of T undergraduates voted last night to support next week's strike vote by teaching assistants, but cautioned that the motion to support the vote did not mean they supported an actual strike.

The support motion was won 23 to 10 after representatives at the Students' Administrative Council (SAC) board meeting argued that a successful strike vote was the only way to get U of T and the Canadian Union of Educational Workers, local 2, back to the negotiating table.

"The administration has decided to test the union's resolve," said David Boghosian, SAC Special Executive Assistant and the motion's sponsor. "The TA's are very willing to return to the negotiating table, but (U of T negotiator John) Parker said he wouldn't return until after a successful strike vote. Our position can only help expedite the process."

SAC Finance Commissioner Greg Tugg led the opposition to the motion. "I think that by supporting a strike vote we, by implication, support a strike," said Tugg. "We would be abrogating our responsibilities to (undergraduate) students by supporting a strike."

SAC President Bob Jones wanted SAC to support the strike vote because in negotiations U of T has treated the TA's badly.

"They (the administration) diddled with the TA's for months. They deserve to be treated better in the manner of negotiations, though not necessarily in the actual negotiating position U of T takes," said Jones.



Sean Meagher, Greg Donahue: At odds over support

After St. Mike's representative Greg Donaghey tried to amend the motion so it would not mention the strike vote and simply encourage both sides to return to the bargaining table, Jones said the result would be "wimpy, watery and worthless."

SAC Vice-President Linda Quirk agreed, saying that "this has not been a wimpy council so far, and this is not the time to start." Quirk argued, however, that the intention was to get the two sides back to the bargaining table, not to support an actual strike.

Other SAC members were more radical.

Arts and Science representative Kevin Perkins said "The administration is stripping TA's of their rights — they won't even be consulted on their job descriptions if this goes through." Perkins added that, although a strike would be unfortunate, students had to fight for the rights of TA's."

Underfunding Committee Chairperson Sean Meagher argued strongly for support of the TA's.

"Things will not get better until we stand up and do something," said Meagher.

Schools have no "political guts," says Rae

By PETER KATSARIS

University administrations lack the "political guts" to fight government underfunding by getting public opinion on their side, according to Ontario NDP leader Bob Rae.

Speaking at Hart House last week, Rae claimed that university administrations "don't understand" that there is "a lot of public support" for universities and they are missing an important opportunity by not attempting to convince the public that it has an "enormous stake" in the fate of universities.



Bob Rae- during his days as a U of T student activist

The issue that "makes most sense to people is accessibility" said Rae, who labelled administrators who agree with the Bovey Commission "shortsighted." The report, released two weeks ago by the Bovey Commission, advocated a reduction in accessibility in order to promote excellence.

Rae called the report "a gutless response to the problems facing the universities," and a "classic representation of the politics of deference."

"You do not improve excellence," said Rae, "by reducing access. Elitism and excellence are not the same."

Rae predicted that the government would come out publicly opposed to Bovey, but would then take action which would result in reduced access and greater financial burdens for students.

The government's claim that the "system is broke" is "riddled with insincerity" said Rae, who argued that the province was in "reasonably good financial shape." Rae maintained that if the government can afford to spend money on the dome, it can afford to spend money on the univer-

Cont. On P.7

Model Parliament holds "leaders' debate"

Pretend Politicians

By JOHN LORINC

The annual battle of the campus political party hacks is on!

Today, in the wake of a recent federal election, and an even more recent Tory leadership race, students will return to the polls to elect the U of T Model Parliament.

Last Tuesday, the campaign officially began with the leaders' debate between the five candidates from the Gumby, Liberal, Libertarian, New Democratic and Progressive Conservative parties. About thirty decidedly partisan spectators showed up to watch David Stubbings (Gumby), Will Falk (Liberal), Chris Blatchely (Libertarian), Nick Marchese (NDP) and Ted Boyd (PC) debate the finer points of provincial politics.



Nick Marchese, Ted Boyd, Bob Jones, Will Falk and Chris Blatchely

The debate began with statements from each candidate and that was followed by a question period.

Marchese (who is past president of the Arts and Science Students Union) led off by calling for an "industrial democracy" in which "corporations, not individuals, carry the burden of social programs." Closer to home, he noted the need for greater student representation on Governing Council and condemned the recently released Bovey report.

After Marchese, Falk made his opening remarks between drags from his cigarette and called for "intelligent debate" among the parties. He stressed the government's "unprogressive policies" concerning underfunding of universities and youth employment program cutbacks. He pointed out that the government must have an eye to the future and should provide a means to train young people.

Boyd spoke next, standing to make his comments, which echoed through the Hart House Debates Room. Boyd reiterated themes from Treasurer Larry Grossman's convention speech, saying that "we woke up Sunday morning with a new leader (Frank Miller)" and condemned "complacency" in the party ranks. His calls for a $400 million increase in support for post-secondary education and $100 million for the "Bolster Ontario's Youth Development (BOYD)" (yet maintain fiscal restraint programs) were met with enthusiastic applause from the partisan Tory crowd. (When asked about the discrepancies between his policies and the recently announced $30 million cut to federal youth employment programs, Boyd replied that his party's position reflects what is best for the province.)

Blatchely went next on behalf of the Libertarians by "opening with a joke." He restated traditional Libertarian themes such as elimination of all restraints on personal freedoms and (in reference to abortions) demanded to know "who controls your body?" He called for the end to all abortion opposition and then concluded his remarks with an elephant joke.

Finally, Stubbing spoke after arriving somewhat late. He said that the Gumby party (or the University of Toronto Party, as the other groups would prefer it to be

Cont. On P.7

Tories to cut 20,000 summer jobs, NDP says

OTTAWA (CUP) The federal government is drawing up a business oriented summer job program for students that will create 20,000 fewer jobs and cost $61 million less than last year, a government document reveals.

The program details, released by NDP MP Howard McCurdy in the House of Commons Monday indicates that the Tories plan to provide 65,000 summer jobs through a $140 million program. McCurdy obtained the document from the Employment and Immigration Service Union.

The Liberal government created nearly 86,000 summer jobs for students last year through its $201 million Summer Canada Works Program, the country's largest student job creation program. Summer Canada Works has been virtually eliminated as a result of the Tories' November 8, 1984 economic statement.

Flora MacDonald, Employment and Immigration Minister, denied in the House Monday that she had approved the document, which contains a memo saying she had done so. She also refused to admit the government is slashing the amount of money and the number of jobs allocated to students and left the house without stopping to answer reporters' questions.

A day later, however, she said she had approved the document for "further consideration" along with other proposals and would be announcing a replacement for Summer Canada Works soon.

Said McCurdy, the NDP Post Secondary Education and Youth critic, yesterday in the House: "The Minister denied that she has seen

Cont. On P.6

HartHouse

THURS. JAN. 31 — SUN. FEB. 3	**U OF T COVENTRY CUP SQUASH TOURNAMENT:** WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE and THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after Jan. 29, 5 p.m. registration deadline: PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.
THURS. JAN. 31	**MUSIC AT HART HOUSE — "CHAMBER SERIES"** featuring CJRT ORCHESTRA SOLOISTS — Helen Nevin, oboe, James McKay, bassoon, Casey Sokol, piano perform works of Bach, Debussy, Poulenc and Grimes. 8 p.m. Music Room. No tickets & free.
FEB. 4-8 AND FEB. 11-15	**"THE BEST OF EUROPE"** presented by the GALLERY CLUB of HART HOUSE. This gourmet experience features a special menu of exciting selections from a variety of Euoprean cuisine. Reserve early (978-2445) during standard office hours. Best of Europe offered dinners only — 5:30 - 7:30 p.m. Gallery Club located 2nd Floor (licensed under LLBO) — U of T students welcome.
MON. FEB. 4	**INVESTMENT GROUP** discusses "Technical Analysis", 7 - 8 p.m. Committees Room.
TUES. FEB. 5	**CAMERA CLUB SLIDE AND DISCUSSION SERIES:** "Britain" presented by Mr. Charles Woodley. 1 p.m. in the Camera Clubroom. **CHESS CLUB — "GO"** instruction will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students — please join in.
WED. FEB. 6	**GRADUATE COMMITTEE DINNER SERIES — GUEST SPEAKER:** George E. Connell, President, University of Toronto, "1985-86 Turning Point for the University of Toronto." Pre-dinner reception 6 p.m. North Dining Room, dinner at 6:30 p.m., South Dining Room. Tickets: $26.50 available at the Programme Office, 10 a.m. - 5 p.m. weekdays.
FEB. 6	**JAZZ PLUS — MUSIC HART HOUSE AND THE ARBOR ROOM PUB "HART BEAT"** offer the dynamic duo of Aaron Davis and Molly Johnson. Finda good seat before 8 p.m. and have yourself a very fine evening of great jazz.
FEB. 6 - FEB. 28	**WED. FEB. 6 - FEB. 28 NOMINATIONS FOR ELECTIONS TO HART HOUSE STANDING COMMITTEES.** ***HART HOUSE NEEDS YOU.*** GET ELECTED TO A HART HOUSE COMMITTEE AND BE THE POWER BEHIND THE SCENE. SPECIAL TALENTS OR JUST INTERESTED AND ENTHUSIASTIC?????? STUDENT MAJORITY RUN EIGHT STANDING COMMITTEES. RUN FOR HOUSE * LIBRARY * MUSIC * ART * DEBATE * FINANCE * FARM * RECREATIONAL ATHLETICS. NOMINATION FORMS found in the PROGRAMME OFFICE (978-2446) until FEB. 28. ELECTION DAY: MARCH 6, 1985.
FEB. 6	**INFORMAL DEBATE IN FRENCH** is part of a short series of debates in a relaxed setting. Novices and veterans invited to participate Resolution: "La souris Canada devrait aller jusqu'au bout avec l'elephant U.S.A." 8 p.m., Bickersteth Room.
FEB. 7	**CLIMBING** — an introduction to see what climbing is about sponsored by RECREATIONAL ATHLETICS. Dave and Reg Smart will be instructors for a new spring programme. Fact finding meeting at 7 p.m. South Sitting Room, 3rd Floor. Admission free to U of T students. Please pre-register in Room 101.
THURS. FEB. 7 — MAR. 7	**ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS".** Original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberte and Dumouchel. East Gallery. **"25 YEARS: COMPARISONS" — 25 SCULPTURES OF MARY HECHT** bronze works. West Gallery. Ms. Hecht present in the gallery Sat. Feb. 9, 3-5 p.m. **JUSTINA M. BARNICKE GALLERY HOURS:** Tues.-Sat., 11 a.m.-6 p.m.
FRI. FEB. 8	**CHESS CLUB TOURNAMENT — A HANDICAP TOURNAMENT IS FREE TO CLUB MEMBERS** (Prospective members may obtain a card at Programme Office for $4) and there is a prize fund. Begin at 6:30 p.m. in the Chess Clubroom.
SUN. FEB. 10	**MUSIC HART HOUSE and CBC GREAT HALL DEBUT SERIES** presents Marina Piccinini, flute, with Andreas Haefliger, piano. The winner of 1983 New York Flute Club Competition offers the works of Prokofiev — Sonata Op. 94, Morawetz — Sonata for flute and piano, Bartok/Arma — Hungarian Peasant Songs, and more. Concert begins at 3 p.m. in the Great Hall. Limited number of tickets available to U of T students at Porter's Desk upon presentation of student card.
MON. FEB. 11	**"EDVARD MUNCH" A FEATURE FILM BY PETER WATKINS** sponsored by the Art Committee. A moving portrait of the Norwegian artist uses a narrative form that is journalistic. 7 p.m. Music Room. All students welcome.

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PLAY DATES	*TITLES*
Jan 31, Feb 1, 2	Doctor Strangelove
Feb 7, 8, 9	The Decline of Western Civilisation
Double Bill	Reggae Sunsplash
Feb 14, 15, 16	Blazing Saddles
Feb 21, 22, 23	Trading Places
Feb 28, Mar 1, 2	Serial
March 7, 8, 9	The Man Who Fell To Earth (Cinemascope)
March 14, 15, 16	Lenny
March 21, 22, 23	The Big Chill
March 28, 29, 30	The Conformist
April 4, 5, 6	Spaced Out
Double Bill	Jesse James Meets Frankenstein's Daughter
April 11, 12, 13	Rebel Without a Cause
Double Bill	East of Eden

Quaffing the brew with Bob (From SAC)

By NANCY PUTTERMAN

Bob Jones said to call.

There was a perplexed look on Bob's face when he found out a first year student wanted to see him. This was no ordinary event for Mr. Jones.

When we stepped into his small office (I was sure he'd have the SAC suite), I explained-as my editor had told me — that I was a mere freshperson. That I wanted some advice from a man of the world — from a big man on campus — and since Mr. Jones had kindly offered his help in the *Varsity Handbook*, I had come.

Jones shunted from his desk chair to the boiling radiator. Up and down he jumped (he was so excited to get to talk to a student), all the while exclaiming his surprise that someone had read his article. His perplexed grin never faltered.

But he soon realized that he was being called upon, and his childish eagerness was overcome by the seriousness of the task. I'd asked for help, and he was ready.

I told Mr. Jones I was interested in the political happenings at U of T. He suggested I attend model parliament. "Come sit with me and the NDP's," he offered like a good politician. "We could use the support."

Mr. Jones seemed politically well-connected. But what could he suggest in terms of social life on this big, lonely campus? I decided to make it real tough on him. I told him I wasn't interested in U of T's famous campus pubs. Once again Mr. Jones' face assumed the bewildered look that was by now familiar, and with a wry smile he said "I'm afraid you're cooked on this campus if you're not into pubs, my dear." The sweat began to bead on his brow as he realized just what he was up against. "Hey," he finally blurted out, "what about the Debating Club!"

Sorry Mr. Jones, it's just not my cup of tea."

Poor Bob. Nothing he could say seemed to make great waves of interest with me. Better help him out.

"What about writing for a newspaper like *The Varsity*?" I asked naively.



SAC President Bob Jones- Do you recognize him ?

"*The Varsity*," he replied, "is not family enough. Too often you're left on your own there." No, what I apparently needed was a homey college paper. The Victoria College *Strand* soon became the center of the conversation; it was praised continually until we parted an hour later. On the desk, strangely enough, was a copy of the *Strand* with a photo of Mr. Jones prominent on the front cover.

I couldn't help but notice a baseball cap and game of Stratego sitting on Mr Jones' office windowsill. "Oh that," he shyly chuckled, "that's been lying there for months. Can I buy you a beer?"

In line at Hart House's Arbour Room, Mr. Jones explained to me that no one ever recognized him as SAC President, and that quite honestly he wouldn't mind if they did. Sitting down, beer in hand, a relaxed Bob began to chat about everything from his hometown, St. John ("the center of the west") to the SAC pub in Sid Smith. "I really wouldn't step foot in that place," he admitted. "Do you have any idea what those walls are like acoustically? You can't even hear the person next to you, let alone the music."

As our meeting came to an end, I asked Mr Jones if I had taken up too much of his time. "Are you kidding?" he cried, "What a nice change this is from sitting in an office and often having to look at complaints all day." I had been as helpful to him as he had been to me.

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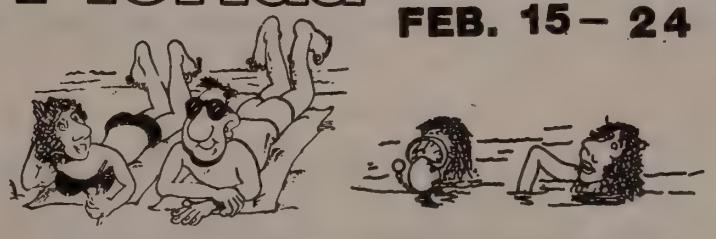
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"This is not a radical fun-wow thing to do"

—SAC VP Linda Quirk, defending her support of the TA strike vote

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Big Heck!

Once upon a time there was this invention called the democratic process. This seemingly insignificant, often overlooked item was founded on the premise that people are interested enough to become participants in the political arena, or at the very least not apathetic enough to forget to vote.

The trouble is, those who invented the process could never have forseen this steamin' hunk of university.

Or, more specifically, the Students' Administrative Council. Few care about SAC. Fewer vote in their annual elections. No one remembers the name of the current SAC president (Bill? Biff?). To the students of U of T, SAC is just another anonymous student wing-ding, or a first class shuttle trip beyond the space warp of political obscurity.

But considering what these tin-pot "student leaders" have accomplished, is this phenomenon surprising? Let's look into recent history. 1981-82's administration was headed up by "welcome" Matt Holland, noted for being well trod upon by the administration. Tim Van Wart's year was characterized by a steady, headlong rush towards the precipice of financial collapse.

Last year's SAC descended into a kiddie shouting match, with lots of hair-pulling, nose-biting, name-calling fun between various executive camps (wimps, et al). Between slugfests they managed to lose heaps o' cash on a pub so underpopulated, you could drive a fleet of half ton trucks through its cavernous walls without hitting a single real (non-hack) customer.

Let's look at the present. Try as they might, those under the dome are consistently unable to generate any cross campus enthusiasm for *anything* they sponsor. Which is not to imply or even remotely suggest they spend the year bitchin', twidling their collective *thumb* and screwing up even the most banal of tasks. Oh no. They only do that for half the year. The other half is spent *trying* to serve you, the student.

And you don't even know, or care about it. None of you took up SAC Pres. Bob (*that's* his name) Jones' invitation to come in and have a cup of warm java and a chat about what's happening on campus, at the Superbowl, in the nation's bowling alleys etc. You refused to shoot the poo with Robbie (he probably hates being called that), which is not to say that he isn't a helluva nice guy. He is, but then so was last year's President Mark Hammond (who paid the price—he was sliced, diced and made into human julienne fries).

Nice is nice, but who wants nice? Mean and nasty starts 'em howlin', momma always said. Cruel and sadistic, one dimensional and anti-humanist, that's what we need in a SAC Prez. Someone to alternately incite hostility and laughter among the students.

That, or someone who can propose a realistic upheaval of the present SAC structure — an upheaval which has to occur if SAC is to build on or maintain its credibility among the student body. As it stands, SAC is hardly the undergraduate student voice it claims to be. Our student government has little sway in the political arena; organizations from Governing Council to the Provincial government have about as much respect for SAC as the CBC has for the Friendly Giant. The recent "beer and pizza" administrations have provided only the bare minimum in services, substituting Moussy and Kraft Pizza Pie Mix for the real thing. Alienation of the average student from the political processes has been the order of the day for the past number of years, and alienation can be tolerated no longer.

To put it bluntly, something better change. Or else, *big heck*.



Courageous Ted

What a relief.

In a passionate and loud speech at Tuesday's U of T Ontario Model Parliament leader's debate, Progressive Conservative Captain Ted Boyd turned on his provincial leaders and promised "an immediate infusion of 400 million dollars" into Ontario's university system. The money, said Mr. Boyd, will be found through a reshuffling of priorities.

Mr. Boyd's startling admission that his party had underfunded the university system, and that an amount equal to the cost of not one, but four, domed stadiums was needed to patch things up, should not blind us to Mr. Boyd's courage.

Nor should we allow ourselves to cast off his comments as the idle yammerings of a party pup at play.

And neither should we make the heavy handed assumption that just because Mr. Boyd didn't stand up for his beliefs at the recent Tory leadership convention he is playing cynical games.

No, Mr. Boyd is a serious young politician, and we wait with anticipation for him to visit our new Premier and lobby for the renewal of our university system.

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

vs. Bovey

Did the Bovey Commission's recommendations really come as a surprise? The mandate or "Terms of Reference" accorded the Commission right from the start precluded the most necessary and obvious recommendation: that the University system in this province needs to be adequately funded. This assumption was reinforced by, and if you like, *proven* by the Commission's findings. However, the Commission acted under the directive that recommendations regarding increased funding were beyond its scope and would not be entertained. The resultant convolutions ("Recommendations") that the Commission was then forced to make, resemble the silly party game Twister (Remember?? — the game was laughable, the Bovey Commission report is NOT). The rules of THIS game make someone a loser in real life; that loser was predetermined by the scope of the Commission; and that loser will be a hell of a lot of people in this province who will not attend a post-secondary institution if the Commission's recommendations are instituted. Higher tuition fees (pay attention: 50%!!!) will *ensure* lower enrolment: those in lower socio-economic groups who are already discriminated against will be the most affected. Why then did Bovey bother to recommend reduced accessibility — it's a given?

Our provincial government now — TODAY — has this "report" (and believe us, it is not innocuous) in their hands. They are trying to determine how to implement it...

It is not enough to acknowledge the existence of this report, mumble about it under your breath and cross your fingers. The next step for us, not merely as self-serving students (the charge that will inevitably be laid against us), but primarily as concerned individuals in the community, is to act. Office copies of Bovey are available at A.S.S.U. or at the Mowat Block, 9th Floor. Call your MPP, write the Ministry of Colleges and Universities, or send the prepared postcards available at A.S.S.U. to register you complaint.

The Bovey Commission report is a perfect example of our Provincial government shifting its responsibility for adequately funding education and failing to invest in our most valuable resource — as the Commission calls it — human capital.

Underfunding Committee
Arts and Science Student Union

Headline Criticism

The front page headline in your Jan. 28 issue regarding

Cont. On P.5

A bunch a mixed nuts. That's what these kids are. Hardee har har. Yukka yuk yuk. Thanks to lallee, F.Nuts, Geoffi, Karenski, JB, JJ, Ricardo, RoHo, Marg and Ed.

CUEW creates atmosphere of "suspicion, confrontation"

This is an open letter from Ron Bontekoe of the Department of Philosophy, to CUEW President Pat Baker.

Today I ceased to be a member of the Canadian Union of Educational Workers, Local 2. For the two and a half years that I have been enrolled in a Ph.D. program at U. of T. I have been, according to the fine print on my union card (here enclosed), "a member in good standing." This, in spite of my repeated efforts to convince other graduate students that it is entirely inappropriate for teaching assistants to be unionized. While a certain portion of my earnings would find its way automatically into the coffers of the CUEW whether I considered myself a member of the union or not, it was necessary for me to carry a signed membership card if I wished to have any say over how that money was used (and in my estimation it has been badly used on occasion, but that is another issue). With the very real possibility of a strike looming in the near future, however, I feel that I can no longer afford the luxury of being able to speak up at union meetings. Not if it commits me in any way to take part in a strike designed to sow confusion and create problems for the university — an institution in which I enrolled, by the way, not for the purpose of earning a living, but of receiving an education.

This, it seems to me, is the point which was overlooked when a union for teaching assistants was first formed at U. of T., and which has been consistently ignored or undervalued by ardent supporters of the union ever since. Our primary relationship to the university is *not* that of employee to employer, but of student to institute of learning. This may sound like an obvious, even trivial observation, but it is an observation that has consequences. It means, for one thing, that our situation as TA's is not comparable in important respects to that of typical workers in industry. We are hired by the university only partly for the sake of the teaching and marking that we will do. A second, equally important consideration is the immediate financial assistance that the university can provide its more advanced students in this way.

It seems that if one wishes to become the object of universal scorn at a union meeting, all one has to do is bring up this last point. Indeed, I remember one occasion on which a past president of the union, Romano Roman, went so far as to declare publicly that there was no doubt we graduate students are the best qualified people that the university could hire as teaching assistants. This, of course, is arrant nonsense. We are all aware of the large number of people with completed doctorates who are unable to land academic positions in today's extremely tight market. Were we really confident that no better qualified people than ourselves were available, moreover, the union would feel no particular need to fight (as it is fighting) to prevent non-students from being hired as teaching assistants. I am not suggesting, of course, that the university *should* hire four or five hundred recent graduates to replace us. What I am saying is that theoretically the university *could* hire them, but *will not* because it has a vested interest in financially assisting its graduate students. This is the reason why the university provides fellowships. And teaching assistantships — because they are offered preferentially — are more like working fellowships than they are like jobs in the typical eight - hour - day - behind - the - counter - or - in - the - office sense.

What the very existence of a union for teaching assistants implies is a lack of trust in the motives of the administration and a lack of faith or trust in the motives of the administration and a lack of faith in the possibility of solving through informal channels such comparatively minor problems as a TA is likely to face from time to time. I for one, having held teaching assistantships at one university which is unionized and one (Queen's) which is not, feel that a union creates more problems than it solves. After all, if we are to regret the confrontational and suspicious mood which now pervades (according to the *CUEW News*) the relationship between the administration and the university's teaching assistants, we might remind ourselves that nothing else could be expected given that we once made the mistake of creating a union to "fight" for our rather liberally conceived "rights".

The University of Toronto, however, is not a closed shop as far as teaching assistants are concerned. Thus on February 7th, although no longer a member of the union, I will be voting against a strike. Moreover, if the union executive receives the necessary two-thirds vote of support, I — and I hope a great many other teaching assistants who feel no obligation to the union — will ignore the decision to stop work.

Sincerely,

Ron Bontekoe
Dept. of Philosophy

Cont. From P.4

the Status of Women Officer at University of Toronto is effectively answered in the text of the article. Three prominent women activists on the campus think that discussion and information gathering is necessary before action can begin. This perception is shared by many others who were not interviewed. Action in this area cannot occur at random but only in response to solid data, in order to provide firm guidelines for a long time to come.

Lois Reimer was the guest speaker at the APUS assembly on 28 Jan. 85. Perhaps she should be invited to other gatherings on the campus, to communicate with as many individuals and groups as possible.

We know that publishers occasionally use a catchy headline in order to sell their newspapers. This does not apply to the *Varsity* as it is distributed free of charge. If your motivation in using a catchy headline was to stir additional interest in women's issues, I hope it will help.

Yours truly,

Marija Hutchison
Board Member
Association of Part-time Undergraduate Students
University of Toronto

Frat Fun

I received a letter from Hart House this morning informing me of the upcoming committee elections. It came addressed to Beta Theta Pi fraternity.

Fraternities are not recognized by the university. We cannot play in any intramural sports or be represented on school governments. We cannot even sign out the Hart House gymnasium for an occasional basketball game. Nevertheless, when university institutions are looking for spirit and involvement, they invariably fall back on the fraternity system for support. Anyone who has attended a fraternity function, such as the Freddie Fudpucker Party this Friday, will have to agree that there is a cure for the near epidemic isolation syndrome.

The greatest irony is that it was a Beta from Penn State, William Hart Massey, who donated the initial two million dollars for the construction of Hart House.

Michael Greenspan
Treasurer
Beta Theta Pi Fraternity

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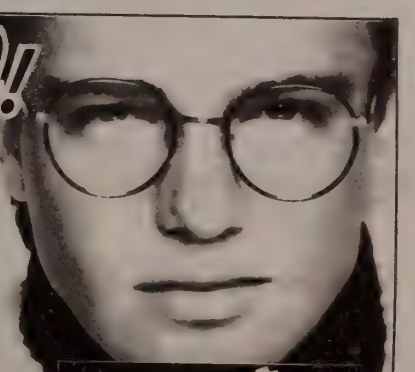
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Youth Jobs

Cont. From P.1

and agreed to a program called Summer Experience and Learning Fund. High level officials in the minister's own department have now confirmed the legitimacy of the document which I had said yesterday she had seen."

"Someone surely is misleading the public. Someone surely is not telling the truth," he said.

Replied MacDonald: "When I finally had a chance to see the document...I recognized it as a preliminary document to which I had agreed there should be given further consideration ... (that) is ongoing and out of it will come the decisions which govern the Canada Student Summer Employment Program."

The Summer Experience and Learning Fund (SELF), as described in the document, is a radical departure from Summer Canada Works. Out of the program's $140 million, $125 million is new money and an additional $15 million will be available if needed.

The government expects federal departments and agencies to find money from their constrained budgets to fund another 5,000 jobs and will challenge the private sector to create additional openings. It will create 65,000 jobs for students and hopes these two measures will bring the total to last year's levels.

About $180 million will take the form of wage subsidies under the banner of incentives for career employment. The government plans to give priority to those private, municipal and non-profit groups which provide jobs linked to students' education and career plans.

The government will subsidize private sector groups for up to 50 per cent of students' wages, with a maximum of $3 per hour, and non-profit groups for up to 100 per cent. This part of the program represents a similar segment of Summer Canada Works called Summer Career Access to which the Liberals allocated $31.9 million last year.

The document says $16 million will be allocated for Canadian Employment Centres for Students comparable to the Liberals' $15.9 million, and $14.2 million for jobs and training in federal departments and agencies. These include training in Cadet and reserve programs as well as keeping the peace and law enforcement.

The government failed to consult the Canadian Federation of Students, Canada's national student lobby group, when it drew up the document, and sent a letter to CFS chair Beth Olley saying the Employment and Immigration Minister did not have time to speak to the Federation about developing plans for a suitable student employment program.

After some pressure in the House from NDP members, officials from the Minister's office phoned the CFS national office Tuesday to arrange a meeting. Olley, who is in Newfoundland for a founding conference of a provincial student organization there, was thus

Cont. On P.7

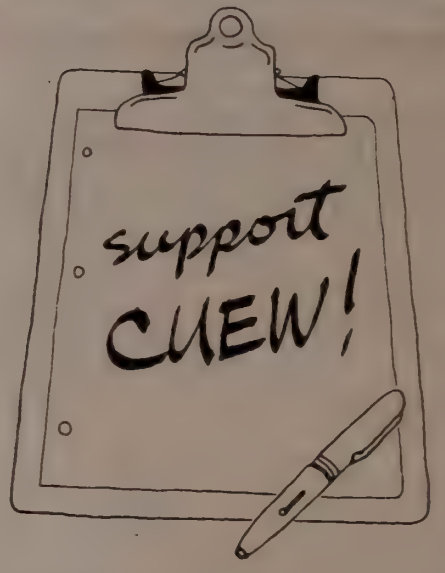
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AN OPEN LETTER

TO: *All Members of the University of Toronto Community*

FROM: *The Canadian Union of Educational Workers*



On January 11 the administration presented the Canadian Union of Educational Workers (CUEW) with their 'final offer' and broke off further negotiations. This final offer not only ignores all priorities the TAs put forward but represents a significant reduction in the rights teaching assistants now have. TAs would have no redress for arbitrary or discriminatory hiring, and no effective protection against overwork (they would have to file a "Notice of Request for Discussion" to even talk about a problem!); student and graduate student preference in hiring would be eliminated and jobs could be turned into unpaid "teaching courses".

At a membership meeting on January 17, over 90% of the TAs present voted to reject the administration's final offer. A strike vote has been scheduled for February 7. In the eleven year history of CUEW at U of T, TAs have never gone out on strike. But in that same time the administration has never presented CUEW with an offer that does nothing but reduce or abolish existing rights.

CUEW has no recourse except a strike vote because the administration refuses to meet with the union to continue negotiations. At the same time as they broke off talks, the administration asked the Ministry of Labour to file the reports necessary to put TAs in a legal strike position and the administration in a position to lock TAs out. This means that our current contract will expire and TAs will be left with absolutely no protection until we sign a new one. Unless the strike vote is successful, TAs will have to sign the administration's final offer. No one wants to strike, but this final offer is unacceptable.

CUEW wants to continue negotiating, but the administration has refused. If you support CUEW's efforts to obtain a fair contract, please call President Connell's office at 978-2121 and urge the administration to return to the negotiating table, acknowledge the rights TAs currently have, and continue bargaining so TAs can continue to do their jobs.

Model Politics

Cont. From P.1

called) started as a parody of the Eng Soc elections of last year. They decided to enter this year's Model Parliament to fight student apathy.

Although few students were on hand to witness the debates, the race is in evidence around the campus. Classrooms, billboards, and posts of all descriptions are littered with NDP, Liberal, PC, and Libertarian signs and all the parties (except the Gumbies) have staked out the Sid Smith lobby.

The Liberal signs list the ravages of Tory post-secondary education policies, such as "a possible 50% tuition hike."

"You deserve more," cries their slogan, referring to the government's commitment to the universities.

The most esoteric signs come from the Libertarian camp: one just says, "Legalize freedom" and another claims "Sex and Rock and Roll" may become illegal in a non-Libertarian society.

The voting will be held today at many polls about campus.

Youth Jobs

Cont. From P.6

not available.

MacDonald's Press Secretary Justin deBeauchamp said the minister wants to meet with CFS representatives soon but refused to say whether the meeting would take place before or after the program's impending announcement.

"An attempt on our part is being made to meet with them," he said.

Olley, contacted in St. John's, said she is happy the Minister has finally agreed to meet with the Federation but is sceptical of the Tories' commitment to student job creation. She said CFS wants at least as many jobs to be created as last year, if not more.

Olley predicted student unemployment would reach last year's levels, which peaked in July when 180,000 students planning to return to school were without work. The rate was 14.9 per cent. The unemployment rate in December for those between the ages of 15 and 24 hovered around 17 per cent.

"It's unfortunate the minister did not plan to meet with us sooner. CFS has a valuable input to give because we know what the concerns of students are," said Olley.

Along with opposition MPs, Olley is worried that the Tories' delay in announcing the program will create problems for students trying to make plans to finance their education and community groups wanting to hire students for the summer.

Rae on Education

Cont. From P.1

sities.

Education will be a major issue in the next election, said Rae. He described his party's policy on university funding as consisting of: a one-time infusion of funds to make up for the years of underfunding, and ongoing funding to ensure both excellence and accessibility the revenue for which would come from "a healthy economy and a progressive tax system."

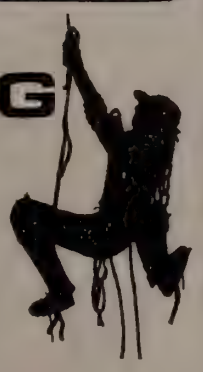
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review the review ther

1984's TRANSCENDENT DECREPITUDE

CYNTHIA MACDONALD

FILM



IN THEORY, THE BEST movies *should* be those sprung from novels. Present-day screenwriters, toiling under the calculating glares of cigar-chomping studio heads and greasy producers, have lost the freedom to stretch their creative legs and conjure up worlds where nothing fits. If you want to write a film about another world, for example, don't write about one where the people drink gin and have varicose veins; in fictional societies, people are supposed to have plastic flesh and drink zylon juice. That's what's known as writing within a genre, and staying within the boundaries of that genre is what you have to do if you want to make money. Far worse than genre-busting, the modern screenwriter lives in dread fear of committing the mortal sin of literacy — use a polysyllabic word and the great unwashed might not understand you.

The novelist has no such strictures. He spills his spirit onto the page, and if he's lucky, it will make money. If he's even luckier, his work will sink easily into the zeitgeist and eventually turn itself, big words and all, into grist for the movie mill.

George Orwell's weirdly prescient *1984* is such a work. It is a short mirthless slap which translates easily to the screen, written as a series of startling actions and neatly explained concepts. In fact, one almost needs to see Michael Radford's excellent new filmed version in order to truly appreciate the squalor of Orwell's Oceania; the reader keeps his mind from drawing such repellent pictures because he can, but the viewer has no such luxury.

All the creature discomforts of a rebellious Outer Party worker living under Big Brother are here — the torture rack, the flesh-hungry rats, the rampant disease. Radford has wisely chosen to whittle dialogue down to a minimum; although the story never lacks for action, it is centred on the vagaries of the thinking process. Radford and production designer Allan Cameron give us a long series of beautiful ugly tableaux, meticulous in their otherworldliness and drably stylish. With its many gray faces and its enormous black terrain, *1984* is a black and white movie made in colour.

The faces rate special mention, since it is almost as much a story about what people look like as it is about what they think like. Most remarkable is that of John Hurt, who plays aforementioned Outer Party worker, Winston Smith. Crannied and confused, Hurt manages to transcend even his own, already established, limits of physical decrepitude, and leaves us all feeling unsightly. As Julia, Winston's partner in sexcrime, Suzanna Hamilton has the look and manner of a greedy primate — her natural attractiveness is almost lost in her obsessive scrounging for simple human decency. As O'Brien, the Inner Party worker who betrays Winston's trust for the love of Big Brother, Richard Burton is glacially powerful. His customary stentorian delivery and immutable calm give him the demeanor of a classic tyrant. And though tired and graying, he manages to look scarily robust beside Hurt's rasping husk of masculinity.

continued on p. 9

John Fahey's Musical Labours Of Love

ROHINTON MEDHORA

MUSIC

"I THINK ROCK IS THE most creative fuel in the U.S.," says the man who has spent a lifetime — often risking his life — researching other music forms ranging from blues to folk to film soundtracks and Russian classical. Between sets in a brief stop-over at the Café on the Park, John Fahey is reflecting on his career — a legendary and pioneering one, say the critics; so what, reply the consumers, unimpressed by his masterful virtuoso guitar technique. Except, of all places, in Italy.

"I don't know why Americans don't appreciate their own musicians. It's not a marketing problem. It's always been this way. Back in 1910, jazz musicians went to Paris, where they were fully accepted as human beings. Today, when people like me play in Italy — we play in Opera Houses — the place is packed; even the balconies. People act like you are a rock star or something. But I can't make any money there — the lira is too weak. Once I went to Italy, and the lira devalued by 20% while I was still on the plane! It was horrible! I guess it means our economy is doing well if our money is worth a lot; but as a result, I can't go anywhere."

By all accounts, Fahey's most lucrative trips were made to the deep South in the late fifties and early sixties, in search of obscure and forgotten musicians and records. That labour of love introduced the likes of Bukka White, Skip James, and Charley Patton to a whole generation of white musicians. But it also had its problems. Driving around the region, he was constantly mistaken for a civil rights worker, the pile of records on his back seat notwithstanding. After a couple of assaults and jailings, he'd had enough. "I knew someone was going to get killed, and I didn't want it to be me. By then (1965) we had all of what we wanted anyway." Years later, during a visit to an ashram in India that didn't take kindly to foreigners, he faced prejudice once again — "this time I was actually at the other end, and I know what it feels like, and I didn't like it."

Although his experiences in the South bothered him profoundly, he did not find a vent in politically charged ballads, as did so many of his contemporaries. In fact, Fahey is genuinely surprised when any link between politics and music, or music and social action, is suggested. "I don't think any music affects politics. Show me an empirical connection. The most we can do is speculate. In the sixties, what you had mostly was white kids exploiting the racial situation and pretending they were friends with these black people. I've debated this subject with Phil Ochs and Pete Seeger, and I said if I was a black kid, I wouldn't want some dumb white kid writing songs about me — I'd want us to write our own songs. It's ridiculous to think that people in a movement would sit down and listen to a long playing record and go out and fight dogs and cops. It takes a lot more than music to do that."

Fahey now lives in Salem, Oregon ("the nearest affordable neighbourhood to Los Angeles"), far removed from the perils and pleasures of politics and music. The label he founded in 1958 (Takoma), to promote music that *he* liked, was sold, years ago, to Chrysalis which, in turn, sold it to "a bunch of crooks who won't pay me my royalties."

Does that mean Fahey will make an album to pay the bills? Worse, will it feature technological gimmicks? "I don't really want to make a digital recording, but I may have to. Any sound engineer will tell you it distorts in the upper ranges. Ry Cooder made some digital stuff that he doesn't like anymore. As for a drum machine, it's weird — I don't really understand it — I called in my usual drummer (for a forthcoming album) and *he* wanted to use it! Weird."

Fahey's recordings are a tour de force in song composition and technique. Although available here only as imports, *Best of, Dance of Death* and *Death Chants* are well worth top dollar. Not surprisingly, his live shows are a function of their environment. At the Birchmere Inn just outside Washington, D.C., and close to his native Takoma Park, Md., he can sizzle and stun a large and informed audience. At his venue here, he seems to adjust his virtuosity to the relatively uncaring Saturday night Yonge-Eglinton crowd. The one part of the world where he hasn't performed is behind the Iron Curtain. He'd love to do that, he says. They'd appreciate his music, turn out in droves, and feel comfortable with his political track record (almost none).

Also, the ruble is a lot more stable than the lira.

Moliere's Feast Of Foibles

SHARON McAULEY

THEATRE

NOT A POWDERED WIG or starched brocade in sight! Studio Theatre's production of Molière's **The Miser** has stepped out of the tightly-laced corset of drawing room comedy and embraced this enduring satire with enthusiastic and refreshing abandon. The result is a festive and delightfully funny look at man's all-too-human foibles.



Molière paints his comedy of manners with broad strokes of pratfall humour and fine dabs of wit. As the title suggests, **The Miser** focuses on the obsessive greed of an old man (Harpagon, played by Paul Joyal) and the effects his avarice has on the lives of his children and servants. Love, of course, complicates the scene; the miser, motivated by the potential savings, plans to marry Marianne (Jamie Orr), a refined but impoverished young woman, while plotting to marry off his daughter, Elise (Louisa Kovska) to a rich widower and his son, Cleante (David Bateman) to a rich widow. As it happens, Cleante is in love with his stepmother-to-be, and Elise has promised to marry Valere (William Beddoe), an aristocrat who has disguised himself as a humble servant. In **The Miser**, then, disguises and intrigue abound and the play is rife with dramatic irony as the many humorous plot twists grow more and more entangled.

Kathleen Robinson's understated and concise direction provides the subtle framework for Molière's elaborate satire. An example of this clarity is the innovative addition of an opening scene which introduces the motley assortment of character types and immediately dispels the inevitable confusion of names and faces. Similarly, the director's decision to break clean of the stilted, over-refined seventeenth century mold of acting and staging captures the free spirit of the comedy.

It is this infectious spirit which is conveyed by the strong ensemble effort of the cast. From out of the group, however, shine Paul Joyal's tight-fisted Harpagon and David Bateman's foppish Cleante. Both manage to round out their stock types in order to present sympathetic characters.

Joyal's miser is a charming sprite with a manic physicality. Joyal conveys the old man's greed with comic glee, but also undercuts his obsession with a hint of desperation in his need for love. Bateman's Cleante, dressed as a living Jack of Hearts, plays on his character's generosity and loving nature even while lisping away as a stock effeminate character.

Other characters do not fare as well in filling out their stick figure characterizations. In particular, William Beddoe's slick Valere and Louisa Kovska's churly Elise were stiff and mechanical in presence, as were the brief appearances of Anselme (Doug Crocker) and Magistrate (Sydney Thompson).

Nevertheless, the comic genius of Molière infuses the Glenn Morris production of **The Miser** and bursts out with refreshing vivacity. As the Director's Note promises in the programme, the eternal is indeed always the contemporary.

watsup

ART

QUEEN STREET REDUX

Photography Galore: **Isaac Applebaum**'s work was to be seen in NOW's recent photography issue, and those with a taste for more might be interested in his show "Man Makes Himself" at Mercer Union, just opened this week. His motion portraits are interesting, but the standard portraits of Chinatown people are full of character and tone. In the same gallery **Michael Balfe**'s constructions of enlarged photos are well-chosen and show fine craftsmanship. (Mercer Union. 333 Adelaide St. W. 5th Floor.)

There's a group show with the title "Power of the Cross" being presented by a cooperative called Republic. Included are **Ben Walmsley** and **Fast Würms** (great name). Go and see. (Studio 620. 620 Richmond St. W.)

Fast Würms make another appearance at the Ydessa Gallery with some great, imposing primitive shield-like constructions that might be a rehearsal for the "Power of the Cross" show. In the same room with **Liz Major**'s sculptures and **Shelagh Alexander**'s photo collages. In the other gallery be sure to catch **Noel Harding**'s installation *Blue Peter*. Mixed media in Harding's terms includes live rabbits. More on Harding and the Mercer show later. (Ydessa Gallery. 334 Queen St. West. 2nd Floor.)

Rick McGinnis

JAZZ/ROCK

"As bop was being born, Clarke set the pace," Colman Andrews once wrote of drummer **Kenny "Klook" Clarke**, who passed away last Saturday at his home in Paris. He was there with Thelonius Monk, Dizzy Gillespie, and Charlie Parker in the early forties when they were turning the (then) accepted principles of jazz inside out to create the new creature called be-bop. He was a founder of the Modern Jazz Quartet, and played with all the giants of our age — Louis Armstrong, Ella Fitzgerald, Benny Carter, Coleman Hawkins, Miles Davis. His last major project was co-leading a big band with pianist Francy Boland until 1973. However, Clarke was never in the limelight the way his compatriots were and are. Very few of his recordings are still in print. Kenneth Spearman Clarke never set the jazz world on fire — later drummers like Max Roach and Art Blakey did that, to far more fame and fortune. But their fire was ignited by Clarke's spark.

Once again, *Pick of the Week* reflects this writer's age (not young) and taste (not bad) — the **Woody Shaw Quartet** at East 85th Jazz, until Feb. 9. This fine modern jazz trumpeteer's band features George McSetridge on piano, Neil Swainson on bass, and Jerry Fuller on drums.

Also this week, local gothicians **Rave Revues**, tonight (Thurs.) at Larry's, and the **Raving Mojos**, Fri., upstairs at the El Mo. The folkie feast continues with **Tom Paxton** appearing Fri., 8:30, at Trinity-St. Paul's, 427 Bloor West, while "Blue Monday" duo **Aaron Davis** and **Molly Johnson** make a rare Wed. (Feb. 6) appearance at the Arbor Room, as part of Hart House's *Jazz Plus* series.

Rohinton Medhora

THEATRE

Catering to agoraphobics or those who don't believe that Metro extends much beyond the parameters of Yonge-Bloor-Spadina-College: ... it's Campus theatre time!

Cartwright Hall, St. Hilda's College, houses **3 Small Loves**, an evening of three one-act plays. Jonathan Freeman directs **Night** by Harold Pinter and two of his own compositions. Jan. 30 - Feb. 2.

And no, it's not Molière's 300th birthday too (although you would think so by all of the productions). Le Cercle Français presente **Les Précieuses Ridicules** de Molière et **Le Sacrifice du Bourreau** de René De Obaldon, 7-9 février à St. Mike's Alumni Hall.

After the original, try a translation: **The Miser** by Molière, Glenn Morris Studio Theatre, Jan. 29 - Feb. 3. (editorial comment: "...rollicking good fun. Go!")

Still more mini-reviews (they get smaller with each paper!) on TFT's **Ubu the King**: Playwright Alfred Jarry's 1896 play parodies Oedipus Rex, Hamlet, Macbeth et al in one gigantic, obscene and hilarious swoop. Director Wasyk's adaptation emphasizes the play's vulgarity and, along with the brilliant costumes (you gotta see them to believe them) makes for a visually stunning and fast-paced evening. The acting often lags behind the rest of the production but, hell, it's a definite must-see. (submitted by theatre's roving co-editor, Colin Taylor).

Sharon McAuley

BOOKS

Of making many books there is no end, and much study is a weariness of the flesh." Ecclesiastes 12:12 14.

Histories are looking to be the best new books — good stuff to read when it's cold.

In the Interests of Peace: Canada & Vietnam 1954 - 1973 by Douglas A. Ross is a persuasive study that follows the works of James Eayrs and Charles Taylor on the subject of Canadian-American relations and the two countries' understanding the events of those years and Vietnam.

Montreal Gazette columnist L. Ian MacDonald is the author of **From Bourassa to Bourassa** which describes the Quebec Liberal Party not from the days of Henri to Robert Bourassa but rather the years during which Bourassa was out and the P.Q. was in. The book reads like the Gazette. More promising might be **René Lévesque & the Parti Québecois in Power** by Globe and Mail writer Graham Fraser which seems to offer a better perspective.

B.C. poet **Brian Brett** is at Harbourfront on Tuesday at 8:30, in the Brigantine Room.

"La chair est triste, hélas! et j'ai lu tous les livres." Mallarmé.

Barbara Mendel

CLASSICAL

The classical column returns! February is a slow month for concerts compared to the flurry of activity around the Christmas season. However, there are a few events this week that are worth looking into.

The **Canadian Opera Company**'s *Faust* continues at the O'Keefe Centre until February 9. Performances begin at 8 p.m. and rush seats are only $7, a welcome reduction after last season's $10 minimum.

Tomorrow, at 8 p.m. at the Church of the Redeemer at Bloor and Avenue Road, Lou Markiz conducts the **Royal Conservatory Orchestra** in a programme of Mozart, Bartok and Beethoven. Also tomorrow at 8 p.m., **Ofra Harnoy** makes her only Toronto appearance this season at Roy Thomson Hall.

On February 4, at Roy Thomson Hall, soprano **Margaret Price** is in recital at 8 p.m. Also at RTH, on Feb.6, 7 & 8, piano duo **Katia** and **Marielle Labeque** perform works by Ravel, Poulenc and Brahms.

Remember that rush seats are available at RTH and that you can phone ahead to make sure there will be seats available.

Kate Lyon

DANCE

This week, January 29 to February 2, the Cocolerico Umbrella presents **Ann Ditchburn** in performance at the Premiere Dance Theatre. This performance represents Ditchburn's first in five years and promises to be a multimedia treat. In addition to Ditchburn's work, choreography by **Terrill Maguire** and **Anna Blewchamp** will also be featured. Tickets are available from Bass, or by calling 869-8444.

Dancemakers will be appearing at the Solar Stage Lunch-time Theatre, First Canadian Place, January 9 to February 1, at 12:12 and 1:11. A contemporary modern company, Dancemakers will be presenting a series of mixed works, including those choreographed by Carol Anderson and James Kudelka.

The Sunday Harbourfront Dance Series continues February 3 at 3 p.m. with **Peggy McCann and Dancers**. Toronto-based McCann has developed a reputation for comic representations of everyday situations. In combination with the flea market and other Harbourfront Happenings, Peggy McCann offers a relaxing Sunday afternoon.

Janet Millar

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1984

continued from p.8

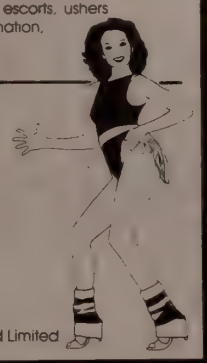
Radford's major achievement is his ability to plump up some of the book's smallest but most interesting notions. He takes Julia's first handwritten message to Winston and inserts it into the dialogue at particularly unnerving intervals; it is "I love you", that most meaningful yet meaningless of English catchphrases, dully muttered by Winston to describe not only his feelings for Julia (which may or may not be real), but his ultimate attitude toward O'Brien and the Party as well. But even in the safest of Hollywood movies, love never makes sense. The importance of this anti-Hollywood tale lies in the fact that nothing else does, either.

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UCAM FREE FILM NIGHT (Friday, Feb. 1, 7:30 p.m.). War Without Winners II, U.N. 1982, 28 min.; No First Use, Union of Concerned Scientists, 1982, in Hart House, Music Room, Followed by coffee & discussion, 925-9297.

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BIG BLUE

Schwar dominates nordic meets

BY STUART TAYLOR

The U of T nordic ski team captured a first and tenth place finish in the second leg of the triple crown University Cup competition this past weekend at Ottawa.

Carleton University hosted this second race in the newly established series.

Werner Schwar continues to outclass his opponents as he once again captured first place. Schwar powered around the 15 km course clocking a time of 48:04.

On the women's side, Rachel Sheppard added another achievement to a lengthening list by pegging down a tenth place finish in a firecely competitive field. her time of 38:43 over the 10 km distance was only minutes behind winner Janet Lumb of Ottawa University.

Sheppard, who has now been skiing for 11 years, has only recently begun to display her talents and potential. A successful dryland season of what she describes as "intensive, quality training" is responsible for a large measure of her success. However, she modestly attributes the balance to "the excellant coaching and motivation I have received from the two team coaches here."

Sheppard, a second year phys-ed student, is now skiing her second year in Varsity competition after graduating from the Toronto high school racing circuit. She hopes to place close to the top ten in the upcoming OW championships.

Continuing success has prompted co-coach Shawn Sinclair to describe Sheppard as "a definite asset to the team and a force to be reckoned with in university competition".

The team travels to Barrie this weekend for a preparatory race before the final competiton in the University Cup series the following weekend.

INTRAMURAL ROUNDUP

By CATHY EYOT, VASCO RODRIGUES and MIKE ZRYD

PHARM AND REHAB BATTLE

The two top teams in women's Div. II hockey, Pharmacy and Rehab., sawd off a 1-1 tie in their regular season meeting. At the end of two periods of play, the game was still scoreless thanks to countless magnificent saves from both goaltenders and generally superb play by the defensive units. At the start of the third period, Marie Heard scored an unassisted goal to give Rehab the lead. Determined play from the Pharmacy side got them back into the game with a Michele Bondi goal to tie the match at 1. (The most exhausted person in the arena for the 7 a.m. game was Pharmacy coach Tim Pratt who mumbled something about early morning excitement). Rehab retained its number 1 ranking climbing to 13 points in the strength of a 3-0-2 record; Pharmacy are two points back with a 3-0-1 showing.

NEW CRUSHES KNOX

New College upped its record to 4-1 and moved into contention in men's Div. III hockey with a 9-1 slaughter over Knox. In a game marred by penalties on both sides, New's Scott Mossip proved the dominant player, scoring 5 times on an over-worked Knox goaltender. "He did what he could with more than 40 shots on goal," Knox coach Dave Willsie commented. "Our defense was rather lax." Seeing New take a 4-0 lead at half, Knox's Peter Wales responded with a goal to open the second period, but could not get anything else going. Despite Mossip's performance, New College coach Giovanni Randeloro praised his entire team's effort, noting in particular Desmond Fan and Mohammed Docrat's play in goal as keys to the team's success. With the win, New moves into second place with 8 points, behind the undefeated Innis Flames, who lead with 10 points. Law B and Pharmacy A are tied for third with identical 3-1-1 records. Knox falls to seventh place at 2-2-1.

Team of the Week



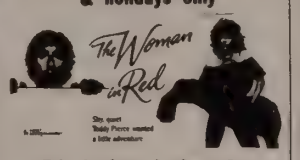
Women's Wycliffe Fighting Saints is the first-ever female team fielded by Wycliffe and although they failed to win last Friday's broomball tourney, their determination and enthusiasm is noteworthy.

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SPORTS

BLUES NOTES

Athletes of the Week

Basketball's **Pat Melville** and Track and Field's **Ross Girvan** have been named U of T's athletes of the week for the week Jan. 21st-28th. Melville led the Blues in demolitions of their 2 weekend opponents — Carleton and Queen's. Against Carleton on Saturday the 4th year phys-ed student went up for 28 points and grabbed 11 rebounds. Ross Girvan nearly set a Canadian record in the pole vault over the weekend at Windsor. The 3rd year phys-ed student vaulted a 5.30m, second only to U of T alumnus' Bruce Simpson's 5.38 set 8 years ago.

U of T athletes make Ontario team

When the first-ever Sports Canada sponsored track meet kicks off this weekend in Sherbrooke, Quebec, 11 U of T track and field athletes will be there to represent the OWIAA and OUAA against teams from Canada West, the Atlantic and Quebec, Texas' Abilene Christian University, Kansas State and Arkansas State. U of T coach **Andy Higgins**, selected coach of Ontario, said that Sports Canada is trying to set up "high level competition in the indoor season for the university level. It's a great opportunity to continue to develop athletes. Representational teams are both a great motivator and a great honour." Athletes representing U of T are **Elise Braithwaite** (1000m), **Christiana Charles** (high jump), **Monique Cadeau** (shot put), **Barb Lindegger** (4 x 400m) , **Tim Bryson** (300m), **Paul Osland** (600m), **Dave Russell** (600m & 4 x 400m), **Mervyn Allen** (4 x 400m), **Larry Helwig** (high jump), **Ross Girvan** (Pole Vault) and **Kerry Munroe** (triple jump).

Blues Badminton on OW's

A strong performance in tourney play at RMC last weekend guaranteed the women's badminton team a berth in the OWIAA's set for Wilfrid Laurier Feb. 16th. The Blues, led by **Tereska Gama-Pinto, Linda MacDonald** and **Carolyn Merritt**, have a firm grip on 2nd place behind Western. The Blues trailed Western last year in season play but upset them in the finals. At the RMC meet, Merritt beat her singles' rival from Queen's and then teamed up with MacDonald to whip the Queen's no. 1 duo. U of T will meet Queen's in the OW semi-finals and tourney results give the Blues the edge to advance to the finals against Western.

Swimmers leave Mac in wake.

At meets this past weekend both the Blues Men's and Women's Swimming & Diving team maintained their number 2 CIAU national ranking by defeating provincial rivals McMaster. At Mac on Friday, freshman **Rob Masson** was a major contributer to the Men's 63-41 victory with his triple win in the 200m & 400m freestyle and the 200m butterfly. Equally helpful was **Gilles Descheres** who nabbed firsts in the 50m & 100m freestyle sprints. According to **Coach MacDonald**, success in the sprints relates to size and at 6'3", 180lbs, Gilles has an advantage." At the Waterloo Invitational meet, the Varsity Women's team was also swifter than MacMaster as they defeated them 541-495. During the meet, Coach MacDonald detected "an air of excitement for a 2-day meet which has been lacking in the past." A great motivator was the battle against the clock to post qualifying times for the national finals. Co-captain **Terri Samuel** qualified as she captured the silver medal in the 800m freestyle. Teammate and previous qualifier **Deanne Weber** took the gold. The Blues take on York this Friday.

Blues Fencers dominate East

Blues have an excellent chance to retain their OUAA fencing title. following a strong effort last weekend at the east section qualifying tournament held at York. Varsity's foil team extended its undefeated record as **Andy Forgrave, Luke Murphy and Peter Warren** placed 1-2-3 in the individual competition. The epee team had an uphill battle when **Alex Clark** suffered a foot injury which significantly restricted his mobility. However, the team fought with great tenacity, said coach **Ken Wood**, and earned second place, while **Frank Christinck** and **Peter Rybar** finished 1-2 in the individual standings. The sabreurs ran into problems when captain **Eddie Chee** was upset in the individual competition but teammates **Mario Voltolina and Jim Stempien** rose to the occasion, taking first and third place respectively. Blues eventually placed second in sabre, thus earning the coveted qualifying spot at the league championships. Final results from the six-team competition reveal that Blues qualified all three weapons teams plu 7 individuals for the OUAA Championships Feb. 9 at Carleton.

Varsity's women's team hosts the OWIAA west sectional tournament this Saturday

Blues V-ball busts York

By JACK NAGLER

The Men's Volleyball Blues broke out of a first-place tie with York Yeomen by going into York Tuesday night and taking a 15-9, 9-15, 15-5, 15-5 match from their cross-town rivals.

The match was played erratically by both teams, with moments of both excellence and sloppiness. York was missing 3 regulars, while Paul Cox was absent from the Blues' line-up. Cox's replacement, veteran Albert Vitois, performed admirably, and complemented Ed Drakich's power game well.

The Blues jumped out to a quick 7-2 lead in the first game, but then sagged and fell behind 9-8. However, behind great teamwork and the superb serving of super-sub Kelvin Hui, U of T reeled off 7 straight points for the win.

However, in Game 2, inconsistency and mental errors dogged the Blues. York's cross-court spikes caused confusion in the Toronto back court, particularly late in the game.

Blues Coach Orest Stanko attributed the let-down to York's poor play in the first game. "We waited for them to lose the match for us." He reminded his players in between games to be aggressive, and the team responded in the final games with what was probably its best volleyball of the season.

U of T took the third game with a good effort from its front line, especially setter John Spicer and Drakich. The Blues had numerous blocks and twice took important points on tips by Spicer and later Jeff Vermaas.

The Blues thoroughly dominated the clinching game. They jumped out to a 10-2 lead, and after a brief sag, Stanko reinstated Hui who helped the squad rebound for 5 straight points and the victory.

Coach Stanko thought it was "not a classic, but nevertheless a win's a win." He was pleased with the setting of John Spicer and the way the whole team disrupted the York passing game.

Meanwhile, York coach Wally Dyba, whose fifth-ranked Yeomen have lost two consecutive matches to the now tenth-ranked Blues, was obviously disappointed. However, he served notice to U of T that he is "looking forward to February 16 (East division finals)."

Both teams will be involved this weekend in York's East-West Challenge, which also includes sixth-ranked Western and Waterloo. Although the tournament is an exhibition, it should prove crucial to U of T's hope of improving its national ranking.

York: psyched out
Hockey wins on talent

By MARG WEBB

The York Yeowomen's hockey team carried the York "Blues Busters" promotional campaign to a tedious extreme Tuesday night at Varsity Arena. The Yeowomen skated out for their warm-up wearing "Blues Busters" jerseys over their game shirts.

York might have won the promotional hype but the U of T Blues won the game.

On the strength of a goal and 3 assists from rookie centre Kelly Weaver, the Blues took a surprisingly easy 5-1 contest from the Yeowomen.

The almost no-contest was surprising considering the Blues and Yeowomen have split their 4 regular season matches this year. The win gives the Blues a 9-3-1 record on the year, good enough for a tenuous hold on first place in the OWIAA.

The Blues spent the entire first period swarming the Yeowomen zone, letting York break out for only 2 shots on Blues' goaler Bev Vitale. A lack of scoring touch around the net was the only thing that stopped the Blues from running away with the game in the first 8 minutes.

Laura McDonnell finally 'shook the monkey off the collective back of the Blues when she opened the scoring at 10:43 of the first. Minutes later, Weaver sent Jodi Glazer on a breakaway to put the Blues up 2-0 at the end of one.

Rhonda White brought York back to within one a minute into the second period but Toronto took over with goals from Karen Hughes, Jennifer Dalgarno and Weaver.

After the game, the Blues commented that the York "Blues Busters" campaign was simply another in a long list of attempts to throw Toronto off their game.

Says assistant Captain Karen Hughes, "I guess we should be honoured that they think we're that important that they have to get shirts just for us but it's a bit ridiculous."

Captain Sophie Radecki agreed. "They're always trying to psyche us out. The first time they wore them (the shirts) we beat them 5-3 so I guess it didn't work. They've done things like this to us in the past. But this "Blues Busters" thing seems to be the only thing they've been able to accomplish. They've been mediocre against other teams but they always get up for us."



photo by Craig Collis

Blues bust York in surprisingly easy 5-1 contest.

"Playing York is more than a game," says Weaver who didn't take long to get swept up in the rivalry. "We really get up for York; it's a lot of psyche. So far, we've lost every time in York and won every time here so we have to get over that. We have more talent than they do. We just have to keep our heads together."

York Captain Barb Boyes considers all the hype just fun. "At first we tried to do it for a psychological edge. But we lost, so the next time we wore them for fun. It's because of the rivalry. It's always been York — U of T. It dominates all our sports teams."

The Blues travel to McMaster U. this Saturday and return to Varsity for their final 2 matches of the regular season — Guelph (Feb. 6th) and Queen's (Feb. 8th).

Blues nip Guelph

By GLENN MARTIN

Doug Caines, Phil Drouillard and Brad Andrews scored 2 goals each to power the Varsity Blues to a 7-5 win over Guelph Gryphons in OUAA hockey last night at Varsity Arena.

Guelph erased an early 2-0 deficit with goals by Mike Pedersen, John Kirk and Tim Burton to forge their only lead, 3-2, by the 1:48 mark of the second period. But a 4-goal burst, culminating with Caines' eventual winner at 4:00 of the third, put the Blues ahead to stay.

Darren Boyko had the other Varsity goal and added 2 assists to move into a tie for third spot in league scoring with 38 points (14 goals, 24assists).

Burton, with his second, and John Ricketts had third-period goals for Guelph.

Kevin Hamlin turned aside 33shots in the Toronto nets, while Joe Mantione made 37 saves for Guelph.

Players-of-the-Game were Caines and Kirk.

The win moves the Blues to 13-1-2 and within one point of first-place Laurier Golden Hawks. Toronto has 2 games in hand.

Guelph drops to 8-5-3 and remains in 7th, one notch below playoff territory.

The Blues finished their longest homestand of the season at 6-0-1, the only blemish being a 4-4 draw with Laurier.

CIAU hockey rankings

(previous rankings in parentheses)

1 Alberta (1)
2 Toronto (3)
3 P.E.I. (2)
4 Moncton (5)
5 Chicoutimi (6)
6 Manitoba (7)
7 Saskatchewan (8)
8 Laurier (4)
9 Regina (9)
10 Laurentian (-)

York slams V-ball

By ANTHONY GRECO

If the women's Volleyball Blues wished to avenge an earlier season loss to York, they picked the wrong night to do it. With York displaying total domination, the Yeowomen walked away with an easy 15-1, 15-6, 15-8 rout of the Blues.

The night's story began to unfold early in the first game. With the Blues falling asleep at the net, York took the game away storming out to an 8-1 lead.

York - 3
Blues - 0

The lead subsequently grew as York beat the Blues all over the court; York cruised to a rather easy 15-1 win.

The second game further deepened the Blues' woes. Good blocking, numerous saves, and outstanding net play by York, met by mishits by the Blues, gave the Yeowomen another easy 15-6 win.

In the third game, the Blues came to life, and the game was close in the early going. But it was not their night. Missed lines and missed spikes plagued the Blues again, as they let the game slip away 15-8.

THE VARSITY
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Photo by John Blake Knechtel

False Arrest: Amnesty International workers staged a mock kidnapping of this International Relations lecturer last week as an example of state terrorism under some world regimes. The audience laughed and yelled "Shoot him! Shoot him!"

Students watch over U of T beer monopoly

By MARK JOHNSON

U of T's liquor distributor, Campus Beverage Services (CBS) must answer to U of T students.

That's the verdict reached by the Council of Presidents of the University of Toronto (COPOUT) following four months of debate on the status of CBS, which has a monopoly on liquor distribution on campus. Student Administrative Council (SAC) President Bob Jones told *The Varsity* he approached U of T's Assistant Vice-President of Services, Bruce McDougall, last Thursday armed with "numerous complaints about CBS" and supporting "documentation."

"We had complaints about the secrecy of the organization but the big point was that CBS is primarily supposed to be a student organization but students do not have a say in it," said Jones.

Jones' meeting with McDougall came in the wake of firings and suspensions handed down at CBS under mysterious circumstances. CBS supervisors, Pat Bunn and Ted McCrae, were dismissed two weeks ago and in a related incident six CBS workers were suspended. CBS Director Bill Paolini has so far refused to comment on the firings.

Jones also brought complaints from Campus organizations and from COPOUT members Anne Pyke of Victoria and Alison Blyth of the Faculty of Nursing alleging problems with CBS' pricing scheme, their employees and their monopoly on liquor distribution at U of T.

"When dealing with CBS the feeling is, 'Oh, we'd better let them have free beer or they'll close down the pub," Pyke said.

Jones reported other complaints had accused CBS of operating dishonestly.

"Somebody wrote about how they'd (CBS) say they were going to send three people (to an event) and then five people would show up and start drinking beer free," said Jones.

McDougall claims the only major objection students had was with CBS prices.

"Surprisingly there was almost no reaction from across the campus except that people thought the (price) mark-ups were too high."

Jones disagreed saying he told McDougall students had very negative perceptions of the organization.

"There has started to build up among the student body a common knowledge that the organization is evil. He (McDougall) agreed CBS had begun to develop a myth about it and admitted it was beginning to be a big headache for him," he said.

McDougall confessed CBS has caused problems for Simcoe Hall, racking up a large deficit.

"When I took over the Beverage Service it had a deficit of about $28,000 and an advisory committee to the president showed some concern," he said, adding, "The deficit is getting down now so I'd expect pricing to level off to a relatively moderate increase (from year to year)."

Jones and McDougall emerged from the meeting with hopes of hammering out a proposal to set up a CBS Management Board. The Board would probably consist of McDougall's executive assistant, a representative from the Hart House Warden's office, the SAC Services Commissioner and two students representing one large and one small constituency.

Jones hopes the Board will hand down guidelines for CBS on "pricing, hours of operation, hiring criteria and every aspect of the organization." The new Board is also expected to act as a trouble shooter for CBS, dealing with student questions and complaints about the organization.

McDougall said the Board will "be an advisory board to myself" and added that the proposal must be satisfactory to CBS customers like Hart House before it will be approved. Jones said he hopes to have a finished proposal on McDougall's desk by early this week.

OFS set to attack Bovey

By RICHARD VERRIER

The Ontario Federation of Students (OFS) will launch an attack on the Bovey Report March 15 with rallies across the province and a march on Queen's Park.

OFS wants to stop the implementation of the Bovey recommendations, to have a tuition freeze, no decrease in accessibility, more funding, grants, and jobs for all. The Bovey Report, on the future of Ontario's universities, recommended limiting access through tuition increases of up to 10%.

These demands were put into a campaign strategy at the OFS winter Conference held at Ryerson this weekend.

The strategy involves pressuring university administrations at Board of Governors meetings, creating Community forums to motivate students and inform community members about Bovey, and sending postcards and petitions to premier-elect Frank Miller and Bette Stephenson (Minister of Colleges and Universities). A lobby day will be held on March 15 as well as possible demonstrations outside Canada Employment Centres to protest against the recent elimination of the Canada Summer Works Program.

OFS will make their demands known through a "road show" which will tour Ontario's universities and will be used as a "tool to mobilize students to get them active and concerned," said Leanne MacMillan, field worker for Northern Ontario at OFS.

"The most effective (of the strategies) will be the rallying with the lobbying," said OFS executive member Tony Palmer. "The rally will show the concern of students and the support of OFS and will generate public support. The purpose of the lobby is to let politicians know how we feel (through petitions)."

Palmer also expressed optimism about the rally: "I think it will be successful; the size of the Campaign Committee gives us an indication that we have a clear mandate."

An equally optimistic executive member, Susan Scott, predicted 5000 students will turn out at Queen's Park. In 1982 OFS gathered 6000 students at Queen's Park, Scott said.

However, at the plenary session of the OFS conference yesterday, there was concern that OFS' demands are too vague. Delegates from Lakehead and Carleton Universities said that the demands lacked detail.

"What recommendations (of the Bovey Report) are we going to condemn ... how is a tuition freeze to be defined?" asked a University of Waterloo delegate.

Palmer, who was expecting more enthusiasm from OFS delegates, said that the demands could be adjusted by the Standing Committee, a group which meets next week to fine tune and assure the coordination of the campaign.

U of T Students' Administrative Council President Bob Jones didn't know how much U of T would participate in the rally.

"OFS held a provincial day of action in November which drew 30 people, so I would take it (the rally) with a grain of salt," said Jones.

Into the SAC

Candidates make strange bedfellows

By ALISON MACLEAN and JOHN BLAKE KNECHTEL



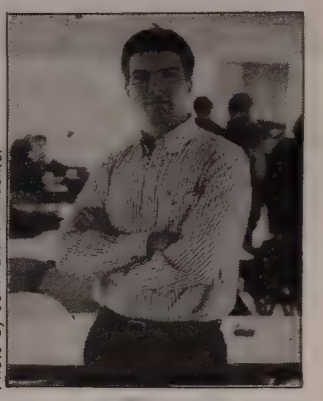


Photo by John Blake Knechtel

Bernard Wong and John Canning: "I'm not the joke ticket - he's the joke ticket."

There will be plenty of choice on the ballot for this year's SAC election. With at least six tickets already declared it looks like the race for President will be a frantic one.

Campus political hacks have already divided the field into "serious" and "foolish" tickets. Included in the serious category are SAC Vice-President Linda Quirk and St. Michael's College Student Union President John Canning.

The personal contrasts between Quirk and Canning are extreme. Quirk is a self-described workaholic who prefers to do her politics in meetings and boardrooms, while Canning is a stylish politician who "presses the flesh" of his constituents, and is constantly aware of his public image.

They are, however, closely aligned in their conservative politics and emphasis on SAC services.

"I'm very non-political," Quirk told *The Varsity*. "I'm quite committed to that."

Quirk's running mates are Arnold Borsutzky of Innis College and David Boghosian from the Faculty of Law. Quirk says both are workaholics and that "David has always played the shit-disturber role."

Quirk, said to have the support of many of the people now at SAC, claims she wants to continue work by consensus in "a very balanced, non-political SAC." Quirk wouldn't say much about what a SAC under her administration would work for, except that she was committed to services and solving some of the organization's "basic structural problems" in relating to its constituents.

Canning is equally evasive about his platform, saying only he would work "tremendously hard" to improve SAC services and campus spirit at U of T, but he agrees with Quirk that SAC should avoid partisan politics.

"If people believe that I should pursue higher office, then I may follow their call, but it would not be for crass political motives. I would do it as one who wants to give his all to serve his fellow students," said Canning.

The boisterous American has garnered the support of a few of the most dedicated Liberal Party workers on campus. John Duffy, former advisor to former federal Employment and Immigration Minister John Roberts, and Barry Appleton, past-President of the U of T Liberals, are both working on his campaign.

Running in opposition to the more establishment tickets are a campaign for the "average student", one for the "below average student", and one ticket labelled as "kind of a joke" by its own Vice-Presidential candidate.

Avi Hyman is a New College student who is running on a platform of accessibility to SAC.

"SAC should consist of a network of ordinary people who are approachable," he maintains. "Students are tired of doubletalk and infighting; what is needed is a students' administration who are truly representative of the student population."

Hyman's ticket consists of Michael Landau from the Faculty of Dentistry, and Benjamin Rusonik, a first-year Scarborough student. "We aren't the high profile, politically experienced ticket," Hyman explains. "We're a little more approachable, down to earth."

And what does the "down to earth" ticket want to do if elected? "Lobby on behalf of students. Make SAC a vehicle for student lobbying outside the campus, take the emphasis off the internal. But mostly," says

Cont. On P.6

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U OF T COVENTRY SQUASH TOURNAMENT: WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE and THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after March 19, 5 p.m. registration deadline. PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.

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WED. FEB. 6	**GRADUATE COMMITTEE DINNER SERIES — GUEST SPEAKER:** George E. Connell, President, University of Toronto, "1985-86 Turning Point for the University of Toronto." Pre-dinner reception 6 p.m. North Dining Room, dinner at 6:30 p.m., South Dining Room. Tickets: $26.50 available at the Programme Office, 10 a.m. - 5 p.m. weekdays.
FEB. 6	**JAZZ PLUS — MUSIC HART HOUSE AND THE ARBOR ROOM PUB "HART BEAT"** offer the dynamic duo of Aaron Davis and Molly Johnson. Finda good seat before 8 p.m. and have yourself a very fine evening of great jazz.
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FEB. 7	**CLIMBING** — an introduction to see what climbing is about sponsored by RECREATIONAL ATHLETICS. Dave and Reg Smart will be instructors for a new spring programme. Fact finding meeting at 7 p.m. South Sitting Room, 3rd Floor. Admission free to U of T students. Please pre-register in Room 101.
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SUN. FEB. 10	**MUSIC HART HOUSE and CBC GREAT HALL DEBUT SERIES** presents Marina Piccinini, flute, with Andreas Haefliger, piano. The winner of 1983 New York Flute Club Competition offers the works of Prokofiev — Sonata Op. 94, Morawetz — Sonata for flute and piano, Bartok/Arma — Hungarian Peasant Songs, and more. Concert begins at 3 p.m. in the Great Hall. Limited number of tickets available to U of T students at Porter's Desk upon presentation of student card.
MON. FEB. 11	**"EDVARD MUNCH" A FEATURE FILM BY PETER WATKINS** sponsored by the Art Committee. A moving portrait of the Norwegian artist uses a narrative form that is journalistic. 7 p.m. Music Room. All students welcome.
TUES. FEB. 12	**BRIDGE CLUB** sponsors a game for Canadian charity. Entry fee: $1.25 includes refreshments. 7 p.m. Debates Room.
FEB. 12	**CAMERA CLUB — SLIDE AND DISCUSSION SERIES:** Gunter Ott informs "How To Get Published". Noon to one p.m., Camera Clubroom.
WED. FEB. 13	**"JAZZ PLUS" and THE ARBOR ROOM PUB "HART BEAT"** provide entertainer Malcolm Tent from 8 p.m. on in the Arbor Room. Bring some friends.

Liberals take minority in U of T's Model Parliament

By JOHN LORINC

Students voting in last week's Model Parliament (UTMP) elections have broken with the current conservative political trends and elected a Liberal minority government led by William Falk.

The UTMP has generated renewed interest among students this year, as a record 2521 votes were cast, tripling the 1983 figure and doubling last year's vote. In fact, the turnout was comparable to that of the SAC Presidential elections which generally return about 5000 votes over two days.

The voting went as follows: 999 (40 per cent) Liberal; 751 (30 per cent) Progressive Conservative; 439 (17 per cent) New Democratic Party; 273 (11 per cent) Gumby Party band 54 (2 per cent) Students for a Libertarian Society.

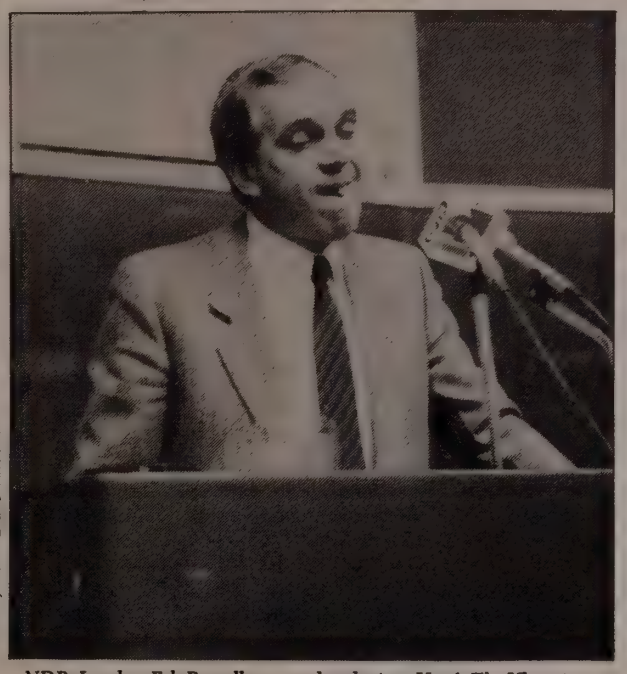


Photo by John Blake Knechtel

NDP Leader Ed Broadbent spoke during U of T's Ukranian Week last week. After speaking on a broad range of social and economic questions, Broadbent told the audience they did not have to vote for the NDP in the model parliament elections, "just don't vote for the Tories or the Liberals."

The UTMP, which is now in its fourth session, has been dominated by NDP governments in the past but last year the PCs won a minority to break the trend.

Ann Gushurst, Chairperson of the campus NDP club, attributes this decline in popularity to other more pressing issues (such as underfunding) which have drawn some of the energy away from the NDP's model parliament campaign.

"We haven't been able to mobilize students as well as the other parties because there is no official youth organization as there is for the PCs or the Liberals," says Gushurst.

She also speculates that many of the members of the PC caucus were so involved with the recent provincial leadership convention that they had less time to devote to UTMP. She credits the Liberals for their ability to draw out the voters by using an aggressive 'phone-up' campaign.

Falk also attributes his party's win to "hard work" and feels that there is a "ground swell of Liberal support on campus."

When asked about the possibility of a coalition formed against the Liberals, Falk replied that he is optimistic that his government will "work out resolutions which will please the majority."

PC leader Ted Boyd could not be reached for comment.

U. Victoria gets right wing mag

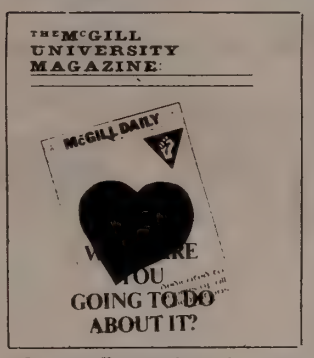
VICTORIA (CUP) — The latest right-wing newspaper to spring up at a Canadian campus has surfaced at the University of Victoria, while the man responsible for several neo-conservative "clone" papers in Ontario and Québec wants to launch a national publication.

John Galt, the self-proclaimed "alternative" at UVic, is published by the Libertarian Students' Association and hopes to operate on advertising revenue and money donated by students who work on the paper.

Unlike many neo-conservative papers, John Galt will not be receiving start-up money from the New York-based Institute for Education Affairs, according to the paper's founder.

"We were offered funding by that group (the IEA) indirectly, and we turned it down," said Mark Hughes. "We would have had to compromise some of our positions." Hughes refuses to say what these compromises would have been. "That's between them and us," he said.

The paper will feature a regular column by Walter Block, chief economist for B.C.'s corporate think-tank, the Fraser Institute, whose neo-conservative ideology is being put into practice by the Social Credit government there.



The McGill Mag: first of a series

Hughes said Block will not be writing as a representative of the Fraser Institute, but because he is "somewhat of a libertarian."

The publication's name, John Galt, is derived from a character in the Ayn Rand novel, Atlas Shrugged.

Meanwhile, Francis Willers, the man who created and distributed seven right-wing newspapers on Ontario and Québec campuses last fall, wants to launch a nationwide paper called the Canadian National Review.

In a letter to the administration president at Wilfrid Laurier University, Willers said the neo-conservative paper would

Cont. On P.6

Montreal U's face $18 million deficit

MONTREAL (CUP) — Montréal's four universities, their government funding stagnating, are borrowing heavily from the bank to try to maintain some semblance of quality programming.

By the end of the year, McGill University will have an accumulated $18 million deficit. L'Université de Montréal will owe a total of $16 million to the bank. Concordia University will be $11 million in debt. All of this debt has accumulated in the past three years.

L'Université du Québec à Montréal has less than $1 million bank debt, but owes money to the Université du Québec system.

The provincial grant for all four universities has decreased in real dollars for the past three years, while enrolment has increased steadily.

L'Université de Montréal administrators said last month the institution has made all the "significant" cuts in services it is prepared to make. Jacques Ménard, the school's executive vice-rector, said any further cuts would be "irreparably compromising the quality of education we give our

"There are some things we just won't do," he said.

Both Concordia and McGill are still hacking at their programs, while desperately trying to solicit money from the private sector. McGill has been quite successful, raising $46 million in private funds over the past eighteen months. Concordia, with less wealthy alumni, has raised $10.8 million in two years. The schools, however, cannot solicit money to pay off their deficits or pay staff salaries.

Both institutions have been forced to find places to cut quickly after the Québec government repeatedly scaled down its contribution for the 1984-85 year. In May, 1984, McGill administrators thought they would have a $2.4 million deficit. But after bad news from the government, the school now estimates it will owe $7.2 million.

Last week McGill's principal, David Johnson, organized emergency open meetings with staff on the university's two campuses, to "outline financial difficulties and explore potential measures."

After Concordia administrators found out they would not be getting a promised $3 million last fall, the school set up an emergency task force to cut that amount from the budget.

"We're already operating on a bare bones budget so it is difficult to say exactly where the cuts will be made," said Graham Martin, Concordia's vice-rector for finance. "It's another nibble operation where we're trying to cut money without cutting services or programs."

But Martin said the cuts will be felt "in some way whether it's the amount of cleaning, class sizes or parking fees."

Concordia's faculty president John Hill said the school is "now at the end of what we can pare off and still have viable academic programs."

McGill has begun limiting access to management and engineering programs, among other programs, even though provincial funding for these programs has increased, "as a means of ensuring quality."

While UQAM is not

Cont. on P.5

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"I would do it as one who wants to give his all to serve his fellow students"

—wholesome St. Mike's student union pres. John Canning, explaining why he's so gollygosh-durn excited about running in the SAC elections

The Varsity is the University of Toronto's official undergraduate newspaper. *The Varsity* is published by Varsity Publications, incorporated in May, 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. *The Varsity* is printed by Weller Publishing Co. Ltd.

The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liaison between staff and students at large. Formal complaints — as opposed to letters to the Editor — should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP) — 593-1693.

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Strike Vote

This Thursday afternoon, the union representing the teaching assistants at this university will probably vote in favour of going on strike. We thought you might like to know why.

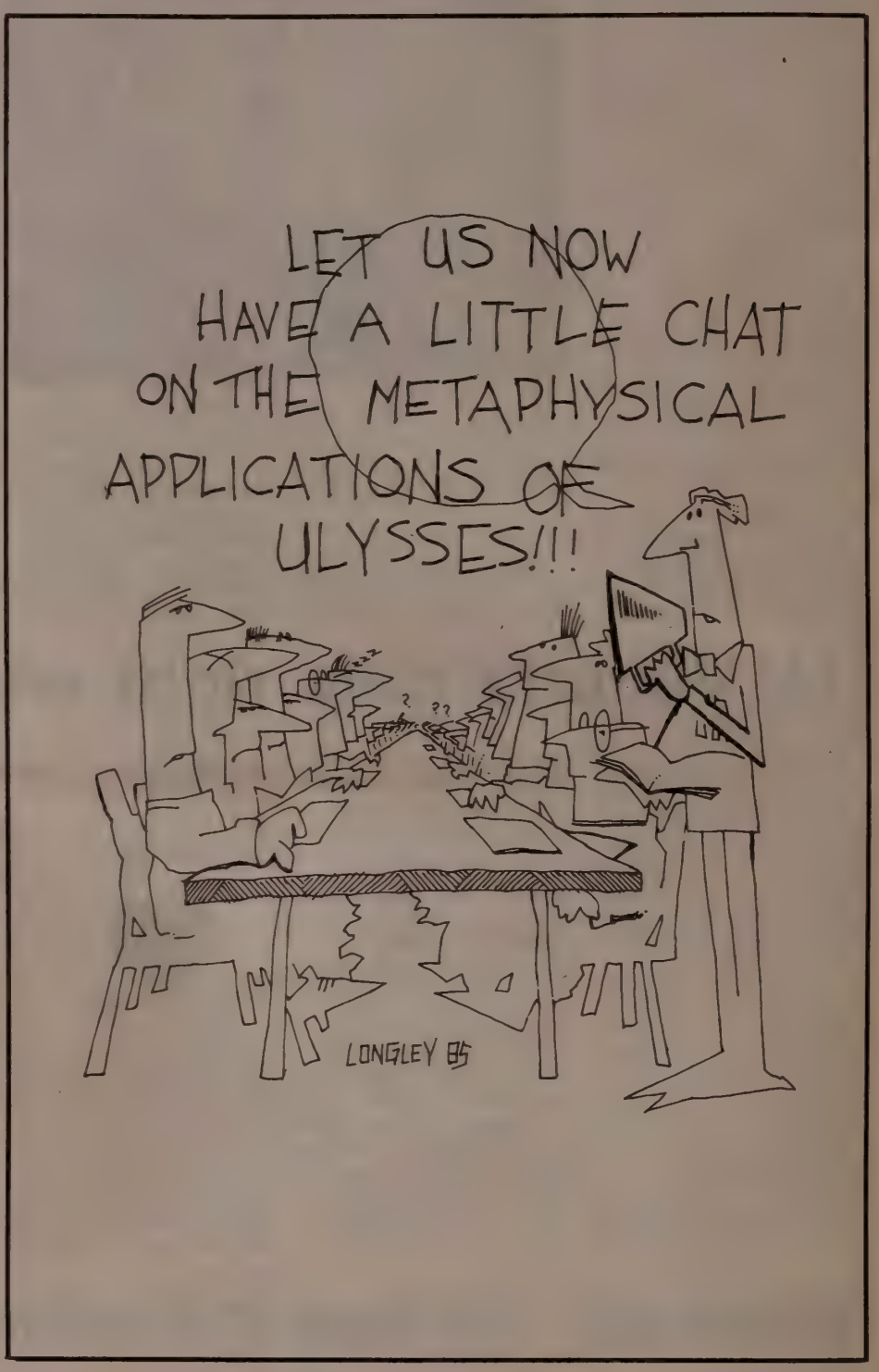
CUEW, which has been without a contract since last August, met with the administration on various occasions through the whole of the first term. Having drawn up a comprehensive list of demands designed to improve the lot of TAs (and in turn that of students), the union was perturbed to discover that the administration was not only unwilling to introduce reasonable counter proposals to these demands, but was also proposing to roll back concessions previously won by the union. Grievance procedures would be made more complicated, job descriptions would become optional (decreasing the possibility of successfully grieving for overwork), and hiring criteria would be loosened. To boot, the administration has proposed that it be allowed to hire from outside the bargaining unit, and that students who teach as part of a course be excluded from the contract.

All heavy-handed proposals, and — to state the obvious — unacceptable ones in the eyes of the union. Union concerns regarding overwork, job security and hiring guarantees have been ignored by an administration hoping to appease TAs with a reasonable wage offer (6% for the first year, 5% for the second). The administration is clearly hoping to weaken the union, and to in turn exploit the labour of TAs in its struggle to cope with decreased provincial funding.

For decreased funding has meant, along with a marked increase in class sizes, a sharp decrease in the number of professors and teaching assistants hired by the university. The work performed by TAs is not meager — they handle about 40% of the contact teaching and much of the marking at this university. And though the employment of a teaching assistant may be considered a "working fellowship," (a job given instead of direct scholarship funds), a job should still be regarded as a job, in whatever circumstances it is offered—especially in the threatening circumstances of a radically underfunded university. Though it is in the administration's interest to overwork TAs in order to make the most of decreasing budgets, and to decrease the power of the union in order to force TAs to live with an unreasonable working environment, this must not be allowed to happen.

For it is not only the TAs, but also you, who will suffer the consequences. If the administration is allowed to stonewall the union into accepting this contract, students of the university will notice an even larger decrease in the quality of their education. Many course sections no longer have TAs; in the future, more may lose them, and a great many students may be forced to attend "lecture" sized tutorials. As you pay a sizable chunk of your education costs, we think you deserve better.

As do the TAs. We support their decision to take a strike vote, and, if necessary, to go on strike, if that's what it takes to get a reasonable set of proposals from the administration and a decent education for us.



LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Trotting Out Slurs

I read you editorial on Frank Miller with some irritation, but also with a sense of inevitability. Why don't you just put "Organ of the NDP" on your mast-head and stop pretending to be an "objective", "student" newspaper? You trotted out a series of slurs against Miller which will doubtless form the core of the "intelligent" NDP campaign against him. I also see the "homophobia" has joined "sexism", "racism", and "fascism" as one of those meaningless yet emotionally enjoyable terms used by the Left to discredit anyone to the right of Bob Rae. Your last line about "smothering dissent" is really a cheap shot — as if the pragmatic, moderate, mellowed-out PC government was a step away from the Third Reich.

In my view, the victory of Frank Miller represents the triumph of something approaching genuine conservatism over the economic determinism of technocratic cosmopolitanism. Contrary to your description, Miller enjoyed the support of many youth delegates, which was in itself heartening. Frank Miller is rooted firmly in the traditions of Toryism — he lives in a small town; sincerely believes in family, church, and basic decency; and is genuinely compassionate. (A concern so much unlike the pseudo-compassion of the Left, with its "accredited victims" and "disadvantaged groups", which only serves to create entrenched Leftist bureaucracies at government expense.) Miller's support for small business" is based on Tory principles and his relationship with real "big business" will be fair and strict — Tories tend to mistrust giant corporations and the supremacy of the "cash nexus". Frank Miller is the sort of person who would reduce entrenched bureaucracies in order to increase pension supplements to senior citizens. As for university under-funding, I do not think paying 25% of the real cost of one's education is an excessive burden. (We now pay 17% of the actual cost.)

You have totally misrepresented Premier Frank Miller to U of T students, thus necessitating this reply,

Sincerely,
Mark Wegierski, M.A.

Visa Fees

I am writing in response to the issue of the increase in tuition fees in Ontario universities. It is also because I personally think that the problems of the Visa students have not been taken into serious consideration when considering the fee increase that I am writing.

Being a Visa student, the "would-be" increase in tuition fees has definitely caused me to be very upset. At present, Visa students "A" are paying twice as much as the Canadian students. The amount being $2511.75 for five credits as compared to $1254.25 for Canadian students. Being Visa student "B", I pay almost 3-1/2 times as much. The figures being $4464.25.

As indicated above, the fees that we are paying now are already incredulous. This further increase would put further strain on our parents who have made great sacrifices for us (since Visa students are not allowed to work without working permit which is very difficult to obtain). Even a small percentage increase means a lot to us. I sincerely hope that the members of the Bovey Commission would not overlook this point and take it into serious consideration. Thank-you.

Susan Lo

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TA's must fight to protect jobs and working conditions

By PAT BAKER

Pat Baker is the President of the Canadian Union of Educational Workers, local 2.

This week, TAs at the U of T have a serious decision to make. A decision that will have an impact not only on them an on their jobs, but also on the survival of CUEW. On February 7, TAs will be voting whether or not they are willing to go on strike.

A strike vote among TAs is not unknown at the U of T. Twice before there have been such votes, one successful (1980) and one not (1981). This year, however, there is an alarming difference. In the past, TAs voted for gains they could make to their contract. This year's vote is part of a struggle to prevent the University administration from *taking away* gains made for TAs in the past.

My experience as a member of the CUEW bargaining team has made it very clear to me what the administration wants. We on the team have been told that the administration needs "flexibility" in the exercise of its "prerogatives." CUEW has no desire to infringe upon any appropriate rights of our Employer. But their "final offer", presented to the Union on January 11, the day the administration broke off talks, does not recognize *our* basic rights. The administration is demanding:

- no redress for arbitrary or discriminatory hiring;
- no effective protection against overwork;
- a contract clause that could turn TA jobs into "teaching courses" without pay.

Such proposals, if incorporated into a CUEW contract, would give the administration all the "flexibility" it wants, and far more than it requires. They would also leave TAs with no job protection, and with no recourse in the event that they cannot get a job, or that they overwork in the job they *do* have. In the current environment of university cutbacks combined with ever-increasing undergraduate enrolments, many departments have chosen to accept a smaller TA budget while increasing TA workloads. CUEW has successfully represented TAs who have had complaints about not getting jobs, when they have overworked, or when they have worked for free. The administration's "final offer" would mean that this would become difficult, if not impossible. Their need for "flexibility" has a very high price for TAs.

CUEW remains committed to pursuing fruitful negotiations with the administration in order to ensure a good contract for TAs. If their behaviour throughout negotiations is any indication, the administration left the bargaining table on January 11 without ever having constructively considered the following CUEW priorities:

- real preference for students in hiring;
- fair and orderly hiring procedures;
- supervisors being equally responsible for avoiding overwork;
- no further decrease in TA jobs.

A "yes" strike vote on February 7 will let the administration know two things. First, it will show them that we are willing to exert pressure to get negotiations going again. Second, it will indicate to them that TAs believe in CUEW, and are willing to fight for their right to job protection and to quality working conditions.

"Such proposals . . . would give the administration all the "flexibility" it needs - and far more than it requires."

Hilary Cellini Cook



Pat Baker: "Part of a struggle to prevent the university from taking away gains for TA's."

COMMENTARY

- the elimination of preference for students in hiring;
- the elimination of fixed hiring criteria for TAs;

German class fights instability

New professor every few weeks, students blame underfunding

This is an open letter from the students of German 100y, L0301, to their department chair.

We, the students of German 100Y, Section L0301 (held Monday to Friday at noon in Carr Hall) would like formally to make you aware of the situation in which we have been expected to acquire a level of competence in the German language.

German 100Y L0301 did not have a definite meeting place until approximately one or two weeks into the procession of classes. Even more unstable than the location of the class was the decision as to the staff assigned to teach it. This section of German 100Y, to this date, has had five changes of teaching staff. Originally, we were assigned Marion Freytag and Margot Darlington. Mrs. Darlington was then removed and replaced by, in order, Professor Weissenborn, Professor Mayer, and again Professor Weissenborn. On Thursday January 17, 1985, we were informed that Marion Freytag, the only constant influence in this section, was being replaced by Professor Packer due to the sudden illness of one of the staff. It must be pointed out here that Marion Freytag was the person for whom many students chose this section on the basis of Ms. Freytag's rating in the 1982-83 Anti-Calendar. (The 1984-84 Anti-Calendar did not contain a rating of Mrs. Freytag.)

We, the undersigned, protest the inefficiency within the German Department that has made four of the five changes in teaching staff necessary. We feel it is unfair and unacceptable to force students to continually reaccustom themselves to several teaching methods within the eight-month duration of a single course, especially a language course in which consistency is so important. Such changes also virtually nullify the purpose of such things as anti-calendars, course evaluations, and formally published drop- and course-change dates. In addition, these practices make ridiculous paragraph 3 of the section, Grading Regulations, in the Academic Calendar, which refers to the rules regarding a Professor's announcement of his method of evaluation of course work. To this date, there is no clear policy for the determination of our term mark. It is impossible at this point to assess how these inefficiencies will affect our academic standing.

Therefore, we feel that a complete re-evaluation of present and future staff coordination practices is absolutely essential if the University of Toronto is to be taken seriously as a respectable institution for the study of German litereature and language.

Please understand that we sincerely regret the circumstances that precipitated this fifth and most recent change of staff in German 100Y L0301, and that we do not appreciate that such circumstances were beyond the control of anyone in the university's administration. Still we must protest the abysmal funding situation in Canadian universities, particularly in the field of arts and humanities, that makes it financially unfeasible for the Department to simply replace the temporarily incapacitated instructor and thereby allow the situation to affect the fewest possible number of individuals.

Magazine

Cont. From P.3

stacking up a big deficit, the 15-year-old university has been able to replace lecturers, who teach half of the courses at the school along with full-time professors. The lecturers are cheaper but contribute much less to the university.

"The level of subsidies doesn't let us catch up with the older universities," Louis Chaplain, UQAM's associate director for the financial services, said.

On the other hand, "we are a younger and more flexible institution," so cuts are easier to make than in the older schools with more established programs, Chaplain said.

UQAM's student council has been pressuring the university to hire more full-time professors because the lecturers spend much less time with students than full-time professors do.

Ménard summed up the situation at all four universities when he said last month: "The pedagogical quality necessarily is going down."

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Cont. From P.1

SAC Race

Hyman, his ticket would like to make students feel that SAC is "not an intimidating thing — after all, I'm just another student, just another guy."

While Hyman is touting himself as the archetypal "average student", Alan Smith has parried with what he says is a more meaningful campaign for the "Below Average Student".

Although the Arts and Science student doesn't have a complete ticket yet (Avi Barkin of Erindale will be one running mate), his press release announces that "Time is running out on all of us, but for no one is the situation more desperate than it is for Alan Smith."

The release goes on to say that under the administration of an average student, "the concerns of the majority of students will still be ignored."

Scott Burk is this year's Innis College president. As of yet he has no definite ticket arranged but he, like Hyman, wants to take SAC away from campus politicos. "SAC has degenerated into a microcosm of Canadian politics; students get nothing for that money they pay," he says.

"I want to form a ticket of pragmatists who can make SAC real more than just in terms of the campus media."

Burk wants to unite the university community by encouraging SAC directors to act as liaisons between the colleges. "The students at U of T are too fragmented. With an emphasis on services such as the Sid Smith Pub and a greater involvement on the part of SAC directors in their own community the university could be a community that transcends Faculty and College divisions."

On this year's Council, Burk comments that "Linda (Quirk) has done a great job but SAC is not what it should be. This isn't a knock on any individual but after all it's hardly a credible institution when there was only an 8 per cent turnout of voters. To repeat last year by supporting the Quirk ticket is only to repeat last year's problems as well."

Burk says that, if elected, his ticket will lobby the Administration for more money and then make "better use of what we have and make improvements where we can."

Bernard Wong, from the Engineering Faculty, has declared his main interest to be "a total reworking of SAC, from top to bottom."

"The other candidates don't really have a true idea of the way SAC needs to be changed," claims Wong, who is this year's SAC Communications Commissioner. "Sure Quirk has experience but she has already expressed support for the existing SAC organization because of her all-SAC ticket."

When asked about his competitors Hyman and Burk, whose platforms also consist of promises to change the SAC structure, Wong commented: "They may have good intentions but they don't have experience. They would have to get elected and then waste time feeling their way around before they could change anything."

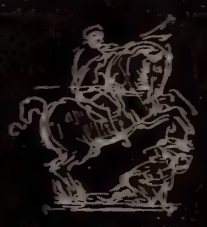
Wong was slated to run with Martha Carnochan and the present Victoria students' council President Ann Pyke. However, Pyke said in a phone interview that she had just been joking and she was never serious about the candidacy. "The whole idea was just amusing, but I don't want to make statements about other candidates. I was never serious, we were calling ourselves The Alternative Ticket for Weirdos, that's not too serious. Bernard just seems to have gone psycho."

Wong himself does seem serious. If elected he would like to see a SAC that is "geared to work actively with other organizations on campus. Higher profile activities and better communication to the campus about those activities is needed."

Wong ended his comments with a scathing attack on competitor John Canning: "We're not the joke ticket, Canning's the joke ticket. He's on the fringe of lunacy and the prospect of him as SAC president is verrrrrry scarrrrry."

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Cont. From P.3

appear soon because "an ideological debate is long overdue in this snowbound nation of ours."

Willers insisted in his letter the new papers will be funded entirely by "Canadian individuals and Canadian national advertisers," though he previously received money from the IEA and the National Citizens' Coalition, a Canadian right-wing lobby group.

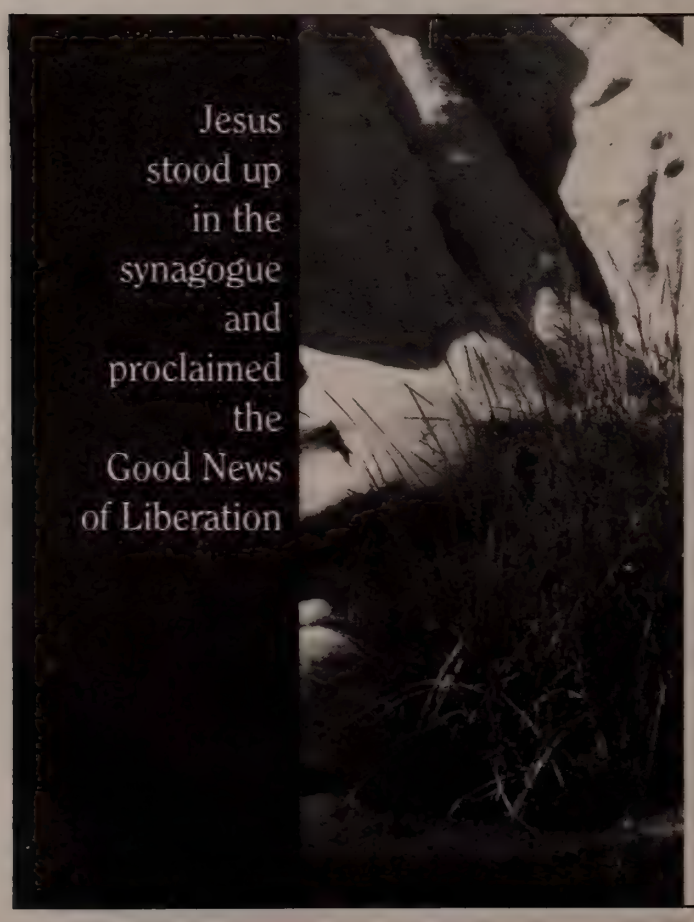
Dalton Saunders, a Carleton student involved with one of Willers' clone papers, the Carleton Canuk, said the new paper is probably an attempt to recover ground lost by Willers in his last venture.

"He (Willers) made some really bad errors in judgement," Saunders said. He would not elaborate.

The Canadian National Review will "almost all be done by students," Willers said, and will be non-affiliated, despite its staunchly conservative outlook.

No date has been announced for the paper's launch, and no circulation figures or distribution points were available.

Willers refuses to grant interviews and to comment on the Canadian National Review.



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TEACHING AWARDS 84-85

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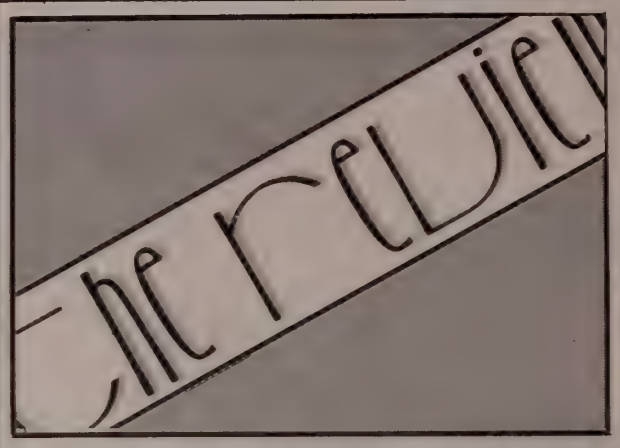
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New College	Craig Morriosn	x		x	x	x	80
	Talal Chehab		x				20
	Andrew Carter	x			x	x	60
	Barb Docerty	x		x	x	x	80
	Greg Tugg	x		x	x	x	80
Physical & Health Education	Todd Graves	x		x		x	60
Transitional Year Program	Roy Thompson	x	x		x	x	80
Trinity	Rob Needham	x	x	x		x	80
University College	Rhonda Cohen	x		x		x	60
	Ashley Newman	x	x	x	x	x	100
	David Wex	x		x			40
	Kevin Perkins	x	x	x	x		80
	Nye Thomas	x	x	x	x	x	100
Victoria	Lynda MacNiven	x		x	x		60
	Kim Barnhardt		x	x			40
	Ben Chan		x	x		x	60
	Andryi Wynnckjy			x	x		40
	Alison Jones	x		x		x	60
Wycliffe	Mark Gibson		x	x			40
President	Bob Jones	x	x	x	x	x	100
Vice-President Corp.	Linda Quirk	x	x	x	x	x	100
Vice-President Elec.	Neil Henderson	x	x			x	60

CONSTITUENCY	DIRECTOR	OCTOBER 10	OCTOBER 22	NOVEMBER 7	NOVEMBER 28	DECEMBER 5	%
Education	Martha Peleschak	x					20
	Gail Quann	x		x		x	60
Engineering	David Gropp	x		x	x		60
	Mary Svazic	x					20
	Richard Gelb	x			x	x	60
	Bob Seeman	x				x	40
	Bernard Wong	x		x		x	60
	Helen Humphrey	x	x	x	x	x	100
Erindale	Liz Wonnacott	x	x	x	x	x	100
	John Fortney			x			20
	Myron Hyzka	x	x	x		x	80
	Brian Scott	x	x			x	60
	Mary Anne Semanyshyn		x	x		x	60
	Vikash Ambwani		x	x	x		60
	Russ Cruickshank	Not in office till:			x	x	100
Forestry	Jim Boothby						0
Re-Hab Medicine	Catherine Brock	x		x			40
St. Hilda's	Cathy Blacklock	x		x	x	x	80
St. Michael's	Greg Donaghy	x		x	x	x	80
	Cerry Heddema			x		x	40
	Joanna Spadafora	x	x	x			60
	Sean Meagher	x		x		x	60
	Nancy Connolly	x		x	x	x	
	Carla Cesaroni	x		x	x	x	80
Scarborough	Larry Leger		x	x			40
	Phil Boland	x		x		x	60
	Brad Christakos	x					20
	Hans Harding			x		x	40
	Robin Kramer						0
	Bill Parkinson	x					20
	Lila Ratayczak	x		x	x	x	80%
Innis	Arnold Borsutzky		x	x	x	x	80%
Knox	John Hinds	x	x	x	x	x	100
Law	David Boghosian	x	x	x	x	x	100
Medicine	Ton Jokinen	x		x			40
Music	Janet Fryer	x	x	x		x	80
Pharmacy	Josie Ramdori	x				x	60



ON-CAMPUS READING

BARB MENDEL

IT FEELS LIKE A PERsonal discovery when, on a creamy page in a soft little volume, you see an excellent piece of original work. You know that the writer, artist or photographer is young,

BOOKS

unknown and that only a handful of people besides you have been lucky enough to come across this new writer too. S/He's submitted work to the U.C. Review, Scat!, the U of T Review or another campus literary magazine, and an editorial board has liked it and here it is. You're delighted, the editors are delighted, the artist is delighted.

There are eight such magazines at U of T, most of which are sponsored by their colleges and student governments. Acta Victoriana is the oldest literary journal in Canada, Scat! is the newest at U of T and the U of T Review is the only cross-campus publication of this kind. In common the magazines have the ambitious goal of compiling good graphic art, photography, poetry, prose, informed but not too academic essays, and drama in a volume that looks good, flows well and does not offend too much or go over-budget. Here follows a survey of journals that are presently available or soon will be.

Acta Victoriana is a remarkable 109 years old. The Victoria University publication is edited this year by Michael Karapita who is trying to be 'less stuffy' than Acta has been in the past. The Fall 1984 issue was entirely fiction and contained a very good interview with Leon Rooke by Harry Vandervlist, con-

continued on p.10

JANET MILLAR

THE BATHERS, A DANce depiction of the famous painting by August Renoir, premiered January 29th at the Premier Dance Theatre performed by the **Ann Ditchburn Dancers**. The piece, a collaboration between filmmaker Jurgen Lutz and choreographer Ann Ditchburn, explored visual images through film while choreographed movements were performed on stage by five women. The Bathers

DANCE

provided a further example of Ann Ditchburn's efforts to meld film, dance and acting together. The Bathers, as Emile Nelligan before it, assimilated several art forms into one to stimulate and encourage the sophisticated tastes of present-day dance audiences.

This is the first new piece presented by Ann Ditchburn since the June premiere of Emile Nelligan. Indeed, the performance of "Ann Ditchburn Dancers" represents the first presentation of Ditchburn's work in five years. After mounting Mad Shadows for the National Ballet of Canada Ann Ditchburn left the Canadian dance scene in search of further personal development. Several years later, with acting, film and video experience under her belt (Slow Dancing in the Big City, Six Weeks, I am a Hotel) Ditchburn has returned to Canada, and has opened a studio, The Cocolerio Umbrella, to foster the development and integration of the arts. The Bathers and Emile Nelligan are products of this approach.

Slow Dancing to Renoir and Nelligan



As the film portrayed moments of the dancers arriving in their street clothes, and removing them to reveal pastel dance wear, the same dancers appeared on stage and re-enacted their movements. Similarly, the film depicted snipets of dance combinations as the featured dancer performed the same combination on stage. This multimedia presentation of movement was effective and exciting; the film serving to enlarge and emphasize segments of movements combinations, focusing and directing the audience's perceptions on to another of movement.

Emile Nelligan was commissioned by Dance in Canada to open the June 1984 Conference, and was noted for its union of two art forms, dance and film. What is exciting about this approach is the union aspect of melding, for one art form does not overshadow the other, but rather both serve to complement each other. Once again, the film by Jurgen Lutz provided the background, but the inspiration was provided by the life and poetry of Emile Nelligan.

Perhaps the strongest image rendered by the piece was its love and fascination for antiquity. The sets, both on stage and in the film, were composed of second hand windows and door frames. In the film these items were arranged against each other to form corridors and create cubbyholes in which the drama unfolded. Emile Nelligan rummaging through the antiques, sought his mother, then women and finally an angel to guide him. The rich wood set against the cream ruffles and silks of these characters and simple streams of music created an aura of bygone days. The film and the dancers performing the drama before it, created a powerful nostalgic image, a delight to the senses.

While all of the dancers in The Bathers demonstrated great technical and expressive ability, Peter Ottman in Emile Nelligan fell short of his role. An accomplished dancer, Peter lacked the raging, sinewy power displayed by Robert Desrosiers in the June premiere. Failing to capture the poet gone mad, Peter presented instead a saddened, defeated poet.

Great things are expected of Ann Ditchburn's choreography. An exciting, innovative approach to dance, in association with other art forms.

COC's Candide and Faust

From the Ridiculous to the Sublime

CHAS EDWARDS

IF YOU FEEL LIKE AN opera in the next week, but aren't sure what style, chances are that the Canadian Opera Company has something for you. In keeping with their five-year-old tradition of presenting at least one lighter opera

CLASSICAL

during the winter, the COC is presenting Leonard Bernstein's **Candide** until February 9. If you don't feel you need cheering up, consider Gounod's Faust, running in repertory with Candide until February 10.

Based on the satirical philosophies of Voltaire, Candide is the story of Candide and Cunegonde, two would-be lovers who attempt to discover whether they live in the "best of all possible worlds". The answer to their quest is simple: happiness is achieved through hard work. With such an apparently banal plot, it is little wonder that Candide closed after less than sixty performances on Broadway in 1956. However, a popular cast album encouraged Hal Prince to direct a revival in 1973. A production with the New York City Opera followed in 1982 under Prince's direction, and it is this show that graces the stage of the O'Keefe Centre.

Leonard Bernstein has contributed the kind of score that has become his trademark: a modern combination of traditional show melodies, but with more dissonant, angular accompaniments, and well developed instrumental parts. Musically speaking, the COC production was quite acceptable. Conductor Erich Kunzel kept the orchestra under control, and never allowed it to intrude. Unfortunately, this often resulted in overly slow tempos, and a lack of dynamic range. American tenor David Eisler acted and sang well in the role of Candide, and English soprano Marilyn Hill Smith's performance as Cunegonde was a high point of the even



Her seemingly effortless coloratura voice provided some dazzling moments, especially during the calliope song.

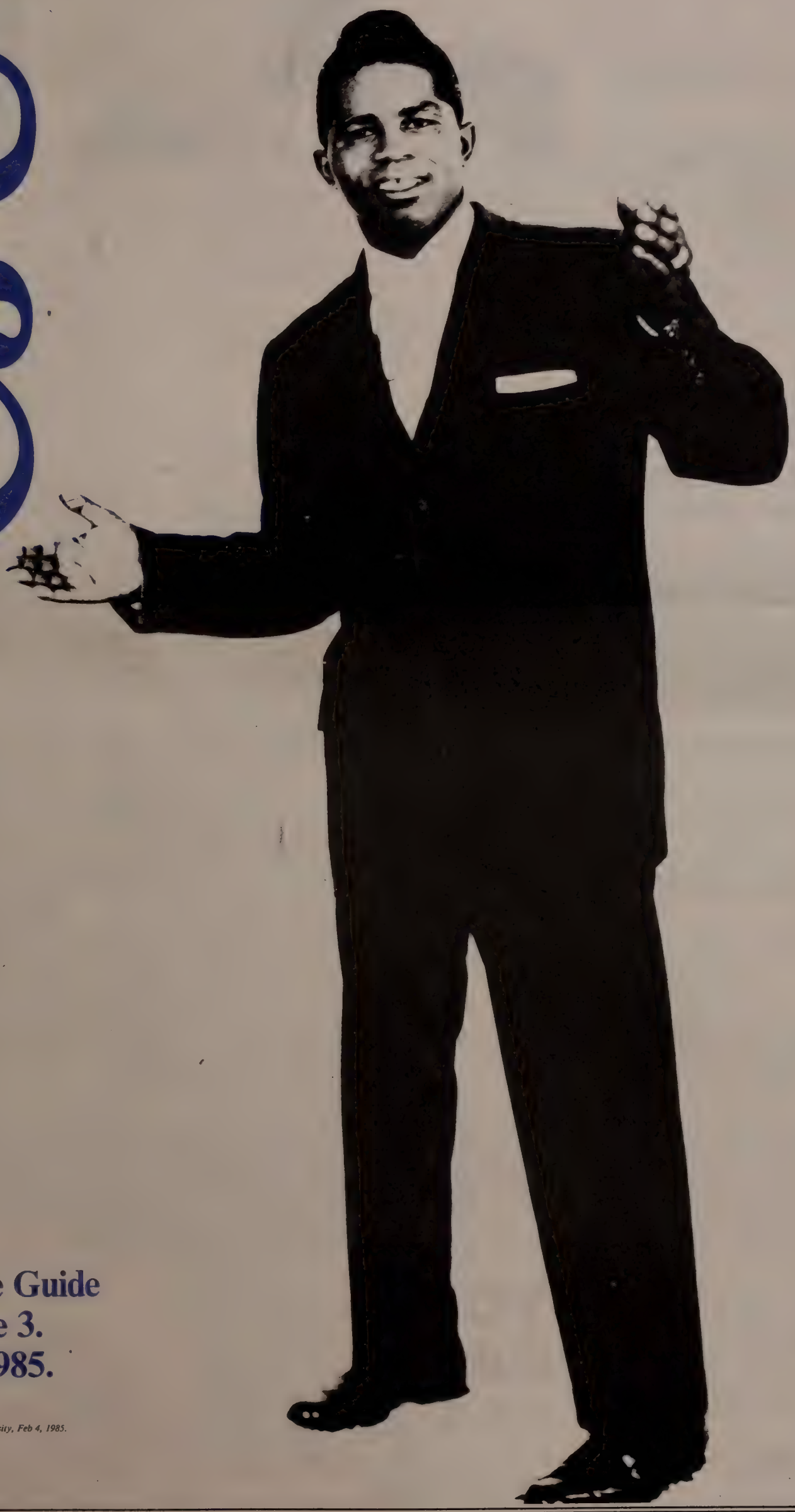
Candide is basically a comic book with music, and director Hal Prince has taken the most direct approach by developing characters that are suitably exaggerated and one-dimensional. The technical aspects of the show are also effective, especially the creative costumes of Judith Dolan. Unfortunately, the staging was at times messy and congested. In the first few minutes of the show, a boiterous crowd of spectators arrives through the aisles of the theatre, and congeal on the stage. And never leave. Ever. This omnipresent mass of humanity is distracting for the audience and inconvenient for the performers, as they try to navigate through the crowd.

Gounod's **Faust** is an entirely different kind of work. First presented in Paris in 1859, Faust is expansive, emotional, traditional, and revolutionary. It is the story of Faust, an aging philosopher who is unable to find a meaning in life. He despairs and sells his soul to the Devil, in exchange for youth. In his rejuvenated form, Faust attempts to win the love of the oh-so-virginal Marguerite. He succeeds in seducing her, but so great is her shame, that she murders the child that Faust has fathered. Condemned to death, Marguerite is imprisoned, but chooses to die rather than accept salvation from the Devil. In so doing, she saves her own soul, leaving Faust to his fate. C'est une tragédie, n'est-ce pas?

Charles Gounod's score is an effective combination of pre-Wagnerian emotion and pre-Puccini lyricism. None of the music is exceptional, but there are some very good examples of Romantic vocal writing. Barry McCauley was a proficient Faust, but the truly exceptional performer of the evening was Elizabeth Knighton. Her Marguerite was believable, tender and likeable, and her vocal presence electrifying, especially during the Jewel Song.

The basic design for the opera consisted of a large, revolving platform, with projections and flied props completing the set. The designer, Wolfram Skalicki, and his wife, costume designer Amrei Skalicki, do their jobs very well. Perhaps the only glaring error of the evening occurred in the mini-ballet entitled Walpurgis Nacht. Choreographed by Constantin Patsalas, the ten-minute segment was a clumsy attempt at sensuality. The blame in this instance must be directed at the choreographer, as the COC Ballet dancers appeared to be doing their best. The movement was awkward, the blocking ridiculous, and the steps an unpleasant sort of hybrid jazz and belly-dancing. Perhaps the COC should stay in opera, and leave eroticism to Twyla Tharp.

CJUT



Programme Guide
Vol. I. Issue 3.
February 1985.

A paid supplement to The Varsity, Feb 4, 1985.

UPDATE...



CJUT's third Programme Guide makes its appearance at a crucial point in the station's development. As various government agencies process the mountain of paper that makes up our FM application, CJUT continues to develop and grow. A look at our programme schedule will give you an idea of the diversity of our present programming. What you see is only the beginning. CJUT-FM will broadcast some of the most diverse and unique programming to be heard in Toronto.

Our focus will always be on the unexplored or overlooked; whether the subject is music, information, arts, sports or education. To produce these programs, we draw upon the resources of the University of Toronto and its community. Students, alumni and staff work alongside people from throughout Toronto and, in the process, we strive to make the largest University and information base in the country a more accessible and interactive place. We support and expose local artists and musicians and provide a practical training ground in the medium of radio.

CJUT-FM will bring all this and more to Toronto and Southern Ontario; from Barrie to Buffalo, from Kitchener to Cobourg, we'll be 89.5 on the dial.

There is an incredible amount of work left to complete. Miles of tape have been recorded and edited. Miles more remain. The talents of our 140 volunteer staff members will be refined and expanded. Programming will continue to develop and our community outreach will thereby expand. What's needed most is your help and support. If you have something to contribute, something to say or just want to find out more, drop by 91 St. George St. and see the future of radio.

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LISTEN HERE

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- The International Students Centre
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- Brennan Hall (St. Michael's College)
- Devonshire House Kitchen
- Sex Education Centre
- Hart House Tuck Shop
- UC Refectory
- Pharmacy Common Room
- U of T Bookroom
- The SAC Offices
- Medical-Science Alumni Lounge
- Benson Building Lounge
- The Forestry Building
- The newspaper Office
- The Gargoyle Office
- Metallurgical Engineering Common Room
- Innis Student Society
- Sid Smith Cafeteria

and coming soon . . .
Varsity Arena
(Graduate) Chemical Engineering
School of Continuing Studies

All locations are designated by a poster entitled, you guessed it, LISTEN HERE. In addition, there is a current programme guide posted in each location. By the way; if your favorite cafeteria, residence, or other hangout is not equipped with a CJUT speaker, let our technical director, Mike Joy know. Call 978-5267 and he'll get right on it. And . . . if your favorite spot *has* a speaker and the soothing sounds of CJUT are not coming from it, turn it on!! You'll be glad you did. So will we.

UNIVERSITY OF TORONTO COMMUNITY RADIO BOARD OF DIRECTORS: NOMINATION FORM

Two full time undergraduate students are to be elected by popular vote to the Board of Directors of University of Toronto Community Radio.
Ballots will be cast during the SAC general elections, March 13 and 14, 1985.

I, _____ hereby give notice that I will be a candidate for a seat on the Board of Directors of the University of Toronto Community Radio.

We hereby nominate the above candidate;

1. _____ 6. _____
2. _____ 7. _____
3. _____ 8. _____
4. _____ 9. _____
5. _____ 10. _____

Nomination forms must be completed and submitted to the Manager, CJUT, 91 St. George St. Toronto by Feb. 27, 1985.
For details of eligibility and duties of the position, prospective candidates are strongly encouraged to contact the President-Station Manager, CJUT, 978-5267.

REQUEST LINE: 978-4324
BLUES HOTLINE: 593-1592

EDITOR:
LEANNE RAPLEY

PRODUCTION MANAGER:
RENE BLACKMAN

CONTRIBUTORS:
THE CJUT STAFF

Ben just left and alas...I am alone in the basement. James is here in spirit but not in blue. I'm so excited. René. What can I say except that without your godlike talents and patience with me, this guide would not be. It is at times like these that 'Thank you' seems so inadequate. Thank you. Thank you. Thank you. Now I feel better.

Ajay. You too are of godlike descent. A thousand thanks and a neckrub to you. Phil, you and your meticulous self can come back anytime; there's no such thing as too many neatniks. The ad looks much better. Mr. Pete, thanks for drumming, reading and being your usual unruffled self. The music was great. Dear Michelle, thanks for dancing. Ron, it was nice to see you, etc. No sooner was the emotional editorial interlude over and Angus was out. Nonetheless, a co-editor through and through. In light of trivia, thanks to Davey Jones and Glenn for an inspiring "Tonight".

"Along came radio and here is where I sinned". The truth if I've ever heard it lies in that quote. I love it. I am not the morale officer...but I do try.

XO Leanne.

THANKS GANG!!

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CJUT PROGRAMME SCHEDULE

Sign On	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10:00 a.m.	MUSIC Sports Overnight				CAFFEINE FREE
11:00 a.m.					
12:00 noon	JAMBO CAREBOUNI	RECORD GUIDE	BLUES WITH A FEELING	URBAN UNDERGROUND	OUR CHOICE
1:00 p.m.	SHAPES AND SOUNDS	JAZZ CITY	GRAVEL RADIO NETWORK	CODA	EXPERIMENTS IN SOUND
2:00 p.m.	AFTERNOON JAZZ Rendezvous Calendar				
3:00 p.m.					
4:00 p.m.	ABOUT TOWN Sports Update Bullpen News Rendezvous Calendar				
5:00 p.m.					
6:00 p.m.	CAMPUS IMPORTS	music music music music News		music music music music	VIEW FROM THE SIDELINE
7:00 p.m.	music music music music music music music	music music music music music music music		RHYTHMIC CONCEPTIONS	music music music music music music music
8:00 p.m.					
9:00 p.m.	MUSIC				
10:00 p.m.					
11:00 p.m.					
12:00 mid					

Sign Off

FEATURE PROGRAMMES

THE SHAPES AND SOUNDS OF FOLK MUSIC
Folk from the present and past. The artists, their styles and the local scene including reviews and interviews from major folk festivals. Co-produced with the Mariposa Folk Foundation.

RECORD GUIDE
What if Siskell and Ebert's smarter brothers reviewed records for CJUT.

JAZZ CITY
The cutting edge of post-cool jazz. Artists and composers who are forging a new face for modern music.

JAMBO CAREBOUNI
Contemporary African music. Its history, influence and directions. Each week a different artist, region or style is highlighted. Brought to you by World Art & Decor.

GRAVEL RADIO NETWORK
Broadcast 'live' from the past, GRN is a rock and roll music and comedy show. Join Joe, Skip and Piper as they take a magical trip through the past back to December 1957, September 1964 and many other 'zones'.

URBAN UNDERGROUND
The name has changed but the show's the same. The best in local music. 60 minutes from artists sharing their music and experiences.

BLUES WITH A FEELING
The music that started it all. From Delta to Chicago, Country Swing to Zydeco. A bar-stool view of the men and women who make the music.

CODA
Classical music through the ages. A weekly exploration of its history and its continuing tradition. Produced with vinyl aid from the Edward Johnson Music Library.

OUR CHOICE
Check the Varsity each week for a list of our top discs. Then, count to 10 backwards and hear them all live.

RHYTHMIC CONCEPTIONS
Jamaican Music, its roots and present directions, including Reggae, Ska, bluebeat rocksteady soul, and Calypso as well as the International influence of Reggae as a music form. While the programme centres on the Jamaican scene, the reggae being created in England, Canada, Africa and other countries is also explored.

EXPERIMENTS IN SOUND
Sounds, waves and impressions of every dimension. Something very new every week.

CAMPUS IMPORTS
Music from across the border, across the pond, around the world. You may never hear these imports anywhere else. Thanks to Record Peddlar for this one.

SPORTS

Want to know the diameter of Rick Vaive's left thumbnail? Then don't listen to CJUT Sports. We're the home of Varsity Blues Hockey, Basketball and Football. We bring all home games to you live. We're also a leader in international sports coverage. In the past we've presented Canada Cup Hockey from Calgary, Blues Basketball from California and Spengler Cup Hockey, all the way from Switzerland, in the first Transatlantic broadcast by a Campus Radio Station. This spring we'll be bringing you the national university hockey championships as the best squads from across the country clash with the Blues at Varsity Arena. In between the exhaustive live broadcast schedule, CJUT Sports updates you twice a day. A complete recap of everything going on in the amateur sports world from diving to fencing to track. Plus a summary of major events from the pros.

VIEW FROM THE SIDELINE
A weekly sports magazine offering an inside glimpse of both the amateur and professional spectra.

BULLPEN
Holy clichés Batman! A daily sports editorial.

INFORMATION

CJUT NEWS reports on what's happening in the university and in the community. No updates on the latest fire in Downsview here. Our news sticks to what's important to you. We place special emphasis on issues like education, employment and the like. We also cover the wide variety of speeches, seminars and debates held on campus. In addition, we recap major stories from the rest of the world. CJUT news. Twice daily at 5:00 and 6:00. Be there.

CAFFEINE FREE
CJUT's Friday morning public affairs magazine. No artificial stimulants needed. Listen for these and other regular segments: Worldview—the world as it sees itself via shortwave. Ability Radio—issues and concerns re the disabled. Legal Ease—Lawyer David Jarvis addresses your queries. The Progressive Voice—topics of Public concern and advocacy, co-produced with OPIRG, the Ontario Public Information Research Group. New in '85 is Outreach, CJUT's educational programme. Produced in conjunction with the U. of T.'s School of Continuing Studies, Outreach draws on the vast resources of the U. of T. Lectures, symposia and special courses and features keep you informed on a wide range of subjects.

RENDEZVOUS
Listen every day at 3:15, 5:15 and 7:15 when we tell you what's happening on Toronto's art and entertainment scene. You supply the company.

CALENDAR
Twice daily, tune in for CJUT's rundown of events of public concern. Anything of community interest from Blood Donor Clinics to reminders to "Call Before you Dig!" Calendar, at 2:00 and 5:00.

ABOUT TOWN

CJUT's arts and lesiure guide. Heard Monday through Friday, About Town features news, reviews and interviews as well as the finest in music for the late afternoon. In addition to the daily and weekly features outlined here, the last half hour is devoted to special progamming segments.
About Town, keeping you up to date on what's happening in Toronto. Many thanks to Club Z.

AIR CHECK
An in-depth look at new recordings. One work per day is featured. Monday through Thursday.

EXPOSURE
Readings, reviews and investigations of all manners of literature, both published and unpublished. Monday to Thursday, from Chaucer to cook books and everything in between.

CURTAIN CALL
A critical look at stage productions ranging from dance to opera to theatre and the visual arts. Heard Tuesday, Thursday and Friday.

SCREENING ROOM
Cinema in review. Learn the difference between films and movies, each Monday through Friday.

THE DREAM CONSORTIUM
Each Friday, a sampling of work by authors, playwrights and poets from the U of T community.

RUNWAY
Tune in to the world of Haute and not-so-Haute couture. Featuring interviews and in-depth analyses of all aspects of the international fashion scene. The only regularly scheduled non-print fashion segment in the city. Wednesday, thanks to Morningstar.

AQUARIUS
Unprecedented in Canada! A show dealing with Aquarian Age ideas including New Age music, readings and interviews with people who are working toward building the global village—right now. Tuesday.

THEATRE UNTITLED
A programme devoted to community theatre, heard each Monday and Wednesday.

FOOTNOTES
Dance Music. New records from around the world. Like the Tetley Tea Dance but better. Brought to you each Friday

CAMPUS OVERTURES
A weekly feature covering the best in campus music with an emphasis on the classics and jazz. Hear it every Thursday.

EAU DE VIE
About Town's weekly look at the world of wines and spirits. Learn about the latest in potables and how to get the best value for your money when you invest in that bottle. We take the pretense out of the wine and spirit scene and give it to you straight each Friday—no chaser.

COMING SOON

SINE ON
A programme that examines the possibilities of sound generated by electronic means. The history of experimental electronics are considered while the programme generally avoids the commercial applications of these technologies.

TWENTIETH CENTURY VOX
Contemporary classical music and its development since the turn of the century. The resources of the University of Toronto's libraries are utilized in conjunction with private collections in order to expose rare recordings and specialized knowledge unavailable through everyday sources. A strong effort is made to expose the works of Canadian composers.

RARITIES
A programme that invites record collectors to share the hidden gems in their personal libraries. Different types of collectors are sought including both those who follow one genre or artist and those who collect a very specific rarity.

NEW ACOUSTIC MUSIC
A creative fusion of Bluegrass, Jazz, Folk and Country Swing. Though its roots are most heavily centered in Bluegrass, this music goes beyond into a sound which defies easy categorization and is explored in depth by this programme.

PERFORMANCE
A programme examining the music of artists performing in and around Toronto with an emphasis on Jazz. There will be a special effort made to expose the work of artists performing on the U. of T. campus. Music and interviews will be both live and recorded.

THE LATIN BEAT
The full range of Latin music and all its manifestations. The Latin Beat attempts to promote the new stars of the Latin scene as well as the many forms which comprise the genre.

WORLD MUSIC
This programme examines the recent phenomenon of artists in the Jazz, Folk and Rock fields integrating Oriental, Indian, Arabic, Afro-Cuban and European Folk into their music creating an ecclectic mixture known loosely as World or Global music.

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KAREN SHOOK

BILLY BRAGG'S PUNK OPTIMISM

ENGLISH MUSIC: Frankie discoes to Hollywood and the invasion of "science fiction heroes running around, surrounded by half-naked women, with dongs the size of donkeys." And then there's Billy Bragg.

Bragg plays solo electric guitar, sings in an authentic Barking, Essex accent and sounds, in his own words, "like Phil Ochs ... if he'd seen the Clash in 1977." With a style that alternately whispers in your ear and shakes you by the shoulders, he sings about an England Duran Duran appear never to have seen: the gutter press, Thatcher's iron rule and the coal miners' strike. And, for someone with a wicked sense of humour, he's dead serious.

"I hate folk music snobs. In England, folk music is a totally discredited form because of the people who say that folk music is only the stuff that was Childe ballads. Childe was this guy who collected songs like "The Raggle-taggle Gypsy-o" and numbered them all and put them in a book. And if you're not in the book, forget it. That sort of snobbery ... makes it into a dead medium. Folk music to me ... Woody Guthrie and all that ... is about communicating ideas. A lot of these songs were written by working people, involved in struggles, and there are still working people involved in struggles today.

> "When you walk away from the money, the record companies have got no control over you. They think, suppose someone else finds out about this. We're going to have that bloody punk rock business happening again...It just goes to show that you can make as many records as you like about destroying society. But if you try to attack their profits, they just freak out completely."



> "I want to play to the people who don't want to hear my songs. If I had the opportunity to play at the Conservative Congress, then I would. They're the people I want to change."

"Most of my musical education has been done backwards, from coming into contact with everyday songs that you hear on the radio, and getting into bands like the Stones and working my way back to what influenced them. The connection from Simon & Garfunkel to Bob Dylan to Woody Guthrie is not that difficult, but it took me about 3 or 4 years to make it all the way back."

Bragg has often been compared to The Jam, whose spare, charged sounds his music reflects, and to Elvis Costello with his sardonic and articulate songwriting. "Paul Weller and I will always be compared, and The Jam were a great influence on me. We come from the same area of the world; I sing in my own accent and he sings in his. We try to do something more fundamental with our music than just become rich and famous.

"I respect Weller for doing what he did. To break up a band as huge and as successful as The Jam ... They must have cried all night at Polydor. 'Cos he could have gone on churning it out and having it sell. The difference between Paul and me is, he grew up in public. I was 25 before anything happened to me, but it happened to him when he was 19. If I'd've been 19 now, I tell you, I'd have a different view of the world completely."

For a self-confessed neophyte, Billy Bragg learns quickly. Standing with a single amp and a guitar, he twists an unprepossessing stage presence into a kind of punk-Everyman stance with a standup comedian's amused despair. His monologues — about Americans, the Eaton's strike, cocaine-powered Rock Stars or the Tory parties of every country — don't harangue the audience so much as goad it into reaction.

> "You can't change the world by making records, and you can't change the world by doing gigs. Revolutions do not start in record shops, that is a known fact."

"Always, if you try any sort of rebellion in your songs, record companies will sell it for you. The only way you can do something — the most you can do, probably — is to act as a focus for people's feelings. Perhaps as a catalyst for ideas that are vaguely radical. The message in my songs is not 'Come to my gigs and I will be your conscience. It's 'Come to my gigs and I will attack your values, try to make you get angry and get involved.

"There's no hype involved. All I do is make records and sing songs and do gigs. The fact that it's gone down so well is indicative of the fact that as long as record companies think they know what people want to hear, there'll always be more people outside of that who are looking for things that are new and interesting and refreshing."

Even in the realm of those performers whose stance is rebellious, Bragg's political commitment appears more sincere than most. Touring extensively in England to headline benefits for the miners' strike, he seems fuelled by a viewpoint that shares punk's anger but not its nihilism. "I am an optimist, and I believe that given the choice between living in a caring society and living in an uncaring, selfish society, people will always choose the former. If I didn't believe that, I'd...go out and get drunk all the time, or emigrate."

"Working people vote Tory through lack of political education, through not being shown the benefits of socialism. It's the "jam today, and nothing tomorrow" that is Margaret Thatcher. Governments have always ruled by divide and conquer. The middle class and the working class are only there so the upper class can keep the lid on 'em. But socialism is as beneficial to the middle classes as it is to the working classes. I really believe that. And if I didn't, maybe I'd be a revolutionary and I wouldn't be able to talk to my aunties at Christmas..."

Recalling a particular benefit concert, Bragg calls it "the best memory I have of last year, even above coming to America" and his English chart successes. "Meeting the chairwoman and treasurer of the Weirside Miner's Wives Support Group, who was a woman much like my own mother, who explained to me how she'd never done anything like this in her life. This was just prior to going up and giving a speech in front of a load of spiky-tops who'd been giving me a good run for my money — about 500 skinheads in a little dark club in Weirside.

> "The Americans have grown up believing that socialism and communism are the same thing, and that anyone who doesn't love the flag is a deviant."

"And she said, 'Well, you know, if a year ago someone had told me that I'd be doing this tonight, and my phone'd be tapped and my two sons out on bail, and I'd be having to beg money from people in the streets, almost ... I've grown up, my entire life, just washing and cleaning for my man. You just don't understand what's pushed me this far.' And you talk to these women for a half hour, and come away thinking that this incredible spirit just has to be matched. We can't just let them do it on their own."

In a business which is less than woman-positive, Bragg displays consistent efforts to avoid sexism in his music. "I spent a lot of time trying to perceive what sexism was, and where it began and ended," he observes. "Is it something you do accidentally, because you're brought up with it,

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Laughter and Despair in Imperial Russia

DAVID CHARLES JOHNSTON

BOOKS

THE READING PUBLIC (as well as the concerned literary connoisseur) seldom has occasion to sit back and reflect upon an uncharacteristic wave of insight and goodwill on the part of a publisher. This is why the recent appearance of two previously untranslated works by Russian authors is particularly pleasurable, notwithstanding the fact that both books were originally written over a half century ago.

Yevgeny Zamyatin's *Islanders* was the first published work by an author who was later to gain his place in literary history with his novel *We*, the acknowledged prototype for Orwell's *Nineteen-Eighty-Four* and Huxley's *Brave New World*. M. Agayev, the psuedonymous author of *Novel with Cocaine*, did not manage to fare so well over the last fifty years. In fact, if an astute Parisian editor had not happened onto a 1936 emigré journal in which the novel first appeared, we might never have had the opportunity to read *Novel With Cocaine*.

As it turns out, M. Agayev has had the good fortune to bring about two rounds of celebrity, the first when *Novel With Cocaine* was published in 1936, and again in 1983 when the French translation became a best seller. The identity of M. Agayev remains a mystery; he is believed to have been an expatriot Russian living in Istanbul at the time of his novel's writing. Other speculations and apocrypha concerning Agayev's fate include a failed attempt to repeat his initial success in Paris and a return to the Soviet Union and Stalin's death camps.

Novel With Cocaine charts, in a brutally honest and self-conscious manner, the rather seedy adolescence of Vadim Maslenikov. Try to imagine Holden Caulfield set loose in Dostoevsky's *Notes From Underground* and you might come up with an approximate picture of Vadim's experiences. Agayev effectively describes the curious hypersensitivity that comes with adolescence but without the boisterous humour that keeps *Catcher in the Rye* from sinking into tragedy. Caught up in the boys' school atmosphere, and adding to the wealth of literature condemning that system, Vadim tries to cope using an unsavoury mixture of petty pride and paranoid kow-towing to peer pressure.

Vadim's misguided sense of pride leads him to exhibit a false air of strength that leads to his undoing when he denies the love of his mother, whose lack of upbringing and wealth he finds an embarrassment, and of Sonya, the first woman he encounters who he feels warrants more than a one night stand. Confused by emotions that make him finally not want to treat a woman like a whore, and believing himself to be unmanly as a result, Vadim becomes more and more withdrawn and abusive.

Novel With Cocaine has very little to do with cocaine and certainly doesn't live up to the comparisons that have been made between it and De Quincey's *Confessions of an English Opium Eater*. Cocaine is the last in a series of mistakes that Vadim makes. Vadim exhibits a clarity of self-vision that enables cocaine to work in a particularly destructive manner by magnifying his self-abnegating reflections to the point where he can no longer live with himself.

One curious aspect of *Novel With Cocaine* is that although it takes place in the last days of Imperial Russia and was written during the period when the Revolution was beginning to turn sour, there is no reference to the revolution. The only time the Revolution comes into play at all is in the epilogue where a friend turned commissar refuses Vadim medical care thus condemning him to death.

Zamyatin's *Islanders* similarly avoids any direct mention of the Revolution. It was written when Zamyatin was a young man studying engineering in England and tells the tale of Jesmond, a small English town that is kept rigorously in line by the puritanical Reverend Dewdley and his "Precepts for Compulsory Salvation." With a wit reminiscent of H.G. Wells and G.K. Chesterton (with the ghost of Oscar Wilde looking on), Zamyatin writes a gentle warning against the totalitarian tendencies he prophetically sees in the new Soviet system.

Islanders is the story of George Bailey, a great hulking lummox who lives happily within the confines of Rev. Dewdley's "Precepts" until he is hit by a car one day and forced to find a new desk job. He ends up working for O'Kelly, a bawdy Irishman who, along with Didi the voluptuous music hall performer, starts to show Bailey the illicit joys of spontaneity and debauchery. O'Kelly's influence leads to Bailey's scandalous appearance in a boxing match which sets the whole town of Jesmond buzzing, but eventually backfires when Bailey kills him in a fit of jealous rage over Didi, who is overly flirtatious with both men.

Zamyatin's book is interesting in that it shows that his concerns for a more lax and humorous attitude

continued on p. 15

continued from p.8

versations with four creative writing professors on the aims and efficacy of ENG 269 and 369 as well as prose fiction of note from Aubrey Rosenberg, Leala Birnboim and Shelley Wall. Acta's next deadline is February 15 and they are hoping for more submissions of photography.

St. Michael's College sponsors the Grammateion. Co-editors Don Elder and Gina McQuade have no editorial board, which is unusual, but are busy producing the 10th anniversary issue which should appear by the end of March.

The U.C. Review was born in the early 60's and was healthy until a temporary absence in the mid-70's. Returning with renewed energy in 1977, the magazine went to two issues per year in 1982. Editors Nora Young and Alok Yadav have set a February 15 deadline and are hoping to receive more submissions of critical prose. The Winter 1984 issue contains some good prose with Anne Dondertman's untitled poem and Taylor Green's 'monks' stand out among the poems.

Last year Jean Yoon and Ajay Heble became fed up with having no review at Innis and "got the ball rolling," says Scat! editor Yoon. They wanted a more upbeat journal with more prose than they had seen in other reviews. The Spring 1984 Scat! is a review of very good quality with contributions from Crad Kilodney, Hanne-Marie MNaijala and an excerpt from Joseph Skvorecky's *Scherzo capriccioso* translated by Jan Drabek. The next issue of Scat! will appear in March.

The U of T Review is edited this year by Mark Kingwell. Although cross-campus, the journal is one of the youngest. To appear in March, the Review will feature original works by Leon Rooke and Paul Quarrington, and will publish the winners of the Hart House Literary Committee's Literary Contest and the E.J. Pratt Award.

Editor Elizabeth Elbourne of the Trinity University Review has set a February 5 deadline but will accept late submissions if a message is left at 978-3282. The Fall 1984 issue is interesting for its poetry and for a good essay by Gavin Dunbar which is well-researched without being academic, for a graphic by Cam Walker, and a photograph by Dr. Vlastimil Jindra.

Scarborough's Scarborough Fair is in its twelfth year and is accepting submissions until February 15. Fred Moscovici also needs volunteers for his selection committee.

Patricia Meehan at Erindale is currently putting together the flats of last year's Erindale Review. She anticipates the Review to be available in March.

These reviews are only as good as the aspiring writers, critics, editors, and magazine producers that get involved in them.

The Well-Oiled Review Machine slides in under the line once again. So I say to Wm. F. BigGuy. Who needs your bulk lubricants. Thanks to Karen for the all editor spread, the well-oiled Dr. M. And to both Bulldogs, beauties the pair of 'em.

Busy Girls Buy Beauty...and Review goddesses wear secret strips of two point in sundry places. Thanks to Campbell's for the mushroom soup and more thanks to faster-than-a-speeding-Jamie. And the inimitable DCJ. Wot 'e don't know about books in' worf printing. And BB is God.

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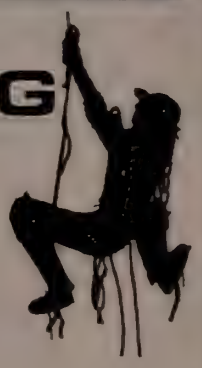
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or something that you work at doing?

"Sexism, to me, is probably best exemplified in the equation, in American rock videos, of judging women by their physical attributes and not by any other yardstick. If men were judged that way — say, when there were promotions at work and we'd all have to drop our trousers and the guy with the biggest prick got the job, there'd soon be a fucking uproad ... And I tell this to geezers, and they laugh as if it's some sort of dirty joke, when I try to explain it.

"I did this Basement Tapes thing with MTV last week where you go down with a load of other suspect rock celebrities and view all these new band videos. And every single one of them had some woman being chased, or attacked, or flaunting her body. It wasn't obscene, it was just really boring. The worst offenders were two girls who'd made a video. They were trying so hard to fit into the sexual stereotypes ... The sad thing is, for every girl who says, 'No, I won't do this', there are five more who'll say, 'Yeah, I will'."

"If I wanted to be a millionaire I'm definitely going the wrong way about it. I could be a homeowner and a rather well-looked-after young man if we really wanted to arrange it that way. The only difference with me is that I now own more underwear than I ever had in my life. If money was one of the objectives, you probably wouldn't be sitting here talking to me like this. You'd be ushered in with a load of other people and kept at arm's length. And not allowed to ask me such ridiculously personal questions."

Bragg refuses to accept record company advances or to sell publishing or video rights. "I never sign a contract for more than two albums. Which keeps the stick in your hand. They've got no control over you then. It really freaks them out. 'Why won't you sign for ten years?' 'Don't you want all this money?' It makes them think, Wait a minute. This guy's probably going to go on to sell loads and loads of albums. All those advances are, are just fucking great mortgages. You have to pay them back.

"There's this unsaid thing going down since *Life's A Riot* (Bragg's first EP) has gone silver. It's been, 'Look, you can make loads and loads of money. Just get into line. Stop pissing about. Make a few videos. Keep your nose down, and you're made'."

Bragg leans over to where a huge display copy of his *Brewing Up* album sits. "What does it say on my record cover it doesn't say on anybody else's? Just underneath where it says, A Puckish Satire on Contemporary Mores. In England, it says, Pay no more than £3.99. Now, if you can understand the dilemma that this puts on capitalist record companies ... A chain of record stores in the UK sent a letter to Chrysalis saying, if you don't take the price off the cover, we'll delete it as soon as its drops off the charts. We've spent a long time educating the public to accept £5.99 as a good price for a chart album, and it doesn't do anybody any favours for the customers to see £3.99 on his.

"We intercepted this letter and said to Chrysalis, don't you dare take it off. Let 'em delete it, and we'll sell it other places. So they said, if you don't take it off, *we'll* delete it. So we said, fine. And they deleted it ... We'll come back to Canada with or without a record company looking after us."

Billy Bragg finishes his salmon sandwich ("Christ! Someone's pissed on these grapes!" he says, tasting the black olives.) An hour after we sit down, and the line of interviewers is out in the lobby. "You have to take all the opportunities you can — go in Breakfast TV, go on Radio Four with Richard Baker on Start The Week and argue with Peter Jay about American imperialism in Europe ... Go and play the Hammersmith Odeon and Dave Gilmour, stuff like that. You have to go out of your way to do it, but it's worth it. It's definitely worth it."

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Friday February 8
Shabbat dinner with a guest speaker talking about the Zundel case taking place in Toronto. Services: 5:19pm, dinner at 6:45pm. Cost: $5 for members, $6 for non-members. Please reserve by Tues. Feb. 5.

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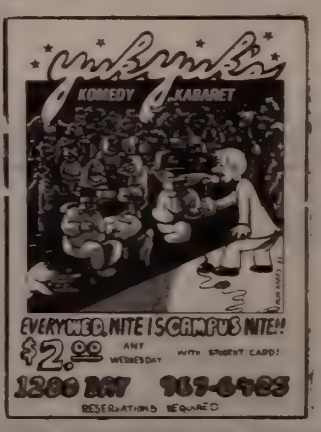
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SPORTS

BLUES NOTES

Hockey does battle in Quebec

The men's hockey Blues travelled to Montreal on the weekend for their final meetings with Concordia Stingers, the team they defeated in last year's CIAU final. On Friday night, the clubs battled to a 3-3 draw. Scoring for Toronto were **Richard Garneau, Chris Callaghan** and **Dave Bullock**. On Saturday afternoon, **Don McLaughlin**'s hat-trick powered the Blues to a 6-3 victory. **Doug Caines** added two goals for Toronto, while **Phil Drouillard** had one. Despite residing in the basement of the Quebec league most of the season, the Stingers have been tough opponents for the Blues. Previous games saw Toronto win 2-1 and 5-4 (in double-overtime in the Micron tourney final) and lose 4-1. The Blues have now concluded their exhibition schedule with a 13-5-2 record. The regular season schedule resumes Wednesday night with the Blues visiting McMaster Marlins.

Fencers finish third

The U of T women's fencing team got into a dogfight with McMaster this weekend at Part II of the OW sectionals. Some fine fencing by team captain **Kate Birch** gave Toronto the edge to down Mac for third place. Western and Brock went one-two in the championships while Ryerson rounded out the field of 5. According to coach **Ken Wood**, "the team finished pretty much as expected. They've been floating around 2nd or 3rd all year. They might have finished second today only for a very strong Western team. Mac gave the girls a tough go. Birch was the top fencer and really carried the team." The team, with members **Betty Joe, Roxanne Gentilcore, Lynn Robertson, Karen Robertson, Karen Reppen** and Birch, qualified for the 6-team OWIAA finals Feb. 16th. The U of T men's team sends a complete team to Carleton next weekend for the OUAA finals.

Volleyball finishes first

The men's volleyball Blues finished off their regular season in fine fashion over the weekend but failed to impress during an important exhibition tourney at York. The team spent Friday and Saturday in Kingston, where they took 2 matches from RMC and one from Queen's, all without losing a game. The victories raised the Blues' record in league play to 15-1, good for 1st place in the OUAA East. With home-court advantage assured throughout the playoffs, U of T ran out of gas in yesterday's East-West Challenge. After a 3-0 defeat at the hands of Western, the squad was shut out by arch-rival York and finished dead last in the 4 team tourney. "The guys were fairly tired," pointed out **Coach Orest Stanko** "but the losses served as a reminder that we can't take other teams for granted." Western won the Challenge by defeating Waterloo in the finals. The Blues have until February 13th to prepare for the Eastern semi-final and their probable opponent, Laurentian.

Blues basketball downs Ottawa, hold onto second place in OUAA

By ARI MAOUNIS

In a hard fought game Friday night at Varsity Arena, the U of T men's basketball team defeated the Ottawa Gee Gee's 75-64. The win was the fourth in a row for the Blues and boosts their record to 7-2, good enough for second place in the tough East division of the OUAA.

Toronto—75
Ottawa—64

In a very close first half, a stingy Ottawa defence managed to slow down the potent offensive attack of the Blues (which leads the OUAA in points scored with 766, an average of 85 points a game) to a well earned 37 points.

Offensively, Ottawa slowed down the pace of the game, hoping to gain ball control and limit U of T's attack. U of T assistant coach Jean Chatterton said Ottawa's strategy was to be expected. "Ottawa likes to slow the pace down. They played a similar style against us in Ottawa last week (Blues won 60-46), and have kept the score close in many games this year, but I think our size and depth advantage paid off in the end."

With a minute left in the half, Ottawa tied the game, but Jonathan Roy came back with a three point play to clinch a 37-34 half-time lead for the Blues.

The score remained very close throughout the second half, with Ottawa taking a 52-51 lead early in the fourth quarter. Then the depth and conditioning of the Blues gave them a noticeable advantage. Grizzly player-of-the-game Roger Rollocks took charge, pulling in some key rebounds and leading the Blues' attack.

A key steal late in the game by Freddy Murrell, which was converted into a thundering dunk by Rollocks, put the game out of reach. The tough U of T defence stymied the hot shooting Gee Gee's the rest of the way to preserve the victory.

Freddy Murrell, the Blues' leading scorer this year (19.5 points-a-game average) paced the Blues' attack with 19 points, while Jeff Grosstietsch countered with 18 for the Gee Gee's.

This Tuesday night the York Yeomen bring their undefeated record to Varsity Arena. The cross-town rivalry between the league-leading Yeomen and the vastly improved Blues promises to be an exciting match-up. The Blues will try to avenge their earlier 69-59 loss to York and extend their winning streak to five. Game time is 8:15.

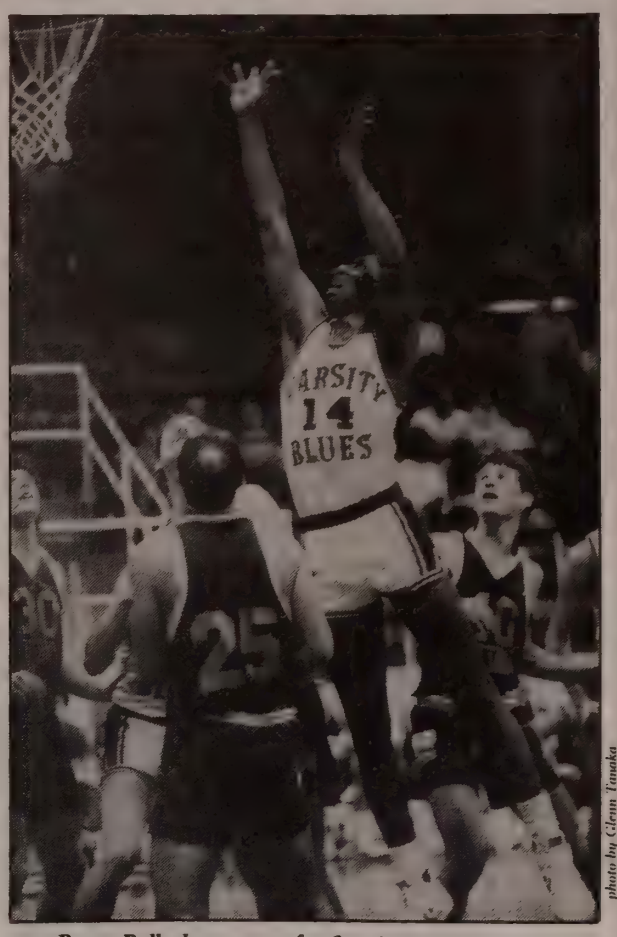


photo by Glenn Tanaka

Roger Rollocks goes up for 2 points against Ottawa

Move into tie for first

Hockey Blues maul McMaster

BY CLARA MARMELO

The women's hockey Blues moved into a tie for first place with Queen's in the OWIAA by overpowering McMaster 6-2 Saturday night at Dundas Arena in Hamilton.

As Blues' coach Dave McMaster pointed out, it wasn't as well-played as some earlier games. "Compared to our game against York, it wasn't as exciting. The motiviational factor wasn't as high. We were shooting for a first place tie with Queen's, and I thought we executed as well as we could under the conditions. We're just thankful we came out with the win and the two points we needed."

After McMaster opened the scoring in a wide-open first period, the Blues stormed back with 6 straight goals before McMaster was able to shoot another puck past Blues' goalie Karen Joseph.

The line of Kelly Weaver, Jodi Glazer and Laura McDonnell led the way for the Blues, accouting for 4 goals. Weaver netted 2 goals and 2 assists, while McDonnell and Glazer contributed one goal and one assist each.

Coach McMaster is enthusiastic about the play of this line. "They've been playing extremely well of late. They've really come on to be a force to be reckoned with on this team."

Janice Maxwell and Karen Hughes also turned in fine efforts, bagging a goal and 2 assists each.

Coach McMaster discounts the idea that his team might become overconfident after an easy win before the final 2 games of the season. "One thing we stress is respect for our opponents. Guelph will come into our rink not having won a game all year. That scares me as much as playing Queen's who are tied with us in points."

However he is excited about the way his team has been playing of late. "Our team has improved tremendously over the season. I'm very proud of them. It's basically a team of first year players, and they've all worked hard this year."

"We've been coming together as a team in the last few games. We're beginning to gel into a cohesive club."

The Blues will face the last and first place teams in action next week. Guelph will come to town on Tuesday, and Queen's will follow them on Friday for a showdown between the two first place teams.

Coach McMaster remains cautiously optimistic about the Blues' chances in the playoffs. "If we win the next two games, we'll finish in first place and get a bye into the finals. In any game that is sudden-death, you have a 50-50 chance of winning. But , the way this team has been developing and maturing, our games this week will give us a good idea of what we can do in the playoffs".

Lyne, Wright, McBain qualify for CIAU's

Blues and Yeomen swim against the clock

By DONNA MacLACHLAN

"Friendly" is not an adjective traditionally used to describe a York-U of T contest but such was the case as the Yeoman played host on Friday to the Varsity Blues Men's & Women's Swim Team.

Relations were amicable because there was no team scoring as the swimmers focussed on posting qualifying times for the CIAU championships less than a month away. In addition many of the York swimmers are familiar with the Blues and are well acquainted with their ex-coach Neil Harvey, who now resides in the U of T camp.

Three of the female swimmers secured a spot for the nationals despite the "psychological attack" by way of the Yeoman's "Blues Buster" campaign. York's "Weapons"s included T-shirts and posters, one poster strategically hung on the underwater window, according to Captain Mike Fieldus.

"Friendly is not an adjective traditionally used to describe a York-Blues contest."

Veteran Mary Lyne, returning after a year absence, qualified for the 400m I.M. noting "I feel the pressure's off now because it was harder to qualify this season."

Also "happy and relieved" to secure a spot in the 50m free, was Joan Wright who stated that "it was a friendly meet, particularly within the team beause both the men and women's team were there to cheer each other on."



Toronto took the majority of races from the Yeomen

After missing out by mere tenths of a second in last week's meet, Sheila McBain was determined to qualify at York for the 100m breaststroke. Unfortunately she had to swim twice as far to do it: "I missed it on the 100m but posted a good time for the first 100m of the 200m breast and as long as I finished the race my time was acceptable."

As for the men's team, none of the swimmers posted qualifying times but Captain Fieldus noted that "York only took a few races demonstrating that we are still a strong team without the prominent male swimmers, who are at a meet in Calgary."

"Cool under fire"

Boyko: a quiet leader

By GLENN MARTIN

Hockey captains generally fall into two groups: the extroverted back-slappers and the quietly confident lead-by-example types.

Put Darren Boyko of the Varsity Blues in the latter category. In just his second year, the crafty center has emerged as not only the club leader in scoring, but also in the dressing room with his understated brand of inspiration.

Don McLaughlin, himself a talented secondy-year center, explained how his friendly rival has calmly earned the respect of his teammates.

"As long as you're doing it you don't have to say it. Darren plays hard every game. He'll take a hit or make a pass, and people don't have to hear when he comes off, 'hey, did you see that?' He's got an aura of confidence about him that you need in a captain."

The respect Boyko now enjoys had to be earned. Unlike many coaches, Blues' Tom Watt appoints his captain instead of allowing his players to hold a popularity contest. The selection is based on three criteria: 1) Respect for one's own ability as a player; 2) Composure; 3) A thorough knowledge of the rules. Boyko has fit all the bills.

"He's got the type of personality that's cool under fire," said Watt. "And he's very aware of what's going on on the ice."

Once the initial shock wore off, Boyko began to relish his new role. His traits have meshed ideally with those of his assistant captains, tenacious right-winger Jim Byrne and venerable four-year defenceman Brad Andrews, to give the rookie-laden Blues fine leadership.

"There are certain people that do certain things for the team," said Boyko. "I'm not the rah-rah type and I don't think I should change my style. I should continue to lead by example. I've tried to help out vocally with the first-year players, but there are others whose role it is to do a little more talking and encouraging."

The Winnipeg native made a big splash in his rookie season, scoring 33 goals and 51 assists and being named to the all-star teams of the OUAA (second team) and the CIAU championships. This year, Boyko leads the team in scoring with 25 goals and 42 assists (prior to this past weekend's games at Concordia.)

On the ice, Boyko's greatest assets are uncanny anticipation and superb puck-handling skills.

"He's got almost a Gretzky-like feel for the game," said assistant coach Paul Titanic. "He always seems to be in the right place at the right time and his selection of passes is fantastic."

Eric Orschel, Boyko's right-winger for most of the season, marvels at his center's play-making.

"When we played McGill, I was in front of the net, and I don't think he saw me, and the puck just landed on my stick. Some players have that kind of sense — they know where their linemates are when you think they shouldn't know."

Boyko's numbers are all the more impressive considering he missed five games with a shoulder injury and two more while playing for Team Canada against Moscow Dynamo in early January. With ex-Blues' star Darren Lowe on his right side, Boyko counted two assists in three games with the national team.

Playing a Soviet team provided a rare instance of Boyko facing-off with centers equally or more dangerous offensively than himself. Since OUAA pivots are usually preoccupied with keeping Toronto's Number 10 off the score sheet rather than the reverse, Boyko's defensive skills get overlooked. But when the Blues faced American powerhouse RPI Engineers, it was Boyko who Watt assigned to center a checking line that held the prolific Carter-Oates-Jooris trio pointless. Watt calls him "a complete player".

Boyko came to Toronto after a productive two-year Junior career with Winnipeg Warriors. Despite amassing some staggering point totals — he set a Warrior club record with a 49-81-130 season — Boyko was passed over both years in the NHL amateur draft.

"In my first year, after everybody telling me I was pretty sure to get drafted, I was very disappointed," said Boyko. "But right after the draft, the (Winnipeg) Jets phoned me up. I was able to go to camp there, and it lifted my confidence."

"The reason he's not a pro is he's not that big," said Watt of the 5'10", 170-pound Boyko. "But there's still a place in the NHL for

Continued on P.15

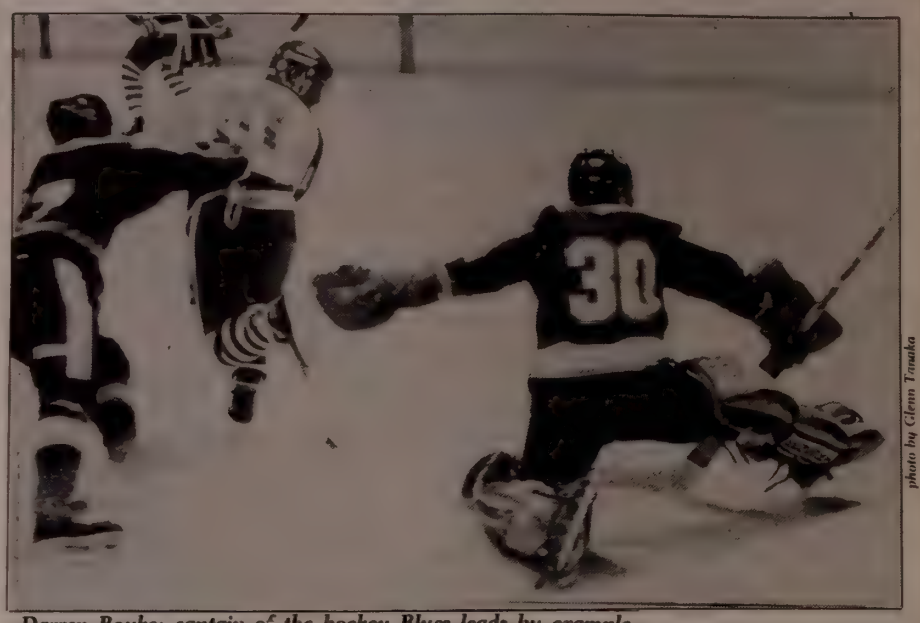


photo by Glenn Tanaka

Darren Boyko: captain of the hockey Blues leads by example.

Drakich: impatient for a championship

By JACK NAGLER

When talking to Blues' volleyball star and 2-time All-Canadian Ed Drakich, one can't help but be impressed by his enthusiasm for both his team and the sport itself.

Drakich comes by this interest naturally, as his whole family participates in volleyball. His mother has played for the national women's team, his father coaches, and sister Kristine is captain of the U of T women's volleyball team. Ed, who has been playing since he was ten, has now developed to the point where he just may be the best volleyball player in the CIAU.

Since Drakich arrived at U of T in 1981, he has been named Ontario all-star three times and twice has been selected to the all-Canadian squad. In all certainty, he'll repeat in both categories this season, but what Drakich really wants is a national championship. "Individual awards are nice, but the team comes first," says Drakich.

Orest Stanko, the Blues' head coach, sees Drakich as the key to any championship drive by U of T. "Ed has amassed a lot of experience, and has developed obvious leadership qualities ... I think he has become a more complete player."

Teammate Paul Cox added that "whenever we need the big play, he's the man you look to." So far, Drakich has provided that big play this season, and U of T is currently locked in a OUAA Eastern Division first-place battle with York. However, what about the rankings?

"Frankly, it's a farce," says Drakich of the Blues' 10th-place ranking. "I don't know what they base their rankings on ... but (we're) better off to wait and see at the end of the year. When the season's over, we can start whining."

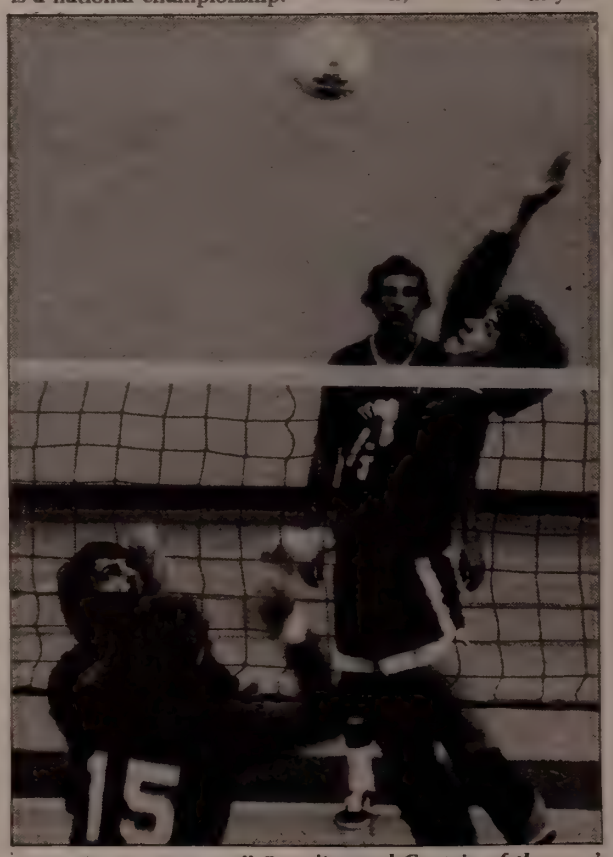
Despite his great commitment to volleyball, Drakich, a fourth-year Chemical Engineering student, maintains that "school takes priority." He also ranks high academically, and has an open field facing him upon graduation in the spring.

One of his options could be a place on Canada's national volleyball team. Drakich has attended the team's camp before, and will try out again. "I'd like to play for Canada. It's a dream of mine."

Despite the fact that he is lacking in size at the international level, the 6'4" Drakich thinks "eventually I can play for them (Canada). My experience and ability to play both front court and back should help me make the squad, and, if I can, I'll be looking at the 1988 Olympics."

Drakich is an intense player on the court; at times his aggressiveness gets him into trouble. Drakich recognizes this, and says he tries to "channel that aggressiveness into my game. I imagine I can be too vocal at times."

This intensity is deeply rooted in Ed's love for the game. He hopes that U of T will win at least the Ontario championships, and that the team's success might increase the stature of volleyball. "I've had a good time at U of T ... and volleyball's become more of a popular sport. To me, that means more than anything."



Ed Drakich, a 2-time All-Canadian and Captain of the men's Volleyball Blues, goes up for a spike.

TIME & PLACE

MON FEB. 4

4:10 p.m. U.C. POETRY READINGS continue this week with Michael Sidnell reading Gedfry Hill in the Walden Room, U.C. Union.

7:00 p.m. "ABORTION: STORIES FROM NORTH AND SOUTH," the second of three films dealing with sexuality awareness. Discussion to follow. Northrop Frye Theatre, Room 003.

5:30-6:30 p.m. STUDY SKILLS LECTURE: "Learning How To Manage Your Time". Robarts Library, Room 4049. This seminar will be repeated Thursday from 4:10-5:00.

TUES FEB. 5

9:00-5:00 p.m. A PHOTOGRAPHIC EXHIBIT of art and architecture in Jerusalem will be held in the exhibition gallery of the Faculty of Architecture and Landscaping Architecture. Until Feb. 22.

12:15 p.m. THE ROYAL CONSERVATORY NOON HOUR SERIES continues this week with Katherine Carleton, Clarinet, and Brahm Goldhamer, Piano. Admission is free at the Royal Conservatory Concert Hall.

3:00 p.m. POETRY READINGS by Professor Robert O'Driscoll, author of "The Celtic Consciousness." Brennan Hall, St. Michael's College.

WED FEB. 6

9:00 p.m. CHANCELLOR GEORGE IGNATIEFF will lecture on "World Peace: A Canadian Perspective" in the Hart House Debates Room.

6:00 p.m. THE BODY IN QUESTION. This week's "Sleight of Hands" in Room 007, Northrop Frye Hall, Victoria College.

7:00 p.m. "NOT A LOVE STORY". The final of three sexuality awareness films. A discussion of pornography will follow. Ramsey Wright, Room 117.

7:30 p.m. UCAM SEMINAR SERIES on "Peace, War, and the Universities" this week presents Brian MacDonald of the Canadian Institute of Strategic Studies, University College, Room 140.

8:00 p.m. NEW FACES PRESENTS "Nurse Jane Goes to Hawaii," a hilarious comedy by Toronto playwright Allan Stratton. Performed at Wetmore Hall, New College. Student tickets are $3.50, Adults, $5.00, and are available at the Porters' Desks, or call 978-2461. Shows run 'til Saturday.

THURS FEB. 7

2:15 p.m. "RELIGION AND THE RISE OF MODERN SCIENCE: An Historiographical Introduction." A lecture by Howard Hotson at Victoria College, Room 303.

4:00 p.m. THE U OF T ENTREPRENEURS' CLUB presents a lecture by Vito Ierullo, founder and owner of Records on Wheels. Hart House Debates Room.

4:15 p.m. THE U OF T MARKETING CLUB will meet in Croft Chapter House at U.C. Guest speaker from Apple Canada Inc. Refreshments will be served, and memberships available. All students are welcome.

4:00 p.m. IAN MACDONALD, in the inaugural meeting of UC's Commerce and Finance Club, will speak on the theme "Can the Canadian Economy Survive Past The Year 2000." University College, Room 140.

4:00 p.m. "LITERATURE AND TECHNOLOGY: Spanish America on the Threshold of Modernity (1880-1915)." The Faculty of Library Science, Room 205.

8:30 p.m. LE CERCLE FRANCAIS DU COLLEGE ST. MICHAEL presents Les Précieuses Ridicules by Molière, and Le Sacrifice Du Bourreau by René d'Obaldia. Tickets are $5.00, students $3.00.

FRI FEB. 8

5:15 p.m. STUDENT HIGHLIGHT CONCERTS PRESENTS Hyeil Cho, Soprano, and William Bowen, Tenor at the Royal Conservatory Concert Hall. Admission is free.

8:00 p.m. THE ROYAL CONSERVATORY ORCHESTRA welcomes Robert Gerle, conductor. The Church of the Redeemer. Student tickets are $7.00, $5.25, and

8:00 p.m. THE ROYAL CONSERVATORY ORCHESTRA welcomes Robert Gerle, conductor. The Church of the Redeemer. Student tickets are $7.00, $5.25, and $3.50.

Continued From P.14

DARREN BOYKO

a small man who's very skillful, and there may be a place for Darren."

The other knock against Boyko has been he lacks the great speed most small players need to excel in pro hockey. However, Watt thinks the scouts are selling him short.

"That's a myth," Watt said. "His skating style makes him look like he's labouring a little, but you watch someone trying to catch Darren Boyko — he's quick."

Set to complete his B.A. in Crime and Deviance at Erindale next year, Boyko plans to turn his attention more seriously toward hockey. He is confident — quietly, of course — he can make the grade in pro hockey.

"I'm only 21, and there's always the possibility of signing as a free agent in the NHL. I have the potential to play. It just depends on whether I can improve my more basic skills."

Boyko is also considering the option of going to Europe or joining the Olympic program.

CZARIST LIT.

continued from p.9

among the Soviet powers that be were lifelong ones. His cry for humour and moderation were to make him one of the most successful writers in the first few decades of Soviet rule, right up until Stalin refused to see the humour in Zamyatin's dystopian *We*, after which he was blacklisted to the point of starvation.

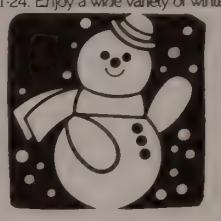
Agayev and Zamyatin's works both show the characteristic pessimism running through the greater part of this century's Soviet writing. But they show two diametrically opposed approaches to their grim prospects; Zamyatin continually laughs in the face of despair while Agayev freely gives himself up to it.



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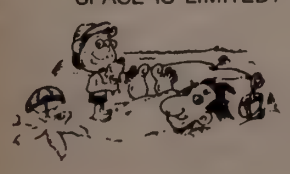
HartHouse
Hart House Elections
Nominations:
Open: Wednesday, February 6, 1985, 10:00 A.M.
Close: Thursday, February 28, 1985, 5:00 P.M.
Nomination forms available at the Hart House Programme Office
★ ★ ★
Run- for a place on a Hart House committee (all U of T students eligible – full, part-time and graduate students are wanted)
Run- wild with power, join forces with a whole new group of dedicated, friendly fellow students. Get elected to a committee:
House: (Orient Freshmen/ Lead tours/ and do the New Year's Eve Ball)
Music: (Present hundreds of concerts – Classical – Rock – Jazz)
Finance: (Balance budgets/ expend capital/ make long range plans)
Art: (Purchase paintings/ Hang shows/ Visit artists' studios)
Library: (Present poets/ Stock the Library with your favourite books/ Run short story contests)
Debates: (Stimulate controversy/ Heckle from the floor/ Articulate informally or formally)
Farm: (Develop orienteering course/ sit in the sauna/ plan a winter carnival)
Recreational Athletics: (Purchase weights/ write a policy on track etiquette/ flood a rink, help everyone be fit)
Run- to Hart House Programme office and fill in a nomination form
Election Day: Wednesday, March 6, 1985

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FEB. 15 – 24



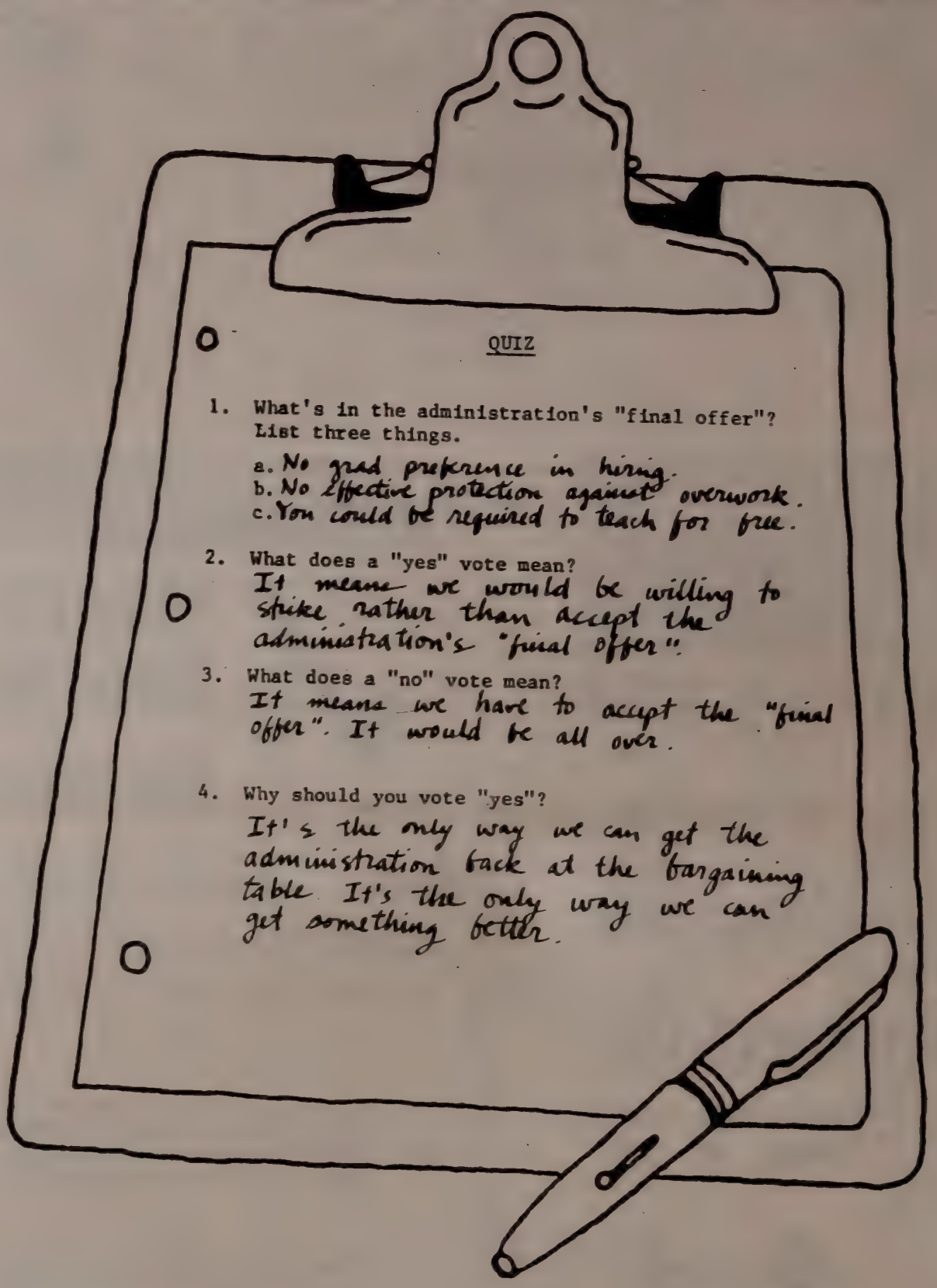


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Subject to change.



For more information please contact
CHARLIE HILL 964-6384

STRIKE VOTE



VOTE YES ☑ FEB. 7th

CONVOCATION HALL, 4 p.m.

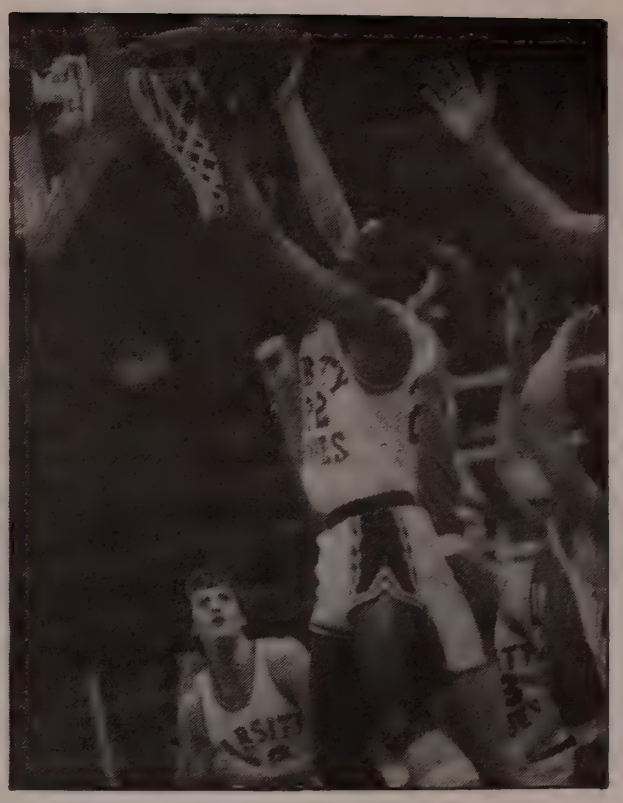
Advance Polls: Feb. 6
10-4 Erindale Meeting Place
10-4 Scarborough Meeting Place
10-4 Aerospace
11-3 Hart House, 2nd Floor Meeting Room

For further information and details of the administration's final offer call 593-7057 or 593-6435.

cue W

Canadian Union of Educational Workers, Local 2
16 Bancroft Avenue
Toronto, Ontario M5S 1C1

THE VARSITY
VOL. 105 ISSUE NO. 35 THURSDAY FEBRUARY 7 1985



Blues' Freddy Murrell battles it out under the boards in overtime action against York Tuesday night. Story on pg. 14.

Varsity *survey: Students won't miss class for strike*

Undergrads support union but not picket

By MARK JOHNSON

All eyes are on the Canadian Union of Educational Workers, local 2, as the clock winds down toward their 4p.m. strike vote.

Today's vote will determine whether or not U of T's 2100 teaching assistants will reject the administration's January 11 final offer and set a strike date. Local 2 President Pat Baker told *The Varsity* that the union's back is up against a wall.

"If the vote is 'No' we would have to sign it (the administration's final offer). Basically we would have no other alternative," she said.

Student opinion over the last few days appears to have come out in favour of the TA's. In a poll conducted by *The Varsity* Tuesday a clear majority (56%) supported "the principle" of unionization for the TA's. Only 28% of the students polled opposed the union while 16% were undecided.

Tuesday's poll, however, showed students only marginally supporting a "yes" strike vote, 41% to 37% 'No'. Most students (67%) said they would cross picket lines in the event of a strike.

Baker said she was pleased "on the whole" with the student response.

"It's certainly encouraging that there are a number of people out there who would support a 'Yes' vote. It's surprising that that many people would support a 'Yes' vote but would cross picket lines," she said.



CUEW executive prepares for today's strike vote.

Students' Administrative Council (SAC) President Bob Jones said he'd been approached by students anxious to support the union but worried about being penalized if they don't attend classes.

"The figures (from *The Varsity* poll) indicate that lots of students are in a dilemma in classes which have a participation grade, but I think they support a strike vote," he said, adding, "They stand to lose quite a bit in help and assistance and for them to recognize this shows a certain amount of compassion for somebody else."

Tuesday afternoon the Arts and Science Students Union (ASSU) joined SAC in coming out in favour of the TA's, voting 15-2 to support "the aim of the CUEW of bringing the administration back to the bargaining table" and rejecting "their final offer."

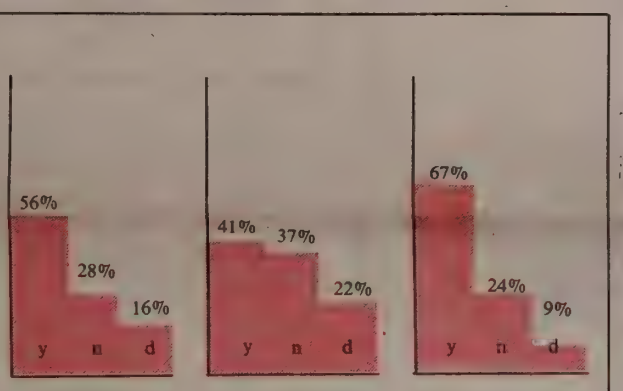
ASSU President Sander Cohen did not support the motion and was quick to point out "we did not support a strike, we supported renewed negotiations."

"I am by no means an apologist for the administration. I just don't think we should be doing anything to aggravate tensions between them and the TA's," Cohen said.

ASSU Special Executive Nick Marchese, who sponsored the motion, slammed the administration's final offer in a telephone interview with *The Varsity*.

"I believe they're (the administration) trying to bust the union. They're

Cont. On P.7



The Varsity surveyed 510 undergraduate students on the downtown campus during a three-hour period Tuesday afternoon. The students were randomly selected from locations across the campus for in-person interviews and were asked to respond 'yes', 'no', or 'I don't know' to the following questions:

1. As a general principle, do you think teaching assistants at the University of Toronto should be unionized?

2. Do you support a "Yes" vote by U of T's teaching assistants in their strike vote this Thursday?

3. In the event of a strike by teaching assistants, would you cross a picket line to attend your classes?

Tories reveal summer jobs

OTTAWA (CUP) The federal government says it will gainfully employ 95,000 students this summer, with a little help from big business and a new $205 million student summer job program.

Flora MacDonald, Employment and Immigration Minister, announced yesterday that the government is putting an emphasis on career-related jobs for students this summer in a newly-created program called "Challenge '85". She said 95,000 jobs will appear.

Out of the $205 million, the government will allocate $163 million for wage subsidies, $30 million for loans, allowing students to create their own summer businesses, and $24.2 million for jobs in federal departments and agencies.

The $205 million, though touted as an increase by MacDonald, is actually a decrease in the amount of money spent last year when inflation is taken into consideration. The Liberal government spent $201 million on Summer Canada Works last year, the country's largest student job creation program that was eliminated in the Tories' November 8 economic statement.

MacDonald said she will personally challenge the private sector to create additional jobs for students and has approached chief executives of eight corporations who promise to bring as many as 10,000 young people into their ranks. The corporations include IBM, Noranda Mines Inc., Imperial Oil, Northern Telecom, Bell Canada, and the Royal Bank.

"This summer, instead of offering pre-packaged federally-funded projects, that only provide next year's tuition and little else, we are challenging our economic partners to join us in coming forward with meaningful jobs that improve students' ability to contribute to society now and in the future," she said at a press confrence.

The program also includes four components of the Liberals' Summer Canada Works which roughly receive the same amount of money as they did last year. They are: the $13.6 million Canada Employment Centres for Students, the $2.3 million internships for native students, the $13 million National Defence Department's Cadet and Reserve Training program and the $1.2 million RCMP Law Enforcement and Keeping the Peace Program.

Two new components — work orientation workshops and business drive for jobs — will be created. The government will give 0.5 million to the former in the hope of helping disadvantaged high-schoolers and potential drop-outs and $1.3 million to the latter to urge leading corporations and businesses to hire students.

MacDonald, accompanied by Youth Minister Andree Champagne, under the hot glare of television lights, beamed as she said the government wants to expand the business drive next year if the promotion proves successful this summer.

"There's another dimension to this program, which addresses the private sector," she said. "We're saying if the federal government is prepared to create jobs, what are you going to do?"

MacDonald brushed aside questions about problems resulting from the announcement's delay, saying she has eliminated much of the former program's bureaucracy. She did not elaborate.

MacDonald's Public Relations Officer, Peggi McNeil, did not return phone calls to her office yesterday and when Public Affairs Director Brian

Cont. On P.7

Ex-Maranatha followers tell of psychological abuses

By JAMES MYERS

Four former members of the Maranatha Christian Fellowship organization say that Maranatha is "portraying itself as a Christian organization, but is actually closer to a cult."

The two men and two women told *The Varsity* in a series of interviews that Maranatha arranged marriages, prohibited dating and used a variety of coercive psychological pressures to ensure obedience.

The former members, three of whom asked that their names not be revealed, say Maranatha has left them with psychological scars.

Maranatha has operated on the U of T campus for the past few years, although Pastor Ken Greene and Assistant Pastor Dennis Varty refused to talk to *The Varsity* after repeated requests for interviews.

Maranatha Christian Fellowship is approved by the U of T administration as a campus club entitled to use campus facilities.

Maranatha was refused designation two and a half years ago as a campus club at the University of Waterloo, where the Student Federation has control over designation. And according to the four ex-members of Maranatha, the group should not be accredited at U of T either.

University of Waterloo Federation of Students President Tom Allison, in his second term in that office after running on a platform partly based on an anti-cult philosophy, says that the "technical reason" Maranatha was not accredited was that the group was primarily a church organization. He added, though, that "Maranatha is not a group anybody here would like to see on campus. Fortunately we were able to use the church aspect to avoid getting into discussing their cult-like activity."

All of the four ex-members of the U of Maranatha chapter had difficulty deciding whether to label their former group a "cult". Indeed, nobody is yet ready to give that label to Maranatha.

Marcel Weider, spokesperson for the Jewish Students' Union (JSU) on campus and organizer of the successful Cult Awareness Week held at U of T in October, said, "There is no one definition of a cult ... but within the Christian community some people have expressed concern (to me) about Maranatha.

"Cults in general get people involved in the organization and soon they pull them away from what they were doing before," said Weider. "We have strong concerns about their (Maranatha's) activities. The jury's still out, but a lot of the evidence is pointing to their being a cult."

Cont. On P.3

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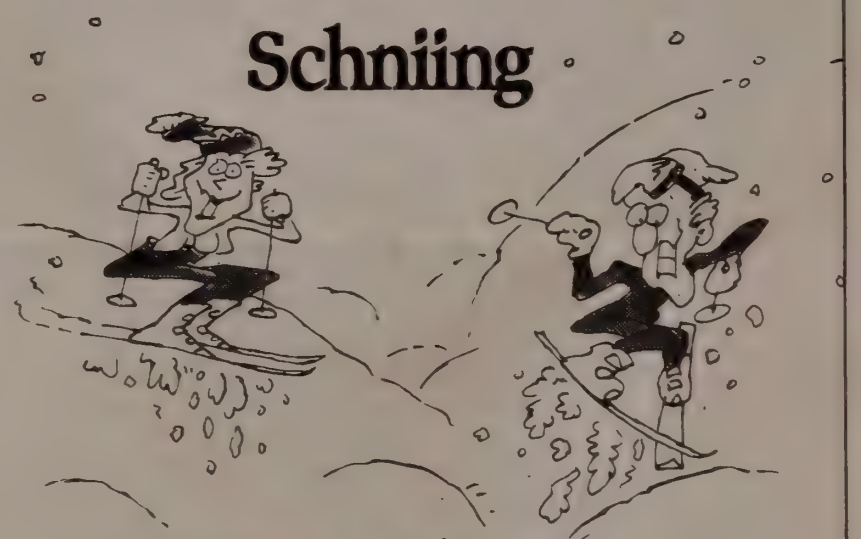
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FEB. 7 - 8 AND FEB. 11-15 **"THE BEST OF EUROPE"** presented by the GALLERY CLUB of HART HOUSE. This gourmet experience features a special menu of exciting selections from a variety of Euoprean cuisine. Reserve early (978-2445) during standard office hours. Best of Europe offered dinners only — 5:30 - 7:30 p.m. Gallery Club located 2nd Floor (licensed under LLBO) — U of T students welcome.

FEB. 7 **CLIMBING** — an introduction to see what climbing is about sponsored by RECREATIONAL ATHLETICS. Dave and Reg Smart will be instructors for a new spring programme. Fact finding meeting at 7 p.m. Debates Room, 3rd Floor. Admission free to U of T students. Please pre-register in Room 101.

THURS. FEB. 7 **ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS".** Original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberte and Dumouchel. East Gallery.

MAR. 7 **"25 YEARS: COMPARISONS" — 25 SCULPTURES OF MARY HECHT** bronze works. West Gallery. Ms. Hecht present in the gallery Sat. Feb. 9, 3-5 p.m.
JUSTINA M. BARNICKE GALLERY HOURS: Tues.-Sat., 11 a.m.-6 p.m.

FRI. FEB. 8 **CHESS CLUB TOURNAMENT — A HANDICAP TOURNAMENT IS FREE TO CLUB MEMBERS** (Prospective members may obtain a card at Programme Office for $4) and there is a prize fund. Begin at 6:30 p.m. in the Chess Clubroom.

SUN. FEB. 10 **MUSIC HART HOUSE and CBC GREAT HALL DEBUT SERIES** presents Marina Piccinini, flute, with Andreas Haefliger, piano. The winner of 1983 New York Flute Club Competition offers the works of Prokofiev — Sonata Op. 94, Morawetz — Sonata for flute and piano, Bartok/Arma — Hungarian Peasant Songs, and more. Concert begins at 3 p.m. in the Great Hall. Limited number of tickets available to U of T students at Porter's Desk upon presentation of student card.

SUN. FEB. 10 **MUSIC HART HOUSE AND CBC** offer the final concert in THE ELMER ISELER SINGERS SERIES. "LITERARY LINK" with reader Douglas Campbell provides an unusual programme of great poetry and prose set to music by composers through the ages. 8 p.m. performance in the Great Hall. Tickets available to House members from the Porter's desk two weeks prior.

MON. FEB. 11 **"EDVARD MUNCH" A FEATURE FILM BY PETER WATKINS** sponsored by the Art Committee. A moving portrait of the Norwegian artist uses a narrative form that is journalistic. 7 p.m. Music Room. All students welcome.

FEB. 12 **BRIDGE CLUB** sponsors a game for Canadian charity. Entry fee: $1.25 includes refreshments. 7 p.m. Debates Room.

CAMERA CLUB — SLIDE AND DISCUSSION SERIES: Gunter Ott informs "How To Get Published". Noon to one p.m., Camera Clubroom.

FEB. 13 **"JAZZ PLUS" and THE ARBOR ROOM PUB "HART BEAT"** provide entertainer Malcolm Tent from 8 p.m. on in the Arbor Room. Bring some friends.

FEB. 13 **INFORMAL DEBATE** — Last in the series for a chance to improve debating skills. Topic: "The Written word is the biggest make-work project in man's history." 8 p.m., 3rd floor Bickersteth Room.

FEB. 14 **CHAMBER SERIES "CANADIAN PIANO TRIO"** featuring CJRT Orchestra Soloists — Jamie Weisenblum, violin; Nina Tobias, cello; and Stephanie Sebastian, piano, offering music by Haydn, Shostakovich and Beethoven. 8 p.m. Music Room. Free.

CRAFTS CALLIGRAPHY — FIVE WEDNESDAY NIGHT SESSIONS with popular and creative instructor Susan Wintrop. Group limited in number so sign-up as soon as possible at the Programme Office, weekdays, 9 - 5. Fee: $15 includes basic materials. Learn italic script — 15th century alphabet plus one class on the art of manuscript illumination. 7 p.m. in the Crafts Room, 3rd floor.

NOTIFICATION OF THE ANNUAL GENERAL MEETING OF THE GALLERY CLUB OF HART HOUSE MONDAY, MARCH 4 at 6 p.m. Gallery Lounge. Preprandial punch with annual reports. Dinner at 6:45 p.m. at $14.95 per person. NOMINATE AND ELECT your representatives for next year's Gallery Club Committee. All U of T students are eligible to stand for election.

University women get new lobby

By KIMBERLY HUIE

Women in Ontario universities have a new lobby group fighting for their rights.

The Ontario Coalition for Women in Universities. representing staff, students and faculty of Ontario universities met with Robert Welch, Minister Responsible for Women's Issues, last Wednesday. The delegation was led by the representative from COUSA, Prof. Sheila McNeil of the University of Guelph.

The group argued for traditional women's rights such as parity in wages, and discussed the Ontario Student Assistance Program (OSAP) and its capacity to help the specific financial situation of single parent women and women students in general.

"Mr. Welch was very conversant on the issues," said McNeil. "He was very sympathetic to the daycare problem in particular." According to McNeil, Welch thinks daycare should be the employer's responsibility. "Women will never achieve social equality until they get economic independence," said Welch. "One of the keystones of economic independence for women is quality, accessible daycare."

McNeil said she "had good feelings about the meeting," but adds she is "not optimistic about the rate of progress." During the meeting Welch remarked "By the year 2000 when my granddaughter is sixteen, I hope she is able to ask me, 'Grand-dad, why did they have to have a Minister for Women's Issues?' " McNeill parried, "I hope my grandson will be able to ask me, 'What exactly *were* Women's Issues?' "

Overall, McNeil feels "We've gained an ally."

McNeil said the Coalition's next step is to distribute a report on the meeting to the various university constituencies. After that she said they will continue lobbying and drumming up support through various university women's organizations. McNeil also added that the group has to wait and see what kind of cabinet Premier-elect Frank Miller will appoint. After this the Coalition will begin approaching the Ministers, the first target being the Minister of Colleges and Universities.

The coalition is composed of representatives from the Ontario Federation of Students (OFS), the Canadian Union of Educational Workers (CUEW), the Canadian Association of Universities Teachers (CAUT), the Confederation of Ontario University Staff Associations (COUSA), the Ontario Confederation of University Faculty Associations (OCUFA), and other women's organizations.

Continued From P.1

This would seem to be the case, at least according to the experiences of the four people who spoke to *The Varsity*. All claimed deep psychological problems as a result of their involvement with the religious group. They also claim that while Maranatha bills itself as a Christian organization, some of its important beliefs actually have no foundation in Christianity.

All of the four say one of the most important reasons why they broke with Maranatha was the way in which the group frowned on any kind of dating or association between members of the opposite sex. "They (Maranatha) claim dating is of the flesh and that he who follows the flesh will perish," says Phil David. David says, ironically, that he was responsible for getting the most long-term converts for Maranatha.

Marriages are "arranged", and the former members also claim that they require the approval of the local leaders (the pastor) and of Maranatha's international headquarters in Gainesville, Florida. Names of prospective marriage partners have to be submitted to the pastor who, if he agrees to the union, will allow the partners to see each other before marriage, but will never allow them to be alone together, the four maintain.

One of the four, who says she was constantly being reprimanded for her rebellious spirit toward the church, said that when the church found out about her interest in another member (to whom she is now married) they tried to break up the couple by telling her husband about some of what they considered her 'unsavory' past activities. Even casting a glance in the direction of a member of the opposite sex could earn a rebuke, she said.

"They spread dissension," said Phil David. "They're not Christian; they try to deceive Christians."

One of David's biggest problems with the group was the way their teaching differed from those of other Christian organizations. He says the church demands complete authority from its members, they have a philosophy which says that even man's smallest actions are Divinely-guided, they practise a system of personal prophecies or revelations, and they believe in "shunning" members who have gone 'astray'.

> *"These people talked in terms of changing the world. . .we were the forerunners. . .we were going to find a new way. . ."*

"They use Scriptures giving the authority of the government and then they try to apply them for the authority of the church," said David, who added that they use Romans 8:13,14 to justify their doctrine of 'Leading by the Spirit' which says that all of man's actions are guided by God, from buying food to choosing a marriage partner.

"When you come to Maranatha, it's a sales job. They talk about how great it is to serve the Lord and all this... Then right away they do stuff like casting demons out of you, spending sometimes 1 or 2 hours at it. They'll ask you, 'Did you smoke drugs?' and then they'll cast out the Demon of Pharmacia if you did, and so forth. Not too many people pass that stage because it's pretty flipped out already," said David.

"They constantly asked you to deny your past life," said one woman. "Anytime you question them on what they were doing, they would turn around and say, 'Well, this is what you were.' "

All four say that they were always under pressure while they were in Maranatha.

"When I went away to Quebec after taking a job there, I had time to relax and read the Bible," said David. "When I was in Toronto I was run ragged. I didn't think too much what I believed; I just believed it. Almost every night I was busy." When he started to read his Bible, said David, and saw passages such as "Christ's yoke is easy" and "Do not allow yourself to become a slave of man," he realized it was time to leave Maranatha. He says he wrote a paper debunking the group's belief in Leading by Spirit, which he mailed to almost everybody in the group, and which resulted in the pastor telling him not to attend any more meetings until he apologized. He never did apologize.

David said that there was "incredible pressure" put on members to donate money to Maranatha, and tithing was held out as a minimal service members could perform. He said he once brought a friend to a service where a 10-15 minute sermon was delivered on the virtues of giving money and afterwards his friend told him that if he had had $20 in his pocket, he would have given it to them.

Personal prophecies, which were given to each member on occasion during a service, were also methods by which Maranatha could put subtle pressure on a person to toe the line, says David.

"These people talked in terms of changing the world ... we were forerunners ... we were going to find a new way," said one former member. "But then things are expected of you."

Even a simple dinner invitation, she said, would mean the guests would have to do the dishes. She said she felt she was compelled to help the pastor paints his house, and also did his housework and paid $300 a month rent while living there, and held down a regular job at the same time.

Two of the former members claim they were on the verge of breakdowns before leaving Maranatha. Said one, "I never thought I was going to have a nervous breakdown, but I felt I was going to have one in November. All of a sudden, I wasn't good enough; they wanted complete authority over my life."

Ian Howarth, of the Council on Mind Abuse (COMA) in Toronto, a privately-funded organization founded in 1979 whose main purpose is to educate the public on cults, said that Maranatha "has a clear track record of creating psychological problems for those associated with it. The group has been aggressive. People have been deprogrammed after involvement, which begs the question, how can they be deprogrammed without having been first programmed? We for years have been warning people of the potential problems with Maranatha ... There have been people admitted to psychiatric wards after association with ghe group."

Howarth also asks, "Why is it that Maranatha is in competition with Inter-Varsity (Christian Fellowship, a non-denominational campus Christian organization) — because you'll find that other campus groups tend to co-operate. That has been our input from other organizations we have dealt with."

Michael Dafoe, assistant to Eric McKee who is U of T Vice-President in charge of Student Affairs, says that U of T has an open clubs policy. He said the administration would not turn down an application for club status from a group such as Maranatha or the Unification Church whose activities were legal, which submitted a constitution, and whose membership consists in part of past alumni or present students.

All groups are now being asked to submit the number of university members in their organizations.

Dafoe says the only way a club could be de-certified is if it interfered with the rights of another campus group, or if there were evidence of wrongdoing. Although nobody has yet petitioned him to reconsider the administration's position on Maranatha, he did say, "It has been a topic of discussion."

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Park Plaza Hotel
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Sunday, Feb. 10, 1985
Airport Hilton Hotel
5875 Airport Road
Mississauga, Ontario
(Mississauga North and South Room)
2:00 - 5:00 p.m.

Mount Allison University

THE VARSITY

U of T's Official Student Voice Since 1880

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"Gee, those heterophobes sure are zonky, eh?"

—one gem of pulchritude, courtesy of letter-writer Douglas Orme

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The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP) — 593-1693.

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

"Recognizing" Clubs

The university administration "recognizes" a campus group whose activities can only be considered suspect.

Some go as far as to accuse the organization, the Maranatha Christian Fellowship, of being a "cult". Others claim that club members are forced to participate in arranged marriages, that pressure tactics are used to direct the actions of members, that former members have had to be "deprogrammed", and that severe psychological problems beset a certain numbers of those who used to belong to the Fellowship.

Maranatha's political leanings (Reagan-style conservatism) have been made apparent in *The Forerunner*, an American publication distributed around campus, each copy of which bears the Maranatha seal of approval.

Clearly, the aims of this "Christian" Fellowship extend beyond the realm of personal enlightenment.

Yet all organizations like Maranatha have to do to achieved "recognized" status is to submit a constitution, keep activities legal, be open to all U of T students, and include a certain number of students or alumni. Decertification of clubs appears to be an irregular procedure, one that requires the club to be interfering with the rights of another campus club, or substantial evidence of wrongdoing in the organization in question. Whether Maranatha will be disqualified is anyone's guess, but proving "wrongdoing" won't be easy.

In the meantime, the administration should rethink its clubs policy. With all due respect to the freedom of belief, should there not be some routine investigation of groups applying for (and in possession of) clubs status? If the administration is to tacitly condone the activities of these organizations, shouldn't it apply some ethical guidelines to the operation (though not beliefs) of clubs?

If the administration is unwilling to change its stance on the issue, perhaps the whole idea of "recognition" should be dropped entirely, as this unofficial stamp of "approval" doubtless misleads students into assuming that they can trust the reputation of organizations such as Maranatha.



Item: New Brunswick Premier Richard Hatfield accused of using drugs

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Vote No

Over the past few weeks, I have read repeatedly the Final Offer Presented to the C.U.E.W. by the University. Each time I concluded that the offer was reasonable ... damn reasonable! The wage increase of 11% over the next two years is more than adequate as a supplement to the already excellent hourly rate. The proposed contract improves the grievance procedure and encourages T.A.s not to exceed their hourly allotments. I find this very satisfactory.

The University proposal clarifies that departmental hiring policies are not to be part of the collective agreement. Given the choice of who is better suited to choose adequate Teaching Assistants, my vote goes with the Departments, and certainly not with the Union.

I am quite concerned when I hear statements from Union officials to the effect that 'strike action ... would give the union better bargaining power' (The Newspaper, Jan. 23). I wonder whether the Union is more interested in 'bargaining power' than it is in the students and T.A.s that such a strike action would hurt most.

The most important issue here is the students. Strike or no strike, I intend to continue my duties as a Teaching Assistant. Let's not duplicate the hardships imposed upon the college students this year.

I issue a challenge to all the other T.A.s reading this letter. Let's not be victims of a power-hungry union. The union needs a two-third majority to achieve their desired result. Be a part of the other third ... VOTE!!

P. Casey

Linguistic Barbarism

I am writing in response to Mr. Wegierski's letter carried in the Feb. 14 issue of *The Varsity*. In it he laments the fate of the term "Homophobia". I would like to concur, though for wholly different reasons. The term, as it is used today, represents linguistic barbarism of the most insidious type. The word is a combination of 'homo' from the latin meaning 'wise' or 'same', and 'phobia', from the Greek meaning 'fear'. Surely 'fear of wisedom' or 'sameness' i.e. conformity, is not intended. The preferred term, *for this intention*, would be 'heterophobia' — meaning 'fear of difference', for example homosexuality.

I do not want to give an impression of semantic fascism, I love new words and meaning. For example, my latest favourite is "Zonky". This is a word which describes the outcome of a recent genetic experiment — a hybrid of a zebra and a donkey. A quick metaphorical extention of meaning, and we have "A stubborn person of a particular stripe." This could render such gems of pulchritude as "Gee, those heterophobes sure are zonky, eh?"

Metaphorically Yours,
Douglas Orme, pre B.Sc.

Wegie Bashing

On February 4th *The Varsity* printed a letter that complained about the rough treatment your paper gave to poor premier Frank Miller. The letter was signed by Mark Wegierski, M.A.

I have a theory that right-wing conservatives aspire to be successful businessmen. They like to wear button-downs, striped ties, carry briefcases, and in general give the impression that they are responsible and full of authority.

I don't know what clothing Mr. Wegierski wears. However, I would like to thank him for confirming my prediction that ultra-conservatives will use any opportunity to display their little badges of authority.

Thank-you, Mr. Wegierski, M.A.!

Humbly yours,
Chris Leafloor

Olin I

'misleading inferences'

I write to convey to your readers what I consider to be substantial errors or misleading inferences in the article on the Olin Lectures which appeared in *The Varsity* on January 17.

Let me first establish as a matter of fact that the John M. Olin Foundation is by United States law an independent charitable philanthropy and therefore has no more connection with the Olin Corporation than does, say, the Ford Foundation with the Ford Motor Company or the Rockefeller Foundation with the Standard Oil Companies founded by John D. Rockerfeller.

As for the purpose of the Olin Lectures at the University of Toronto, it is to bring to this campus articulate and prestigious scholars, journalists and civic leaders to lecture on American political culture. It is clearly understood, by both the Olin Foundation and the Department of Political Science, that the selection of guest lecturers is the unfettered responsibility of the John M. Olin Distinguished Department. The situation I describe at the University of Toronto is identical to the one that prevails at other major universities, e.g. Harvard, Brown and the University of Chicago, that have received grants from the Olin Foundation. In all instances, the institution is completely independent in its judgment as to the lecturers it chooses to invite and any suggestion that the Foundation in any way vets the list of lecturers is patently false.

With respect to the actual invitation of lecturers, my colleagues on the Olin Lectureship Committee have had as their sole aim to select individuals who will educate us all on the subejct of the most influential intellectual and political trends affecting contemporary American society. Accordingly, some of the lectures have been indeed representative of what might be called conservative or neo-conservative trends of thought. But they have also included individuals whose views were either erroneously categorized in your article or whos names were (not deliberately, I trust) omitted altogether. Thus the lecture series has included America's leading social-democratic theorist, Michael Walzer (Editor of *Dissent*); America's major left-of-center political scientist, Walter Dean Burnham of MIT; the principal exponent of "fraternity" as the proper core of the American tradition, Wilson Carey McWilliams; leading neo-liberals such as William Schneider of AEI and Michael Sandel of harvard, and such prestigious traditional liberals as Daniel Elazar of Temple University's Institute for Federalism, and Samuel Beer of Harvard.

I respectfully ask that you

Cont. On P.8

COME TO OUR MEETINGS

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STAFF:1:30 pm TODAY

NEWS DEPT: 4:00 pm TUESDAY

Here we go. Ally, Karen, Daaaavid, Meat-for-brains, Geoff, Richard, Marg, Johhhhny, Glenn, George, John L. and Jamie. I thank you all. From the bottoms of my heart, and from the heart of my bottoms. (Ha! Ha! Ha!)

Zundel trial questions truth

By SUSAN ELLIOTT

Ernst Zundel doesn't believe 6 million Jews died in World War II Nazi death camps, his lawyer told a District Court jury Monday. In his book, "Did 6 Million Really Die?" Zundel said the gas chambers used for mass extermination "didn't exist."

By going through the booklet "page by page," defence lawyer Douglas Christie said he would prove Zundel's position was "reasonably founded."

Zundel has pleaded not guilty to two charges under the Criminal Code Section 177, which states that "every one who wilfully publishes a statement, tale or news that he knows is false and that causes or is likely to cause injury or mischief to a public interest, is guilty of an indictable offence and is liable to imprisonment for two years." To wilfully spread false news, the offender must be aware that the material is untrue. As a result, the prosecution's case, made by assistant crown attorney Peter Griffiths, is that disbelief in the Holocaust is not reasonably possible. The second part of the law says that the material must be shown to cause harm or in some way affect the attitudes of the readers toward a certain group, in this case, Jews.

Before Christie was cut off by District Court Judge Hugh Locke, he told the jury that there was "more at stake than in any other trial in Canadian history. The trial is about our right to believe and to question. It asks the question, 'How much do we tolerate freedom of opinion?' "

Christie went on to say that his client has a "deep love for the German people" and that he has made a "diligent, honest search" for "answers to questions that troubled him."

From his Carleton St. office, Zundel heads the Samisdat Publishing Co., which prints and distributes material refuting the Holocaust to more than 20 countries. Charges were brought against him by Zabina Citron, 55. Citron was interned at Auschwitz in 1944 and is the founder of the Toronto based Canadian Holocaust Remembrance Association.

Since the trial began on January 7, Griffiths has called survivors and expert witnesses to verify the use of gas chambers. Early in the case 60-year-old British Columbia professor Rudolf Vrba testified as a survivor and an eyewitness. The specialist in brain chemistry spent 2 years at Auschwitz before escaping the camp. In 1964 Vrba wrote a book about his experiences called "I Cannot Forget." In it he states that he saw 1,765,000 gassed to death and that Auschwitz II, called Birkenau, was capable of killing 1,000 to 2,000 people a day.

In questioning Vrba, Christie suggested that the people he saw go to gas chambers most likely went to take showers before being relocated in other camps.

Another witness named Tomaszewski was 15 years old when he was sent as a political prisoner, first to Dachau and then to Mautheusen in Austria. He spent 5 years at hard labour in a state near starvation. In telling his story he said, "The first people who lost their lives were Jews." Tomaszewski, who had been blond, said when his shaved hair grew back after the liberation of the camps, the hair was white. He was 20 years old when released.

Zundel also claims he has reason to believe in an international conspiracy among Jews, Bankers and Communists to control the world. In his pamphlet

Cont. On P.6

'Let us not defeat ourselves by accepting underfunding"

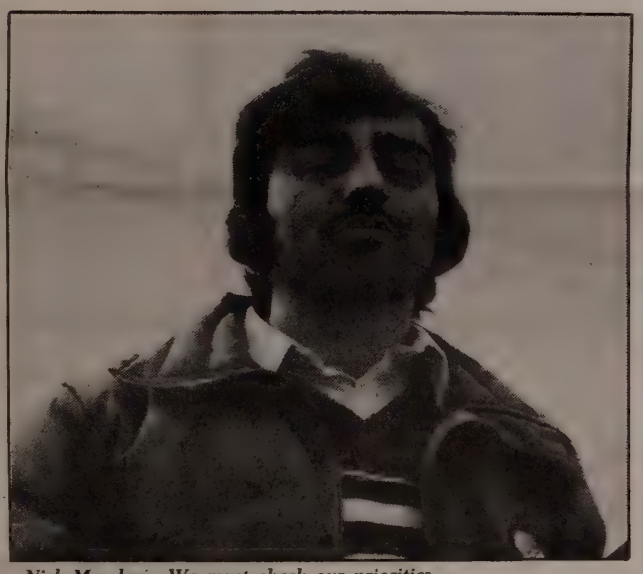
Access: Is elitism the solution?

By NICK MARCHESE

Are our universities elitist institutions? Have years of underfunding begun not only to affect quality (of which we are all sorrowfully aware) but access to universities as well? Are the responses of administrators and the Tory government to this crisis fair to students, to society as a whole, and perhaps most importantly, to the youth of succeeding generations?

COMMENTARY

I ask these questions not only as an introduction to answers I have for them, but also to challenge students and student leaders to critically assess their experiences here at U of T and ask themselves if everything is "okay" or if there is something seriously wrong around here.



Nick Marchese: We must check our priorities.

In early November 1984 the ASSU Executive held two forums on the crucial issue of access to post-secondary education. Why is it crucial? It is crucial because it is one measure of our system's commitment to at least equal opportunity for the benefits of society. The economic crisis of the past several years has challenged the governments' commitments to being responsible for the social welfare of all people. It is clear that they have failed in this responsibility. Funding for education, health, social services and job creation have been sacrificed in order that corporations can survive and profit from the current technological revolution.

So while Ontario is allowed to build more nuclear plants and in so doing build up a $19 billion debt students are forced to work with overcrowded classes, mediocre lab equipment, more academic incidental fees, the threat of 30% or more increases in tuition fees and grossly inadequate student aid, just to name some of the more immediate problems we have. Clearly, it is not a matter of lack of revenue sources but of priorities. The Tory government lacks the political will to maintain those services required by ordinary Ontarians and/or they see corporate profits as more important than people's needs.

All the speakers at the forums agreed that our educational institutions are not neutral in this whole affair. Elementary and secondary schools stream students in various directions according to various discriminating factors and the end result is that few students are even able to qualify for admittance to university. Rosario Marchese, a more progressive trustee of the Toronto Board of Education, called it the "Sorting Mechanism". His goal is to synthesize the school and the community based on positive principles of equality in the system.

Richard Balnis of the Ontario Federation of Students called it the "education game", but a game with many losers and a few winners.

Richard cited a most indicting statistic on the question of whether universities are elitist or not: of 100 students who enter Grade 9 only *11* will graduate from university. And the majority of students who attend university come from middle class or higher backgrounds. But the majority of people in this country are working class. This is the reality of our liberal democratic capitalist society. The economic inequalities produce the social inequalities and vice-versa. They manifest each other.

The response of the administration during this crisis is to limit enrolment to programmes, cut staff and therefore services and propose enormous tuition fee increases. In effect they make the victim responsible for the causes. We who are least able to pay are being forced to carry the burden.

The student response must be strong and compassionate. We must be strong in asserting our dignity and our right to have a share of the decision-making process which produces actions and responses. We must be compassionate in that we must help each other, not compete with each other as the powers-that-be would prefer. Students must be encouraged to attempt post-secondary education. All barriers, financial and otherwise, must be eliminated except, of course, for the desire to learn. We should oppose limiting enrolment because it is a regressive, ad hoc approach to the problem that in the Faculty of Arts & Science simply provides preferential treatment for select disciplines and overcrowds other disciplines and departments even further. The administration and faculty have decided to involve themselves in this vicious competition. Let us not defeat ourselves by accepting this.

There are those who would have us follow this path. They see it as weakening the student movement which has been moderately successful in unifying us as a group with common interests and little power unless so organized. If we believe we are a community then we must oppose the conservative approach. When a community is faced with a countervailing force it unites to save the whole community not just parts of it. The first step is to respect each other as equals in a system that is structurally unfair. From there we can then begin to resolve the problems that require positive action now and in the future. Remember, the possible fate of your brother, sister, son and daughter is at stake. Think about it. Then act.

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Zundel trial:emotional testimony

Cont. From P.5

"The West, War and Islam," Zundel writes that bankers are "the focal point for the dark forces arrayed against all mankind, for their control of the world's wealth directs and determines what is done or not done." The crown called John Burnett, vice-president of the Royal Bank of Canada, who dismissed Zundel's allegations. He said, "Banks have nothing to do with politics in these countries, just as they have nothing to do with the politics in Canada."

Griffiths called others who testified that they saw the whole horrifying process of killing Jews and other prisoners in the gas chambers. Dennis Urstein said that he was forced to use metal grappling hooks to remove bodies from an Auschwitz gas chamber. Henry Leader said that he was assigned to a transport brigade at the Majdanek camp near Lublin, Poland. His job was to load bodies thrown from the gas chamger into crafts which were then taken to crematoriums.

Arnold Fried, a 56-year-old Toronto store employee, said he saw flames shooting high from the crematorium chimneys and described the smoke hanging over the camp and the smell of burning flesh. Christie questioned this by suggesting that it is impossible for smoke to come from a chimney where people are burnt. He indicated that Friedman had no real proof of what was being burned and that the smoke might have come from nearby factories.

Dr. Raul Hilberg, a Vermont professor who has spent 38 years studying thousands of documents on the subject said that nothing could convince him that there was not a Holocaust in which millions of Jews died. By studying train schedules he found that "100,000 trains would go on a one-way trip and return empty."

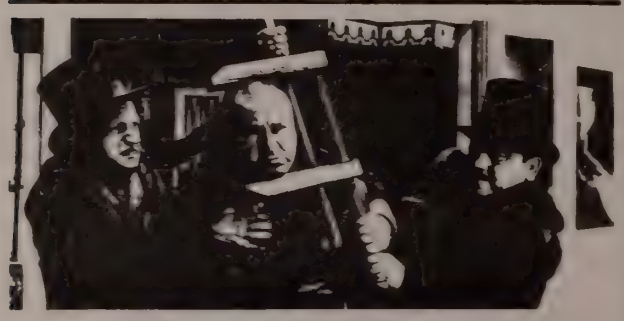
Christie challenged Hilberg on the reliability of some of his sources. He questioned the use of an affidavit signed by a Nazi prisoner Franz Ziereis, who said that a gas plant was built at Mauthausen and camouflaged as a bath house. Christie said Ziereis' confession was made only after he had been tortured and shot three times.

The prosecution ended its case by showing a documentary film from the United States National Archives containing footage of the crematoriums, mass graves and starving survivors found in several camps.

After his opening defence statement Christie called Dr. Robert Faurisson as his first witness. Faurisson has been convicted 3 times in France for libel, defamation and for falsifying history. He has been barred from teaching at the University of Lyon since November 1978. In his writing, Faurisson has stated that the Nazis used gas chambers only to disinfect clothes and to train soldiers to use gas masks.

The crown has raised objections to his credentials as an expert witness. Judge Locke will make a ruling on Faurisson this week.

The case in defense of Zundel is expected to continue for at least two or three weeks.



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Continued From P.1

trying to put the union in a position where it will have no influence, where it will be impotent," he said.

The administration's chief negotiator, Labour Relations Director John Parker, denied the university was guilty of "union busting."

"We're doing nothing of the kind. They were bargaining in all sorts of fantasies and we made them a final offer because we were so frustrated," he said.

Baker said she doubted the administration was "intentionally" trying to destroy the union but claimed their final offer would rip apart the CUEW.

"Implementing those proposals would seriously cripple the union and the ability of TA's to serve the university."

If today's vote results in the two-third "Yes" majority Baker is banking on, Local 2 will have to appeal for permission from the national CUEW to issue a strike deadline. On Wednesday night the mood at Local 2 was optimistic.

"The national of our union I think is very supportive and I have no doubt they would agree to a strike proposal (if there is a "Yes" vote). If we get a "Yes" vote, though, our first hope will be that the administration will come back to the table," Baker said.

Jones said he thought a "Yes" vote would be unlikely.

"I think they'll have a hard time winning the vote," he said, adding, "The university's asking TA's to prove they've got support and if they do prove it then they'll (the administration) sit down pretty quickly. It's bad public relations (to have a strike) and there's nothing the university hates more than that."

In the meantime, Parker and the administration are sitting tight and quietly predicting a weak "Yes" vote.

"We have all sorts of indications on campus that if it is a "Yes" vote it won't be a strong one," Parker said.

Continued From P.1

Grant finally returned one of the calls, he could not answer any questions.

"I cannot tell you how many jobs will be created in each section. There hasn't been enough time to get the information," he said. "I'm sure you appreciate that."

Though MacDonald did not announce an official deadline for applications, she advised students to contact their local Employment Centres on campus for forms. Last year, the Liberals announced the funding for the student summer job program in December and set the project application deadline for mid-February.

Opposition MPs, following the press conference, and in the House of Commons during Question Period that day, blasted MacDonald for what they considered an ironic and hypocritical announcement, coming shortly after the Tories proclaimed 1985 as International Year of Youth.

"I had hoped consultation would have created an exciting new program," says Liberal Youth Critic Sheila Finestone. "I am very disappointed; there is nothing new, no facts, no figures. It's all confidence and business."

"Our young people are too important to play political captive with."

In the House, NDP MP Howard McCurdy asked the Employment and Immigration Minister why she is challenging businesses and corporations to do the government's work and he was joined by NDP MP John Rodriguez, who pointes out that the program's news release does not mention affirmative action measures for women.

MacDonald replied to McCurdy that the private sector will be able to create jobs for students, in spite of the bleak economic climate, and said to Rodriguez that the program will help women because it does not rule them out of a job.

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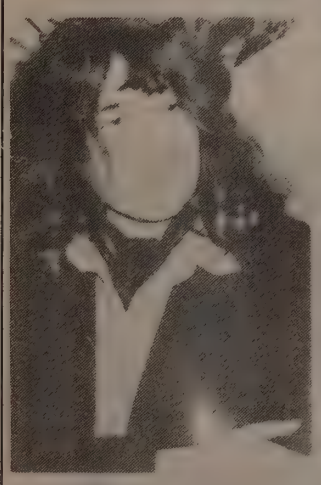
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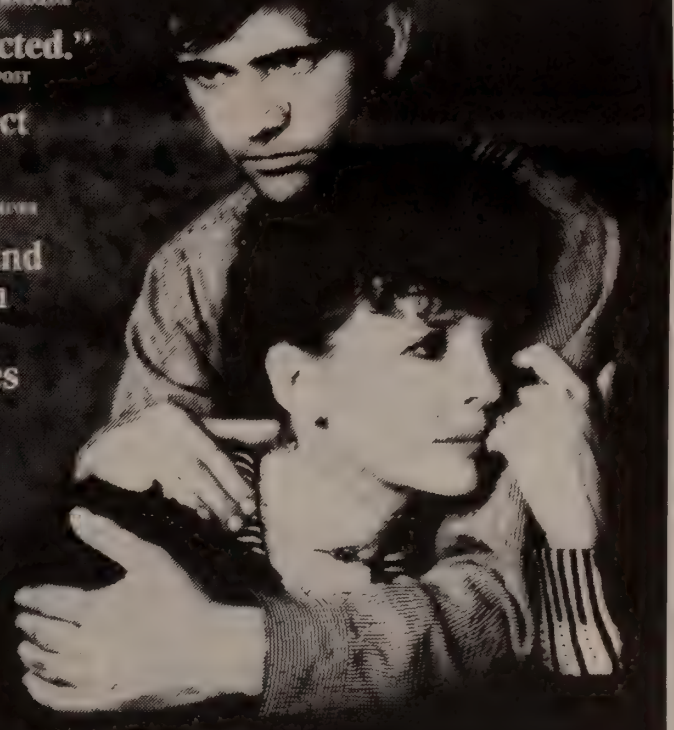
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Cont. From P.4

publish this letter in the interest of ensuring that your readers are fully informed as to the purpose and scope of the Olin Lecture Series.

Yours sincerely,
J. Stefan Dupre,
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Olin II

'self-serving' foundations

Re: George Bragues' letter defending the Olin Foundation and free enterprise (Jan. 24):

1) Bragues claims that Patricia Perkins' article on the Olin Foundation constituted an attack on free speech. The reality under capitalism is that it is an unequal right, extending primarily to those who have the money to propagate their views. One can hardly talk about a "free competition of ideas" when we're competing with foundations which have millions of dollars at their disposal to spread their particular vision of reaction.

2) Secondly, he states that he is "disturbed" that anyone would dare suggest that "capitalism is an economic system which benefits the owners but not the workers and the rest of society."

How could anyone conclude otherwise when one sees, for example, that while corporations will receive $18 billion in handouts this year, over a million Canadians are without jobs. While millions of dollars are squandered on government advertising, executive jet rides, patronage deals, etc., thousands of people right here in Toronto are barely getting enough to eat each day and the unemployed poor, including sole-support mothers and the elderly, cannot find decent, affordable housing.

In the U.S., which he hails as a model of free enterprise virtue, Reagan's policies have produces a $200 billion-plus deficit and a staggering military budget which will reach $1 trillion before the end of the decade. Meanwhile the gap between rich and poor has widened markedly and the number of people living below the poverty line has jumped dramatically.

These gross disparities are not errant exceptions to the capitalist rule. They are the direct products of an economic system which puts corporate profit before the needs of the people.

3) Some might defend capitalism by pointing to the relatively high standard of living and social services. But these gains were not granted out of capitalists' generosity. They were won through hard struggle.

At the same time, capital has also had an interest in some of these reforms. After all, workers have to be kept alive, housed, educated, and provided with health care or they could not be exploited at all.

4) When Bragues refers to capitalists "curing the ills which have inflicted mankind", he's obviously ignoring the ones they've inflicted. Acid rain, unsafe disposal of toxic wastes, destruction of our lakes and forests, workplace hazards are all products of the unbridled pursuit of profit.

Or, take technology. The resultant gains in production could be used to allow workers shorter work-weeks with no loss in pay and create more jobs at the same time. Instead, under capitalism, workers, particularly women, are thrown out of a job as soon as they can be replaced by a machine or a microchip while companies reap the extra profits.

5) Bragues and other apologists for capitalism typically argue that it provides "freedom". However, this freedom only accrues to those who own the capital in society. For the rest, it means the "freedom" to be exploited, the

Cont. On P.9

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Cont From P.8

"freedom" to be unemployed, or the "freedom" to be without adequate education, etc.

For the United States, the free enterprise empire Bragues reveres, it means the "freedom" to roam the globe in search of cheap raw materials and labour to exploit. It means the "freedom" to act as the world's "policeman" to enforce the political and economic hegemony of U.S. capital.

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Socialism guarantees everyone the right to a job. First class health care, education, and childcare services are universally accessible and free. Rents are usually held to no more than 5% of individuals' earnings. This is the situation which exists today in the Soviet Union.

Finally, Bragues accuses Perkins' article of being a "self-serving attack on neoconservatism and its mouth-pieces. Quite the contrary. If anything could be accused of being "self-serving" it is the foundations which pour their millions into influencing people to support an economic order which has proven itself to be thoroughly bankrupt.

. Cathy Laurier

Olin III

'rhetorical gymnastics'

I am consistently amazed at both the arrogance and the rhetorical gymnastics of neo-conservative thought. The letter by George S. Bragues is a case in point. This proponent of the so-called intellectual right cannot be serious when he suggests that England's post-war demise is to be blamed on the socialist tendencies of the Labour Party. England's pre-war prosperity was fuelled by the systematic exploitation of her colonial holdings; England's post-war demise was hastened by the inevitable collapse of that empire's money-making abilities. By the end of the war, it was obvious to all — except perhaps Mr. Churchill — that England's empire has become an economic and political burden. Added to this difficulty was the financial drain caused by the war. And unlike Germany or Japan, England was not rebuilt with the help of American money following the cessation of hostilities. To suggest as Bragues does that W. Germany's economic growth was due to the lack of a socialist government is naive. The full scale rebuilding and re-equipping of major urban economic centres such as Dresden through foreign capital is a much more credible factor in explaining growth.

One point worth considering: socialism is a political system in which the means of production are socially owned; the Welfare State is the product of an older and wiser capitalism.

And please, George, enough of this worn-out "You should be grateful for the leftovers that fall from the plates of the men of action" style of thought — which is what your thinking entails. Human beings are rarely flattered by comparisons with dogs.

Yours in human bondage,
Terry Murphy
UC II

Olin IV

'Harlem...pet rocks'

While I agree with George S. Brague's main criticism of Patricia Perkins (Olin Yes), that Olin's sleazy and illegal business practices are no reason to attack their freedom of speech, Brague's conception of the anti-capitalist movement is horrendous. Frankly, it is tedious to have to defend the Left time after time but sloppy, badly informed diatribes such as Brague's cannot go uncriticized. I only hope there's someone more eloquent than I am who responds to this mess.

Brague wants to equate so many things that are simply not compatible. Galbraith, Trudeau, Britain's Labour Party and the "Socialist East" have very little in common. For the record, Galbraith and Trudeau were both committed (and still are) to saving capitalism. The welfare state itself, though it brings us many pleasant side effects (health care, unemployment insurance, welfare, mother's allowance, old-age pensions, workmen's compensation, non-commercial radio and so on), is fundamentally concerned with maintaining capitalism. Historically, capitalism has proved that it is incapable of "delivering the goods" permanently (as the Great Depression proves — or was that a commie plot?), hence the welfare state aids it in extending its life both economically (à la Keynes and Galbraith) and socially (by preventing proletarian revolt — the welfare state appeases the downtrodden masses by convincing them that they're not so downtrodden after all.)

As for the failure of the Socialist East — oh c'mon, do we really have to go over this again? A vote for the NDP is a vote for Soviet style totalitarianism, right? (Is Bragues a graduate of the Lubor Zink school of political theory?) Lenin, Stalin, Chernenko et al are as Marxist as they are — well — Galbraithian — that is, not very. Nonetheless, even this bloody, totalitarian regime can be defended against neo-conservative claptrap. Bragues argues that "the experience of the capitalist West in contrast to the Socialist East clearly demonstrates the superiority of the former to create wealth equitably" not mentioning that the capitalist West has had a one hundred and fifty-year head start and has been more generously endowed by Mother Nature. Besides, as anyone who has read Marx (obviously not George S. Bragues) knows, socialism grows out of the ruins of capitalism. Marx had great praise for capitalism (yes, it does "deliver the goods" and foster individual liberty — for a while) but also profound criticism. The great socialist utopia cannot grow out of feudal, peasant-oriented economies (as China is now realizing very well).

Bragues is most unfair in criticizing social democracy. He employs the age-old tactic of being selective with his examples. Britain's Labour Party is blamed for all of Britain's economic woes even though WW II certainly helped devastate the country. Anyhow, if capitalism is supposed to be the cure-all of economic malaise, why has Thatcher failed desperately in rejuvenating the British economy? I guess the damage done by Labour's policies is irreparable, right? Furthermore, Bragues, like all capitalist cheerleaders, forgets to mention that France, West Germany and Britain are not the only countries to have undergone the experience of social democracy. There's also Sweden, Austria and Australia, to name three success stories. Sweden, in fact, has been far more successful in "delivering the goods" and guaranteeing civil liberties to its citizens than either Japan or the United States.

"The utopic visions of socialism have engendered a new generation of lost youth." Perhaps. But just because we have not achieved a fundamental transformation in society does not strengthen capitalism's position. Even if capitalism is inevitable it doesn't follow that it doesn't stink. Anyone who would praise American capitalism (glory hallelujah!) despite Harlem, acid rain, the Olin foundation, the Goetz incident, massive unemployment, pet rocks, John DeLorean and Dynasty, is merely cynical. (still) Better Red than Dead,

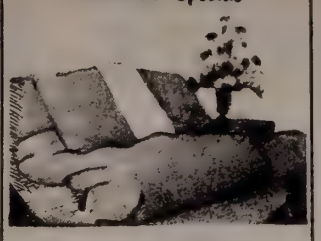
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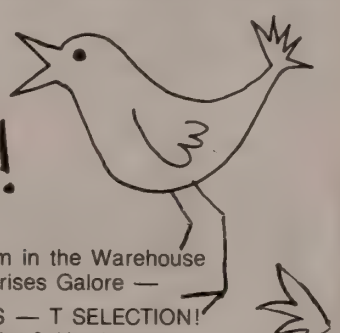

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Toots and the Maytals
Gregory Isaacs Live
DJs
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EMOTION VERSUS TECHNOLOGY

ROHINTON MEDHORA



THIS IS THE OPENING salvo in an ambitious sixteen-album project, the *Reggae Greats* series, by the pre-eminent international reggae label today. In many respects, these four albums present a good cross-section of where reggae comes from, and where it seems to be going.

It is a little concealed fact among observers of pop music that when it comes to promotion, reggae is to music what boxing is to sports — tacky and shameful, where fly-by-night isn't the exception, but a permanent state of mind. In Jamaica itself, the industry is horrendously hierarchical and monopolized; and even abroad, reggae acts always seem to tour under a perpetual halo of chaos. Whatever semblance of discipline that exists comes about only when a band signs an international recording deal.

It should not be surprising, then, that the locus of activity in reggae has shifted from Jamaica to Britain. The recording industry is much better organized there, the studios are technically more advanced, and — most importantly — the social conditions for many immigrants are bad enough to spawn a heartfelt musical response. The most impressive reggae bands today — Steel Pulse, Aswad, UB 40 — draw their inspiration not from the shantytowns in Kingston, but the inner cities in Britain.

Still, it all began in Kingston, and it all began with **Toots and the Maytals**. Toots Hibbert's wonderful voice sounds as bright on the newer material ("Bam Bam", "Peace Perfect Peace") as it did on the early gems ("Pressure Drop", "Sweet and Dandy"). One cannot help but notice the contrast between the soulful Otis Redding-inspired vocals of Hibbert and the shallower, more recent crooning of **Gregory Isaacs** — complete with Italian silk suit, pimp hat, and undone shirt.

Even more insidious is the trend towards DJs — semi-literate jive talkers who rap over mediocre music,



raising phrases like "I de baddest" to an art form. (The parallel trend in pop music is perhaps the decline of musicians and rise of computer programmers.) Except for Scotty's classic "Draw Your Brakes", there isn't one worthwhile track on **DJs** — just gaudy sludge from such characters as Eek A Mouse, Dillinger, and Yellowman.

The **Steel Pulse** collection shows just how far advanced this British group is, when compared to its Jamaican peers. "Handsworth Revolution", "Ku Klux Klan", and "Drug Squad" are devastatingly effective, both musically and politically. They are also one of the few bands to put on consistently impressive live shows.

The liner notes on these albums are informative and surprisingly honest. On DJs, for example, Edwin Pouncey admits that "Lone Ranger has gone astray, while Yellowman's kingdom remains prosperous while its king grows fat and lazy... and the likes of Billy Boyo have failed to measure up."

Forthcoming albums in this series (distinguishable by their incredibly utilitarian jackets) include collections of Jimmy Cliff, Burning Spear, Third World, Linton Kwesi Johnson, and also some completely forgettable stuff by Lee "scratch" Perry, Pablo Moses, and something billed as "Strictly for Lovers."

Whether one man will ever again dominate this music the way Bob Marley did is unclear from these, or any other, recent releases.

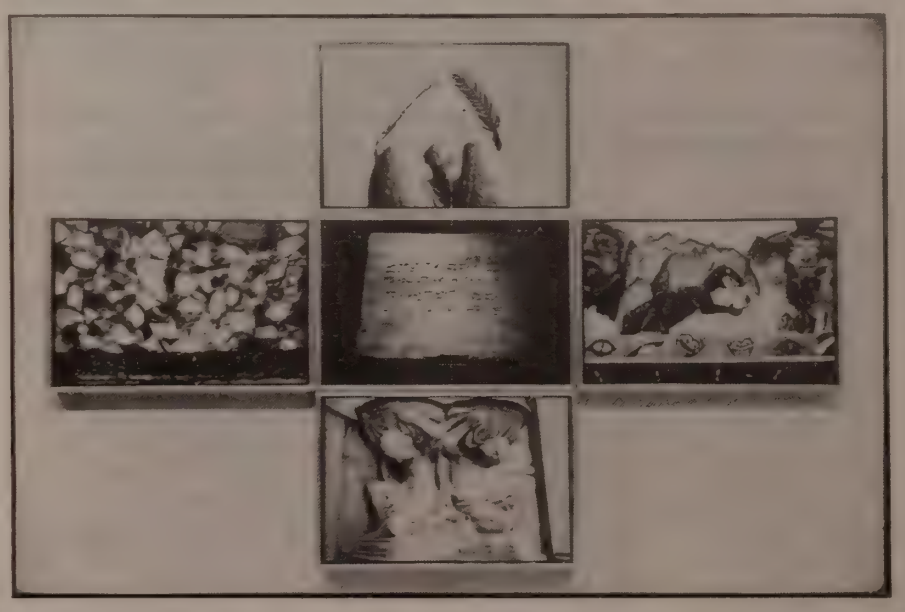
What is clear is the deleterious effect that an uncaring industry and blind faith in modern technology can have on an essentially emotional musical medium like reggae. The best groups know that no amount of dubbing, scratching, and mixing can substitute for intelligent lyrics and solid music.

Rabbits, Crosses And Random Faces

RICK MCGINNIS

ART

ISAAC APPLEBAUM has been very careful that the emotional experiences that inspired the various segments of his Mercer Union show, **Man Makes Himself**, have not remained so personal as to estrange the viewer. Talking with the photo-artist about the show, the word experience repeatedly comes up, with emphasis on the ability of the viewer to come as close to the inspiring event as the artist himself.



Man Makes Himself can be divided roughly into three sections. The "Chinatown Portraits" came about very simply. A paper screen was erected at the corner of Huron and Dundas Streets, and a friend of the artist translated and approached people to sit for a portrait. Polaroid instant positive/negative film was used, and the positive was given to the subject while Applebaum kept the negative. Finished portraits were grouped, simply, by "people who went together - a man and wife, two girlfriends.

A second group of pictures seem much more personal, and often quite disturbing. Here, the subjects seem more comfortable with the camera, caught mugging or in mid-gestures. "I used friends," Applebaum says, "because I was interested in them portraying psychological events - and not necessarily portraits."

The final section of the show was inspired by a trip Applebaum made back to his birthplace, Germany, to accompany his mother when she acted as a witness in a war crimes trial. Shortly afterward, Applebaum went out west to cover the trial of Jim Keegstra, the grade school teacher indicted for the anti-semitic bent of his courses. A book sits on each of two tables in the gallery. One is a record of atrocities committed in Nazi death camps, while the other is a hand-bound book of xeroxes of the class notes of some of Keegstra's students. The war crimes book has been handed down in Applebaum's own family, while the class notes were evidence from the trial. In both cases, the documents were as close as Applebaum got to each event. In the case of the death camp book; the artist points out how that constituted his particular experience of history, and the class notes were examples of Keegstra's students' own experience of that same history.

The inclusion of books in the show raises an interesting point about the validity of gallery shows in the face of high-quality print reproduction of artwork, and the possibilities for wide distribution. Applebaum started out in, and continues to be involved in, publishing, but explains that he "started to become interested in space — in rooms" and the effect of environment on the viewer.

In the other half of the gallery, Michael Balfe's show goes by the title **Dislocated Symmetries From A Wilderness of Mirrors**. The title might seem maddeningly vague, but discussion with the artist offers some explanation. More structuralist than Applebaum's history, Balfe has taken highly enlarged photographs, placed them in heavy, thick metal frames, and arranged them in a cross. Five such arrangements constitute the show, which contrary to natural reaction, has nothing to do with religion. "I was trying to put certain discrete imagery together in a manner that didn't suggest a narrative," explains Balfe. Since a linear presentation would suggest certain linkages, the cruciform seemed the artist's most logical solution.

Another remarkable characteristic of the constructions is the obvious effort to give them a vertical structure based on conventional perspective. There is literally a top, middle and bottom, in that the base of one piece will be naiads supporting a fountain, or a ship's rudder in the water, the mid-section will consist of three similarly composed shots, and the top will be an ornamental angel shot from a low perspective. Balfe had the construction of each piece in mind, and took his camera out seeking specific images. The artist, whose background is actually in printing, notes that "it's easier to draw the image you want than to photograph it."

Balfe points out how his pieces particularly resist reproduction in print. "Photos are real objects," he says, "but that's taken for granted in print. When you blow it up as much as I do it makes it more opaque — you get a sense of the interference." The size and mass of Balfe's pieces resist print reproduction, as shadows might give some sense of depth, but the enlargement and scale would be lost.

* * * *

Try as one might, it's hard to keep your attention on the main component of Noel Harding's installation **Blue Peter**. The base is a planked construction that resembles a sun-deck. To the rear is a square of astroturf. On top of that is a small pool of blue water. A figure draped in baggy clothes staggers with one foot in the water. Where the head should be a hose emerges and sends a stream of water into the pool.

All of this sounds quite interesting, but still inevitably has to look at the bunny. Part of Harding's latest composition requires a live rabbit. This isn't new for Harding, who has included live trees, chickens on a conveyor belt, and goldfish swimming through tubes in past pieces. Inevitably, the question has to be asked: doesn't the novelty of this distract from the whole?

Harding obviously isn't bothered by this question, and has kept with his obsession for some years now. Ultimately, though, the piece is really quite relaxing, and worth seeing if just so that more questions might come to mind, not the least of which is: But does the rabbit enjoy it?

Thanks and Praises for Weir's Witness

CYNTHIA MACDONALD

FILM

PRAISE BE TO THE director who can make a movie about drug-related murder and police corruption -- and make it interesting. Praise be to the director who can take the humourless hunk that is Harrison Ford and have him turn in a performance that is both solid and multi-faceted. Praise be to the director who can give us an up-close and personal look at Pennsylvania's Amish community that is neither mawkish nor folksy. Praise be to Peter Weir.

Weir's latest is entitled **Witness**, an intriguing blend of the Thriller and the Art Movie, which is presumably what you get when you take an Australian cineaste and plant him feet first in the land of the free and the home of the brave. Ford plays honest detective John Book, assigned to investigate a murder which took place in a Philadelphia train station. The only witness is an eight-year-old Amish boy named Samuel Lapp (endearingly played by Lukas Haas), who identifies the killers as Book's colleagues. Before Book can let the authorities in on the news, said colleagues are after him -- and so he is forced to take refuge on the farm belonging to Samuel, his mother Rachel (Kelly McGillis), and his grandfather (Jan Rubes). Book's tentative incorporation into Amish farmlife, and his subsequent discovery by the villains, provide **Witness** with its best moments.

The story (by William Kelley and Earl Wallace) is a spirited one, marked by its lack of contrivance. Perhaps Book does surmount impossible obstacles (a well-armed juggernaut of trained and nasty cops against an ersatz Amish-man and his peace-loving hosts - who would you bet on?) but the action never fails to spellbind. The cultural collision is interesting, particularly when it takes the form of a forbidden attraction between Book and Rachel. Their interaction is fraught with all the tension it deserves, largely due to McGillis' gentle performance.



Weir and Co. are similarly graceful in their treatment of the Amish family scenes, Maurice Jarre's superb soundtrack is a fine compliment to the often breathtaking cinematography, both of which make you sometimes forget that what you are watching is a typically American kill-the-bad-guys spectacle. But even in its violence, **Witness** manages to be artful: one scene, in which the evildoers march berifled through the mist toward the farmhouse where Book is hiding, is particularly memorable.

All said, **Witness** is a solid serving of movie hardware: rockjawed urbanite does time among the very good, mellows out, gets them acquainted with a little city viciousness, and trods back home the wiser for it all. It is this comforting skeleton, combined with the software that only a director not weaned on this sort of thing can provide, which makes **Witness** a film worth seeing.

Ackroyd's Eliot: The Walking Paradox

T.S. Eliot
By Peter Ackroyd
400 pp. London: Hamish Hamilton

KEVIN HALLIGAN

BOOKS

There have been glimpses before, memoirs, anecdotes, two murky biographies, but never a picture as complete as this. The man who took a literary axe to Romanticism and who later became the foremost cultural guru of his time has never been depicted in wide relief, his work never adequately explained in terms of his life.

Peter Ackroyd has written *T.S. Eliot*, a psychobiography of the kind that Eliot himself had doubts about, but that this age of analysis takes for granted now. Psychology, Eliot suggested (in a 1956 essay) could explain everything it wanted to about a man's private life, but the nature of his work would forever escape it. Something in the poetry would always be unaccounted for. Peter Ackroyd has swallowed this warning and gone ahead just the same. He uncovers connections between Eliot's life and work, but shows a clear unwillingness, prudent Englishman that he is, to elaborate that connection.

Eliot was an enigma to his closest firends, "a company of actors inside one suit" said V.S. Pritchett; a man of "cold-storaged humanity" (Siegfried Sassoon). He was nicknamed "the Undertaker" by one friend, and "Old Possum" — for his way of playing dead — by Ezra Pound. It was Pound who first observed the genius: "He has taught himself and modernized himself *on his own*." In examining this genius, Ackroyd has his hands tied — he is barred from the correspondence and from quoting the published works — but still he makes engrossing reading out of Eliot's (outwardly) uneventful life. Eliot suffered and lived almost entirely in the mind — the repression was genuine — and Ackroyd goes to great trouble to find evidence for what went on there as it related to Eliot's day-to-day troubles.

The infamous marriage: it was misery, it produced great art. Why know more? Because the story is more complex than the speculating critics ever guessed. Ackroyd's tentative findings (he does not get to the bottom of it) will render many old versions of the story defunct, even the familiar convention that equates Eliot's first wife with the neurotic female voice of 'A Game of Chess' in *The Waste Land*. Eliot himself said he was only happy twice in his life, in childhood and in the eight years of his second marriage. Ackroyd focuses on the productive years between, tracing the links between a life that verged on breakdown and a corpus of poetry that clamored for order.

In 1917 Eliot joined Lloyd's Bank, for the money and for the "Puritan probity" of a respectable job. These were the central years of his creative life, and Ackroyd is at pains to show how Eliot's triumph with *The Waste Land* rests ironically on the ashes of a withered marriage. And for the first time, of all accounts to date, Eliot's character acquires an actual human shape. The mask of restraint was exactly that: "Violence and brusquery were implied by his opposite tendency to numbness." The civility was something of a shell. He had a "sometimes self-dramatizing manner," was intrigued by detective novels and murders, and on one occasion went to a costume ball dressed as Dr. Crippen, the notorious killer.

He stayed at Lloyd's nine years, enjoying at least initially the security of his work, "a little cog in the machine of Britain's commercial empire." At the same time he edited an influential review and was laying the foundation for his reputation as a critic. He would soon embrace the absolute order he craved, becoming a monarchist, a catholic, a literary classicist. The change was abrupt, and although Ackroyd doesn't say it explicitly, he drops neutral hints: Eliot was likely a 'closet' Romantic.

The separation from his wife was announced and carried out by lawyers. He apparently had no choice, and friends sided with him, but it rings cruel. He had to hide from her. She placed an ad in the paper to call him back, and visited his offices at Faber and Faber, publishers. When this happened he would slink out of the building while a secretary kept her talking, and for the rest of the day his composure suffered. He feared a personal confrontation, or at least knew it would be futile. Whatever the case, within two years she had been committed. At this point Ackroyd speeds up slightly; he is leaving holes. If anywhere his refusal to even suggest a comment incriminates his subject, it is here. He reports that for the many months before being hospitalized, Vivien Eliot's diary records long pathetic scrawls indicating to what extent her sanity had depended on her husband, and that is the last we hear about Vivien Eliot. She is mentioned again when she dies, but then only in reference to Eliot's remorse.

Eliot's intellect was impenetrable. He was a walking paradox: an innovator in poetry who clung to tradition; a man who created external order when his private life was chaos. The tensions naturally led to searching, and in following this search, in catching the opaque abstrations that Peter Ackroyd gingerly documents, we see why this should be considered the first real biography to be written about T.S. Eliot, the man: "...Within Eliot's own work...faith and the language of devotion are broken apart to make room for something much stranger and more tenuous, like the sound of somone crying in an empty church."

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Frankie Say run away. Far. Very Far. Bring a bottle. Latest trend reports: BB still god. Reggae dies a slow, lingering, fiendishly inventive death. Ditto to the salad making process. anorexia. etc etc.

Me. I know what that all means, so's the Bulldog, but don't ask us – ask Spike. We thought putting the skeef here was a great idea. I owe it all to Alison, the sinfully delightful Cynthia and the clown R.McM.

JAZZ/ROCK

Rarely does an album come in that not only so impresses on the first listen, but also gets better with each subsequent spin. **This Mortal Coil**'s debut, *It'll End in Tears*, is one such release. The primary movers behind this project are Ivo (head of the independent 4AD label), Howard Devoto (ex-Magazine), and three Cocteau Twins. Also represented are Modern English, Colourbox, Cindytalk, Dead Can Dance, Xmal Deutschland, and Wolfgang Press. Admittedly, TMC is an acquired taste. But if you are partial to music that goes from ambient to progressive to folk to rock, then there isn't anything quite like this album on the market.

Pick of the Week is trumpet wunderkind **Wynton Marsalis**, for two shows, Sun., Feb. 10, at Convocation Hall. Tickets are still available at SAC for the second show, and at BASS for both shows. More on him next week.

Also this week, **Murray** ("as Canuck as a hockey puck") **McLauchlan**, Sat., Feb. 9, at Convocation Hall, and the somewhat less Canuck **Cano**, Feb. 12, at the Diamond Club. Local bands worth catching are **Rave Revues** (highly recommended) in their last show before they (hope to) get signed by a "biggie", Feb. 13 at the Horseshoe, and the debut of **Blue Rodeo**, featuring ex-Sharks and ex-Hi Fi's, Feb. 8, at the Rivoli.

Stride pianist **Ralph Sutton** is in at the Café des Copains until Feb. 16, and the **Tim Brady Quartet** (all of which was part of Gil Evans' fine band here last December) play at the Music Gallery, 1087 Queen St. West, on Feb. 8. Finally, and closer to home, **Marie-Lynn Hammond** performs at the Minerva's Owl, Innis College Pub, tonight (Thurs.).

Rohinton Medhora

FILM

Opening tomorrow at a theatre too far away from you: **Paris, Texas**, an even more ridiculous concept than London, Ontario and the Galapagos-tortoise-slow tale of one man's search for Nastassja Kinski. This last throws a monkey wrench into things by adopting a John Wayne accent and dying her hair an attractive shade of albino. Nice Ry Cooder soundtrack, but a script that goes down about as easily as Silas Marner.

Proving he's more than just a pretty pair of eyebrows is Mel (short for Melvin? Think about it) Gibson in **Mrs. Soffel**, the realgood story of two bad guys gambolling across turn-of-the-century Pennsylvania with nothing but a rifle, some blankets and a wayward matron. If you're gonna be an outlaw, do it up right.

We also got Harrison Ford in **Witness**, a well-crafted thriller which pits ol'Indiana against both the forces of evil (in the form of a crooked policeman) and the forces of good (in the form of a peach-canning Amish housewife). Balloons for the kiddies.

At the Innis Town Hall tonight, and only three bucks, is Martin Scorsese's entirely painless **King of Comedy**. York University professor and noted author Robin Wood will be performing an autopsy after the screening, followed by a discussion if anyone's into it. Starts at 7; crumpets will not be served.

Gays and Lesbians at U of T are screening **The Life and Times of Harvey Milk** at Carr Hall (100 St. Joseph St.) today at 2:00. This award-winning documentary about the San Francisco gay activist who was assassinated along with Mayor George Moscone is absolutely free; crumpets will not be served.

Cynthia Macdonald

THEATRE

Sex, madness, murder and mayhem lie waiting in your local theatres this week. The **Equity Showcase Theatre** starts the blood squirting with Peter Weiss' *Marat/Sade*, in celebration of their 25th anniversary. The show is being directed by Michele George, who demonstrated enough of her remarkable directorial savvy in Sam Shepard's *Fool For Love* recently to make this upcoming production one to watch for. It helps too that it's free. The run is Feb. 7-9 and 12-16. 963-9226 for reservations.

The **Theatre Centre** is presenting *Pornography: A Spectacle*, a show that "takes it language and location from gay life ... where filth is mixed with inspired longings." *Not* fun for the whole family. The show is on a tour from London, England, where it has been praised (by *THE FACE*, dont'cha know?) as "...the horniest, most irredeemably *gay* piece of theatre ever to take a West End stage." Feb. 5-24.

Jerzy Grotowski, the most important theatre theorist of the last three decades, will be giving a lecture at the *Actor's Lab Theatre* on Feb. 10, entitled "Spontaneity and Structure in the Art of Improvisation". And, on Feb. 12, the **Lab** presents *Macbeth*, directed by Sygmunt Molik, Grotowski's co-founder and lead actor in the Polish Theatre Lab 25 years ago. Molik has trimmed the show down to a two-hour running time and, sad to say, has chucked out most of the wonderful blood-and-guts sequences. Still, it would be too foolish to miss this one. Reservations for either the lecture or the show can be made by calling 363-2853.

On campus: There's *Banner: An Exploration of the American Dream*, directed by David Collins, at the **UC Playhouse** until Feb. 9 (978-6307). In **New College**'s Wetmore Hall, **Nurse Jane Goes to Hawaii** runs until Feb. 9, while storyteller Helen Porter is at the **George Ignatieff Theatre** with *Their Story/Our Story: 100 Years of Women at U of T*, Feb. 12 and 13.

Colin Taylor

ART

The Artculture Resource Centre (A.R.C.) has sent out a plea for volunteers. "A.R.C. is a non-profit arts organization presenting multi disciplinary contemporary creative activity otherwise under-represented in Toronto. As A.R.C. has recently changed location and is in the process of expanding, there are openings for volunteer help in many interesting facets of the centre's operation. Those who are able to devote the time could receive training and valuable experience in the area they choose." For those who wish to heed the call, A.R.C. is located at 658 Queen St. West, and the number is 947-9169.

Otherwise on the scene, Mary Hecht's sculptures are in the West Gallery of the **Justina M. Barnicke Gallery** at Hart House, while the National Bank of Canada is sponsoring "an exhibition of original Quebec prints" from their collection. Granted, when the granite hand of business touches art, more often than not art is unable to bear the weight, but why judge before evidence is given? At least that's how I justify my arrogance to myself. Go and see.

The **Art Gallery of Ontario** seems to be on the right track with their latest mammoth show, "The European Iceberg", a far-reaching look at "the state of creativity today in Germany and Italy". Divergent fields such as architecture and design are included in the deal, which promises to be, to put it mildly, utterly essential. Shows like this are exactly what the AGO, with its resources and drawing power, should attempt far more often than they do. Opening this weekend. GO!

And finally, can anyone out there tell me how to make a batch of really hot chili?

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SPORTS

BLUES NOTES

Athletes of the Week

Basketball's **Roger Rollocks** and hockey's **Kelly Weaver** have been named U of T athletes of the week for Jan. 28th - Feb. 4th. Rollocks exploded for 6 points in the last 3 minutes of Friday night's game against Ottawa to lead the Blues to a 75-64 victory. On the game, Rollocks had 14 points. Weaver, a rookie with the women's hockey team, scored 2 goals and 2 assists to lead the Blues over McMaster 6-2 and into a 1st place tie with Queen's.

Braithwaite and Osland track stars

Elise Braithwaite set a new U of T record in the 1,000M and in doing so turned in a faster time than any other Canadian over that distance this year. Braithwaite's 3:47.6 clocking, established at a Sports Canada meet in Quebec over the weekend, helped boost the Ontario Women's Intercollegiate Athletic Association team to a third place finish behind Kansas State and Canada West. **Paul Osland** had an outstanding 600m run, finishing second to Saskatchewan's Brian Thompson who ran 1:17.06 to set a new Canadian record. Osland followed up his 1:17.91 run by anchoring a strong leg of the 4 x 400 relay. **Ross Girvan** placed second in the pole vault while **Larry Helwig** lept to third in the high jump. **Barb Lindegger** and Braithwaite ran legs in the 4 x 400m second place show. The Ontario Universities Athletic Association ran 4th overall behind 3 American colleges. U of T placed 11 members on the 30-member strong Ontario teams.

Hinasawa, Brophey finish in top six

Tammy Hinasawa and **Barb Brophey** finished 5th and 6th respectively in the McMaster gymnastics ranking meet held over the weekend. The Blues were nudged out of 1st place by a point as defending CIAU champion York Yeowomen picked up overall honours. Hinasawa had her best showing on the beam, finishing 2nd, while Brophey picked up a 3rd on the vault. **Lisa Mark**, the team's best competitor, is still shaky from an injury but she managed to qualify for the OW's at the meet. **Karen Houle, Catherine Patterson**, and **Mary Watt** all previously qualified for the OW's set for Feb. 15th in Waterloo.

Squash second heading into OW's

The U of T women's squash team trails first place Western by just 10 points as they head into the OW championships set for Feb. 15/16th in Toronto. At a recent OW meet in Western, the Blues were nudged out of 1st by Western by just 2 points, giving the Blues reason to believe they can repeat as OW champions this year. At a Can/Am meet in Massachusetts last weekend, Blues' **Sadia Butt** led Toronto to a second place finish behind Dartmouth College. Butt swept her individual category 5 games to 0 and won tourney most-sportswoman-like-player. No. 1 seeded **Helen Kay** went 4-1 as did **Sue Burton** and **Nancy Brody**.

Blues-Vees clash this weekend decides first in OW basketball

By MARK MATCHEN

If it seems like a replay of last year, you are probably following the Varsity Blues Women's basketball team.

At this time last season, the Blues and their rivals, the Laurentian Voyageurs, were battling it out for surpemacy in the OWIAA East division. A year later, the two teams are still the class of the competition, and ready once again to decide bragging rights on the court.



Theresa Burns



Sue Marzolini

The last word last year came in the Sports Gym in the Benson building, where the Blues downed the Voyageurs in the semi-finals of the OWIAA championships, which the Blues then went on to win the next day.

This year however, an improved Toronto team succumbed to a charged-up Laurentian side in November — and an even more highly charged crowd. The defeat was the single league-action loss the Blues have suffered this year. The Voyageurs, thus far, are unbeaten. On Saturday, back in the Sports Gym, the two teams go head to head again. A Blues victory — by more than the one point margin of Laurentian's earlier victory, will give first place to the Blues heading into the final OWIAA tournament next week at McMaster.

A factor in the Toronto win last year was the absence from the Laurentian roster of national team member Candy Lohr. Injuries frequently play a part at the end of the season, but the Blues go into the home stretch in very good shape. The only question mark is the condition of guard Theresa Burns' knee. Burns sat out the 82-83 season because of an injury to the knee, and while it has not bothered her yet this year, Coach Michele Belanger is taking no chances on its fitness. Rookie guard Lynn Schultze has been seeing a lot of court time to prepare her for emergency playoff duty — just in case.

"Lynn is playing very well on defence," says Belanger. "She's been very strong for us. She needs work on offence, to get her confidence up. She's hesitating, and occasionally she makes a mistake, but it's just a matter of giving her the time to see she can do it and get her confidence in her abilities up."

The keys to the team's success against Laurentian and, ultimately, in the finals, will once again be the leadership roles of All-Canadian candidates Angela Orton and Pat Melville. The combination of the two outstanding forwards, backed by the outside shooting of Peggy Blumenthal, Sue Marzolini, and rookie guard Mary Ann Kowal, will be an awesome challenge for any team that faces it.

The Blues, currently ranked number three in the country, meet the Ottawa U. Gee-Gees tomorrow night at 8:15 p.m. and then face off with the Voyageurs at 2:00 p.m. in the Benson Building Sports Gym. Admission is free to U of T students.

Men drop O.T. thriller

By MICHAEL CURRIE

The U of T Varsity Blues came up short against the unbeaten York Yeomen in a thrilling 99-92 overtime game in men's OUAA basketball action Tuesday night.

York — 99
Blues — 92

A large, vocal crowd of Blues fans at Varsity Arena saw the home team consistently rebound from large deficits to tie up the score in the final two minutes.

The Yeomen attacked early behind the inspired play of 6'9" centre John Christensen, who notched 14 of his 22 points in the first quarter.

The Blues seemed to be the perennial underdog throughout the game, playing catch-up ball until the fourth quarter. Then Toronto quickly turned their play around scoring 12 of 17 second quarter points before a suddenly confused York team.

Blues' Ranald Davidson and Sam Hill played outstanding games scoring 23 and 14 points respectively. Hill seemed alone on the court in the third quarter, keeping Toronto's hopes alive almost single-handedly as York built up a 9-point lead.



photo by Glenn Tanaka

Blues Freddy Murrell finds the going tough against York

Star shooter Fred Murrell had another big night, tallying 23 points in a losing cause, but the effort may have been a costly one. Late in the fourth quarter, Murrell suffered a hand injury which took him out of the game. He returned minutes later to a thunderous ovation but the preliminary diagnosis is unfavorable, suggesting a fracture. The loss of the nation's tenth-ranked shooter would be devastating to a Toronto team that is quickly developing into a playoff contender.

Murrell and Mike Forrestell completely took charge in the fourth quarter to pull into a 72-72 tie with 7 minutes remaining. Murrell's injury sparked the Blues on to pressure the Yeomen relentlessly and take advantage of big turnovers before a missed York jumper sent the game into overtime. Forrestell was dominant throughout much of the action, and won the Grizzly player of the game award with 18 points and 12 rebounds.

Varsity coach Brian Heaney was naturally happy with Forrestell's and the team's effort. "Mike is the kind of athlete every coach would like ... his heart and will to win is something you can't teach."

Playing at home against a higher-ranked team set the stage for a big game for the Blues playoff perspective, said Heaney. "We have arrived among the class teams in the country, but this is a big loss. I thought we had the game. Fatigue, turnovers, and York's experience, on top of playing from behind, were the factors to blame in the overtime collapse."

With only 4 weeks remaining in the schedule, the second-place Blues (7-3 in OUAA) aren't pressing the panic button yet. "We can't take too long to reach maturity though, we're going back to the gym to hammer out the problems. It's hard to say 84 points against is good defense, so we have to get more movement and play better off the ball."

This setback ends the Blues current 4-game winning streak which they hope to start up again this Friday night at 8:15 against R.M.C. in the sports gym.

Watt worried about high scoring Vees

By MARG WEBB

When the Laurentian Voyageurs come to town this weekend for a double-header with the Varsity Blues hockey team, they'll be preceded by their reputation for wide open, free wheeling hockey.

The Vees, currently sitting in third place in the OUAA, have scored more goals (146 in 20 games to be exact) than any other Ontario team thus far in the season.

That has Blues coach Tom Watt worried. Says Watt: "I haven't seen them (Laurentian) play yet this season but they've scored more goals than any other team. I'm worried about that. In our last 2 practices we've worked on defending our zone. But they've given up a lot of goals too."

The Vees' goals-against, higher than any other playoff bound team by 30 goals (103), makes it almost a given that they'll try to involve Toronto's stingy defence (51 goals in 16 games) in a shootout.

While the prospect of a shootout has Watt, as a coach, concerned, he also appears rather excited about an opportunity to see his own team free wheel.

"We'd probably like a shootout. As a coach you have to be conservative and stress defence but one of the nice things about this team is we've got great goaltending and great shooters. If it came down to a shootout, going end to end with the last shot on goal winning the game, I think our goaltenders would kick out more shots than the guy at the other end. That's comforting."

The Blues also bring to such a match some amazing offensive arsenal. Both Darren Boyko and Don McLaughlin are in the thick of the OUAA scoring top ten even though the Blues have played 3 to 4 less games than any other team in the league. Boyko (14-24-38) and McLaughlin (14-21-35) are scoring at a clip well over 2 points a game.

The Blues face the Vees Friday night at 7:30 and again on Saturday at 2:00.

CIAU RANKINGS

1. Victoria (1)
2. Laurentian (2)
3. Toronto (3)
4. Lethbridge (4)
5. Concordia (5)
6. New Brunswick
7. Alberta (8)
8. McGill (6)
9. Manitoba (10)
10. Winnipeg (9)

Lesser lights lead hockey over McMaster...

By GLENN MARTIN

An unbalanced offensive attack can kill a hockey team come playoff time. Just ask Boston Bruins, who had their Middleton-Pederson express derailed by Montreal last year and were blown out in 3 games.

Toronto 6 McMaster 3

No one's suggesting the Varsity Blues are a one-line team. But with just 7 regular season games left, it was good to see some lesser lights score in last night's 6-3 victory over McMaster Marlins in Hamilton.

Six different players scored for Toronto, including stay-at-home defencemen Ben Shepherd, with his 1st of the year, and Ken Duggan (5th) as well as centers Glen Murphy (14th) and Rick Trauggott (7th). Team goal-scoring leaders Phil Drouillard (34th) and Don McLaughlin (30th) also tallied.

McMaster got 2 goals from John Dewer and one from Scott Rawding.

Shepherd, who's more accustomed to delivering stiff body checks than scoring, was amused by his knuckleball that eluded Mac goalie Joel Smith.

"It's been about a 2-1/2 year slump because I didn't play anywhere last year. I was just trying to dump it in, so it was a pretty lucky goal."

Murphy, who couldn't recall the last time he'd scored, was simply relieved at his goal.

"I've been getting my share of assists lately, but I have been concerned about the amount of goals. I think I should be getting almost one a game."

Murphy feels the Blues high-powered offence is relatively impervious to being shackled.

"If teams do key on certain people, they leave others more open who can pick it up. It balances out."

The win moves the Blues into a 1st place tie with Laurier Golden Hawks, who have played 2 more games. Despite its sparkling 14-1-2 record, Toronto has trailed all season due to a heavy non-conference schedule in first term.

Blues' coach Tom Watt was blase about the performance, but felt his club played well enough to beat the 9th place Marlins, who drop to 7-11-1.

"We played just an average game, and our opponents weren't such a good team that they could take advantage of that."

By the way...Blues outshot Mac 35-24 despite enjoying only 2 of the 8 power-plays...Rick Serafini was an emergency fill-in on the Toronto blueline with Richard Garneau down with a shoulder injury and Jamie Hidi suffering from the flu...trainer Norm Calder says Wentworth Triple Rinks where the Marlins play is "the coldest in the league"...Mac's Grey Bullen, who leads the OUAA with 42 points, was held off the scoresheet.

...women down Guelph

By MATTI ANTONAKOS

The Women's hockey Blues romp over the Guelph Gryphons last night at Varsity Arena sets up a battle for first place this Friday night, when the Blues face Queen's.

The Blues were in fine form last night as they downed the Gryphons 7-0 by turning in a strong all-round game.

In the first period, Karen Spence and Laura McDonnell were sent off a minute apart for cross-checking and tripping, forcing the Blues' defence to be alert. Sophie Radecki anchored the defence and pulled the Blues through the two-man disadvantage, allowing Guelph just one shot on goal.

Kelly Weaver opened the scoring at 12:27 of the first by slipping a shot in on the short side. Says Weaver, "I didn't know it went in. I thought I'd just dump the puck in and I guess she misjudged it," of the goal. Ginzel ended the first period scoring on a scramble during U of T's only powerplay of the period.

The Blues broke the game wide open in the

Continued on P.16

INTRAMURAL ROUNDUP

Forestry chops down Trinity

In a battle for first place in men's Div. III hockey, number one Forestry Woodsmen chopped down the second place Trinity A's 5-2. The two fought to a 1-1 tie through most of the first period until goals by John Cummins and Glen Saunders lifted them to a 3-1 lead at the half. In the second period, it was all Forestry as Trinity dissolved into tired, sloppy play. John Cummins, with his second goal, sealed the win for Forestry who, nonetheless, could not keep out a nifty Kevin Scullion goal for Trinity in the dying minutes. Trinity, who had not played for seven weeks, seemed rusty from the start while the Woodsmen continued their momentum registering their sixth straight win.

Civil Grads upset Flyers

In a minor upset yesterday, Civil Grads came from behind to defeat the Megsa Flyers 5-2 in men's intermediate hockey action. Tim Pratt and Mike Gri made it 2-0 early in the game for Megsa as they exhibited great passing skills and good teamwork. Inspired goaltending by George Frater, however, kept Civil in the game, as they only trailed by one goal at the end of the first period. Exhaustion and sluggish play then took their toll on Megsa in the second period as Greg Lofree scored three goals to lead the rout. Brad Cousins chipped in a goal and two assists and John Kremer had a couple of assists to help the Civil cause. Civil Grads took their second win of the season while Megsa dropped from fifth place in the 40 team division. Undefeated SGS Chem currently lead the Intermediate group.

Intramural Sports Shorts

New A and Meds A lead Div. I men's hockey; the Innis Flames are alone atop Div. III.....The results of the Intramural Ski Meet are in. Alex Krstajic of Scarborough took the men's individual advanced title while Erindale's Mike Burrell took the novice; in team competition, Scarborough captured the advanced crown and Engineering the novice. Karen McDonald won the advanced individual women's crown for Scarborough who also took the novic team championship. Pharmacy took the advanced team title and Vic's Barb Benham skied to the individual novice championship.....In the women's Swim Meet, UC narrowly beat out PHE and Trinity for the team championship led by Anne Fogarty's first place performance.....Vic smashed their way to the advanced women's doubles babminton title and UC managed to win the novice division.

Steen to defend title

Track Classic

By MARG WEBB

Daley Thompson's flu bug just may be Dave Steen's health potion as the latter heads into pentathlon competition at U of T's International Track Classic this Saturday.

Thompson, fired up after winning the decathlon gold at the L.A. Olympic Games and world record holder in the pentathlon, opted out of this weekend's meet with back and flu problems leaving Steen to defend his Classic title against lesser lights.

However, the title defence will by no means be a walk considering France's Bill Motti, who finished 5th at L.A., and Rob Muzzio, who is ranked No. 1 in the U.S.A., will both be on hand to challenge the U of T alumnus.

Last year, Steen set a new indoor pentathlon record of 4,104 points at the Classic while Thompson suffered through a weak high jump and 1000m showing. But just 2 weeks later, Thompson smashed Steen's short held record at a meet in Texas.

While U of T track coach Andy Higgins doesn't expect anyone to come close to Thompson's record this Saturday, he did point out that Classic competitors have broken the world record in each of the past 3 years.

Other pentathlon competitors include U of T's Brad Norris who is a 1988 Olympic prospect, U of T alumni Dave Leuty and Greg Haydenluch, and Norway's Robert Ekpete.

The women's Coca-Cola Dual Meet has 3 top Canadian women — Olympians Connie Polman Tuin and Donna Smellie and U of T's Brenda Reid — facing 3 American competitors.

Along with the pentathlon, the Classic schedule features several invitational events attracting top-ranked university athletes from across Canada.

Pentathlon competition gets underway at 12:30 and tickets can be obtained at the door of the Field House for $5.00.

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HartHouse

Hart House Elections

Nominations:

NOW OPEN until THURSDAY, FEBRUARY 28, 1985 5 p.m.

Nomination forms available at all campus locations:

St. George: Hart House Programme Office
Erindale: E.C.S.U. Office
Scarborough: Room S407

Run- for a place on a Hart House committee (all U of T students eligible - full, part-time and graduate students are wanted)

The Race is on for 8 Committees:
House/Music/Finance/Art/Library
Debates/Farm/Recreational Athletics

Run — fill in a nomination form today

Election Day: Wednesday, March 6, 1985

Schwar on top again

By STUART TAYLOR

For the third straight time this season, Werner Schwar proved his dominance on the cross-country skiing circuit by capturing victory in his 14km race on Sunday.

Schwar fired around the hilly Barrie course in a time of 48:58. Fellow team member Michael Richardson closely followed with an eighth-place finish.

The Senior men's class was required to ski 20km over the physically demanding course. Coach and team member Shawn Sinclair was successful in capturing a ninth place finish in a class dominated by national team member and Laurentian University skier Reino Keski Salmi. Stuart Taylor followed on Sinclair's heels to secure the tenth position.

The women were also pitted in an extremely competitive field. Susan Nordman fought her way to an eighth place finish in a time of 67:34 over the 14km course. Ex-Olympic skier Angela Smidt powered around the course in 51:03 to capture the class. Rookie varsity skier Mhari Gilmore held on in the race to gain a respectable tenth place finish.

This weekend is the focal point of the skiing season as the team travels to Sudbury for the Ontario universities' championships.

Women's hockey

Continued from P.11

second period with a rush of 4 unanswered goals in the final five minutes of the frame.

On the first goal, Lindy Monahan muscled her way past 2 Guelph defenders to come up with the puck. She then centered it only to have it deflected off a Guelph player for a goal. Ginzel scored a similar goal while Weaver then netted her second of the evening on a set-up by linemates Jodi Glazer and McDonnell.

With 18 seconds remaining in the period, Ginzel headed down the ice on a break-away. She drilled the puck at the goalie who let the rebound out. Jennifer Dalgarno pounced on the puck for the Blues' 6th goal.

Early in the third, Weaver and Glazer pushed down the ice on a 2 on one break-away. Weaver slid the puck to Glazer who ended the scoring at 7-0. Karen Joseph recorded the shut-out, stopping 12 shots.

Says Coach Dave McMaster, "Today wasn't a tough game for us; we did a lot well enough. But we have to approach all aspects of the game with intensity from the start to be ready for Queen's Friday."

Captain Radecki didn't dwell on the Guelph game long either; says Radecki, "We're ready for them (Queen's). We haven't played them since before Christmas. It'll feel good to go against them at home."

At stake in the battle for first place is a bye into the playoff finals and home ice advantage. Game time is 5 p.m.



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THE VARSITY
VOL. 105 ISSUE NO. 36 MONDAY FEBRUARY 11, 1985

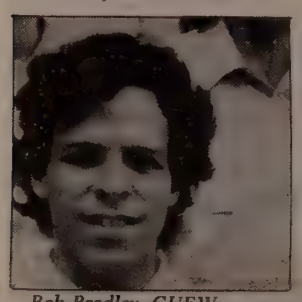
Union says voters intimidated; may hold new strike vote

TA's reject strike by slim seven votes

By JOHN BLAKE KNECHTEL

Teaching assistants at U of T narrowly defeated a move to authorize a strike last week, but their union says some professors may have used intimidation to keep the strike vote from passing.

A union meeting this Thursday may call for a new strike vote and a complain with the Ontario Labour Relations Board, say union leaders. If professors did try to keep their TA's from voting for a strike they could have made



Rob Bradley- CUEW

the difference in a referendum that was lost by only seven votes.

TA's voted 723 (66.1 per cent) to 373 (33.9 per cent) in favour of going on strike, but the union constitution requires a 66.7 per cent majority 'yes' vote to strike.

The union has struck a committee to investigate charges that in the weeks leading up to the strike vote some professors told TA's they could lose their jobs, their grant money or their pay increase if they went on strike. Others, said committee member Patricia Perkins, were warned not to contact the union at all.

Perkins said TA's have reported 6 cases of intimidation in different departments which may contravene sections of the Labour Relations Act forbidding employers or their agents to use "coercion, intimidation, threats, promises, or undue influence," to influence a strike vote.

John Parker, head of labour relations for U of T, said a letter had been sent out earlier this year to all department heads "which clearly raised the issue of undue influence (on the strike vote) and said that it would not be tolerated."

Parker said he had not heard anything about incidents of intimidation. He would not say whether U of T would be willing to negotiate further with the union "because I don't know what they would want to work on. We've made them a very good offer and now they've lost their vote, so it's the union's ball game."

Immediately following the vote count union executive member Rob Bradley was determined that U of T should return to the bargaining table.

"Technically we may not be able to strike, but two thirds of the members here today have told the administration they are disgusted with their offer. Groups all over campus have said they think the administration is bargaining in bad faith. I think they are morally bound to make a better offer."

Bradley said, however, that he was cynical about the prospect of any progress. "When we were at the bargaining table I asked one professor 'What about justice and right?' He responded 'Welcome to the University of Toronto.' "

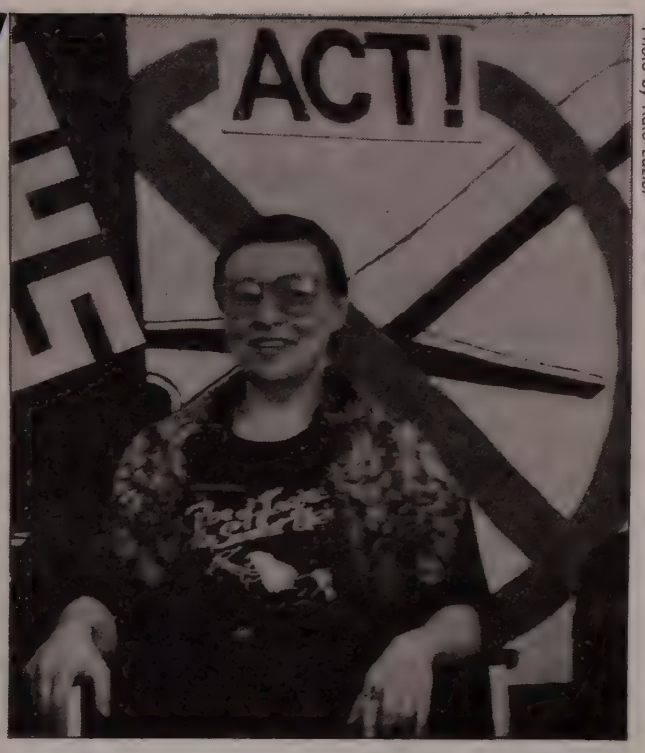


Photo by Kate Lazier

Soviet dissident Momanova"When revolutionaries become masters, they do not forget" story page 12

U.C. buildings & acid rain: a fatal mixture

By JOHN LORINC

Symbols. A procession of graduates emerging from the great doors and heading toward convocation; a fall day with undergrads cutting across King's College Circle beneath the tower which is missing one spire; an architectural anamoly The facade of University College has come to be more than just a magnificent example of Gothic institutional style, it has become a symbol which evokes images of classic academia; it is a symbol of the University itself.

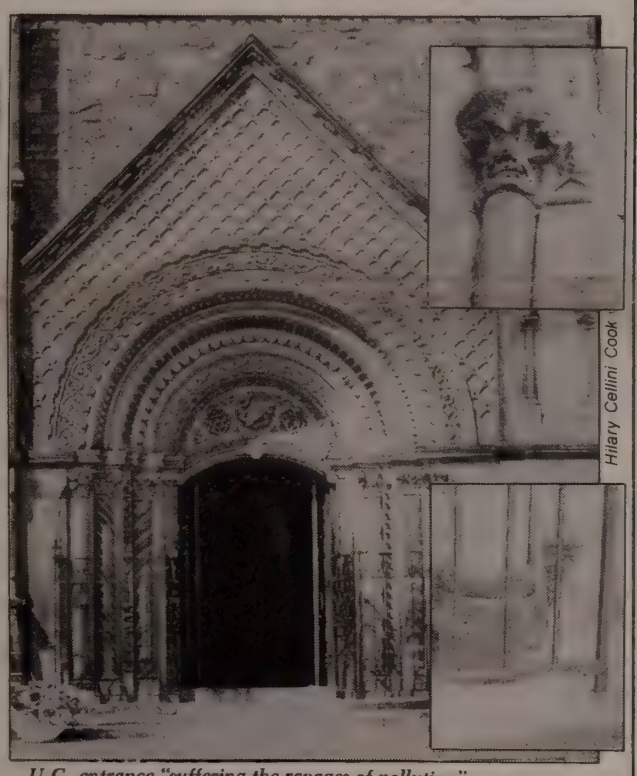
But look again, because this symbol is rotting.

This distinctive building which has always been the heart of U of T, once stood on the outskirts of Toronto. Now, it is merely a ten-minute walk from the centre of the city and as a result it has been suffering from the ravages of pollution and sulfuric rain which have affected the downtown core of late.

University College was built in 1856 by F.W. Cumberland and is described as "an eclectic amalgam of French planning in separate pavillions, picturesque English massing and strong, blunt, Norman detailing," by Douglas Richardson, a U of T professor of Art History. The front entrance is the showpiece of the building, with its ornate sandstone carving.

According to a report done by Hamish Wilson for the Architectural Conservancy of Toronto, since 1970 the deterioration of the front has accelerated rather dramatically. Evidence of this is a white crust of chemical compounds which has built up on the stone work. Since 1981, there has been an active monitoring of the doors.

The major factor which affects the Ohio sandstone from which the carvings are done is the polluted air around the core of the city, especially the sulfur emissions from automobile



Hilary Cellini Cook

U.C. entrance "suffering the ravages of pollution"

exhaust and acid rain. The compounds found in the pollutants react with the mortars and the soft sandstone to produce a white crust. Also there is a discolouration from smoke which causes a black crust to build up, similar to that which made the Ontario Legislature buildings so distinctively dirty until they were recently sand blasted.

Another pollutant which affects the structure of the stone itself is the salt used to melt ice in the winter. The sandstone is an absorbant material and it is

Cont. On P.9

Hunt: NDP hope for St. George

By MARIA CASAS

New Democratic Party candidate for St. George riding Diana Hunt was nominated two weeks ago to challenge MPP Sue Fish in the upcoming provincial elections.

"She (Fish) has no profile on campus and isn't representing your concerns in the House," says Hunt.

Clearly spoken and articulate, Hunt interrupts herself to answer a reporter's question and picks up the phone at her legal clinic to get a small detail clarified.

"This (Bovey) report makes me so furious and frustrated that I just can't stand it. In the same week that the report came out there was a report that the Ontario Youth Employment Program was being cut. So on the one hand, they are saying that education is going to cost more; and on the other hand they're saying that students' ability to contribute, to buy the education that we all thought was their guaranteed right in the first place,

Cont. On P.6

OFS elects ex U of O student pres.

By SUNNY BUSKERMOLEN
Canadian University Press

The Ontario Federation of Students (OFS) has elected its first-ever francophone chairperson.

Bernard Drainville defeated four other candidates in a tight race at the OFS winter conference held in Toronto recently.

Drainville, currently students' federation president at the University of Ottawa, feels the most important issue facing students today is underfunding, "because the quality of education is deteriorating and because the Bovey report recommends decreases in enrolment."

"My personal position is that the Bovey report isn't acceptable," said Drainville. "Tuition fee hikes, decreases in enrolment and entrance exams are things that OFS disagrees with."

"Still, there are some positive points in the report," said Drainville, pointing to the commission's statement that universities are indeed underfunded, and that $91 million in additional funds are needed to improve the quality of education. "We can certainly use this in our lobbying with the minister."

According to Drainville, both campaigning and lobbying are essential in order for OFS to voice student concerns.

"OFS should look for student support in demonstrations, postcard campaigns, etc., but we should also lobby and meet with the ministers to voice our concerns and to improve the situation of students in Ontario."

Drainville defines student "action" as involving both activism and lobbying, "but when I'm talking about activism, I don't mean it in the negative sense," he said.

"Activism means anything students do," said Drainville. "In a time when there is a move toward a more traditional, more conservative feeling, I would prefer to talk about student involvement."

He admitted it is becoming increasingly difficult to get students involved in OFS campaigns, even on issues directly affecting students, such as tuition increases and high student unemployment.

"Still, I'm convinced that you can get students involved, if you have a good campaign," said Drainville.

Drainville's main priority as OFS chair will be membership development. "We've got to keep the members that we have now — I feel responsibility for them, and they should have priority in the allocation of resources."

"I have a lot of concerns about the college situation," said Drainville. "We have to address their concerns in a more proper manner." At present, only five of Ontario's 22 community colleges are members of OFS.

Drainville wouuld also like to see other universities join OFS, especially "big universities like the University of Ottawa and, hopefully, the University of Toronto."

As a francophone chair, Drainville hopes to encourage Ontario's francophone student associations to join OFS, and to increase sensitivity to francophone issues among students.

"I'm a francophone, but I'm above all, chair of OFS," said Drainville, who will receive $24,000 for his year's work, which begins in June when he takes over from current chair Monika Turner.

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PRESCRIPTIONS

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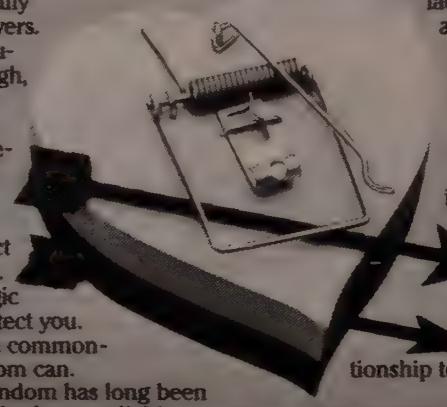
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ARTS AND SCIENCE COUNCIL & COMMITTEES

Students Election

Students from *any* College may vote for:

* CURRICULUM COMMITTEE ON COLLEGE COURSES & PROGRAMMES **Full-time Students

John W.C. Canning (SMC) Neal Sommer (UNI)

(1 to be elected)

* CURRICULUM COMMITTEE ON SOCIAL SCIENCES
**Full-time Students

Victor G. Dodig (SMC) David J. Power (SMC)
Gillian Hilchey (VIC) Christopher Wirth (TRN)

(2 to be elected)

* Students may vote for only ONE Curriculum Committee
** Only full-time students may vote for this position.

Students from *any* College may vote for:

COMMITTEE ON STUDY ELSEWHERE

Fraser M. Cameron (SMC) Jennifer Fleming (WDW)
Laura J. Dunne (SMC) Christine Muldowney (SMC)
Donald Fahey (SMC)

(3 to be elected)

VOTING

Ballots will be available and voting will take place in the foyer of Sidney Smith Hall and at Erindale College from 9 a.m. - 4 p.m. Tuesday, February 26 and Wednesday, February 27 and from 9 a.m. to 7 p.m. on Thursday, February 28.

HartHouse

UNTIL FEB. 28 5 p.m.	NOMINATIONS FOR ELECTIONS TO HART HOUSE STANDING COMMITTEES. *HART HOUSE NEEDS YOU.* GET ELECTED TO A HART HOUSE COMMITTEE AND BE THE POWER BEHIND THE SCENE. SPECIAL TALENTS OR JUST INTERESTED AND ENTHUSIASTIC???? STUDENT MAJORITY RUN EIGHT STANDING COMMITTEES. RUN FOR HOUSE * LIBRARY * MUSIC * ART * DEBATE * FINANCE * FARM * RECREATIONAL ATHLETICS. NOMINATIONS FORM found in the PROGRAMME OFFICE (978-2446) until FEB. 28. ELECTION DAY: MARCH 6, 1985.
FEB. 11-15	**"THE BEST OF EUROPE"** presented by the GALLERY CLUB of HART HOUSE. This gourmet experience features a special menu of exciting selections from a variety of Euoprean cuisine. Reserve early (978-2445) during standard office hours. Best of Europe offered dinners only — 5:30 - 7:30 p.m. Gallery Club located 2nd Floor (licensed under LLBO) — U of T students welcome.
MON. FEB. 11	**"EDVARD MUNCH" A FEATURE FILM BY PETER WATKINS** sponsored by the Art Committee. A moving portrait of the Norwegian artist uses a narrative form that is journalistic. 7 p.m. Music Room. All students welcome.
MON. FEB. 11	**HART HOUSE WIND ENSEMBLE** provides an opportunity for wind and brass musicians to join a growing musical ensemble. Rehearsals begin at 7 p.m. every Monday, East Common Room.
TUES. FEB. 12	**HART HOUSE DEBATE: "RESOLVED THAT THE UNIVERSITY OF TORONTO DOES NOT NEED A WOMEN'S CENTRE."** Honorary Visitor is Ms. Lois Reimer, Status of Women Officer, University of Toronto. Speaker: Thomas Gough begins the debate at 8 p.m. Debates Room.
FEB. 12	**BRIDGE CLUB** sponsors a game for Canadian charity. Entry fee: $1.25 includes refreshments. 7 p.m. Debates Room. **CAMERA CLUB — SLIDE AND DISCUSSION SERIES:** Gunter Ott informs "How To Get Published". Noon to one p.m., Camera Clubroom.
TUES. FEB. 12 - MAR. 7	**ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS"** — original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberte and Dumouchel. East Gallery. **"25 YEARS: COMPARISONS"** — 25 SCULPTURES OF MARY HECHT bronze works. West Gallery. Ms. Hecht present in the gallery Sat., Feb. 9, 3-5 p.m. **JUSTINA M. BARNICKE GALLERY HOURS:** Tues. - Sat., 11 a.m. - 6 p.m.
TUES. FEB. 12	**CHESS CLUB — "GO"** instruction will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students — please join in .
FEB. 13	**INFORMAL DEBATE** — Last in the series for a chance to improve debating skills. Topic: "The Written word is the biggest make-work project in man's history." 8 p.m., 3rd floor Bickersteth Room. **"JAZZ PLUS" and THE ARBOR ROOM PUB "HART BEAT"** provide entertainer Malcolm Tent from 8 p.m. on in the Arbor Room. Bring some friends.
FEB. 14	**CHAMBER SERIES "CANADIAN PIANO TRIO"** featuring CJRT Orchestra Soloists — Jamie Weisenblum, violin; Nina Tobias, cello; and Stephanie Sebastian, piano, offering music by Haydn, Shostakovich and Beethoven. 8 p.m. East Common Room.
FEB. 14	**HART HOUSE ORCHESTRA** is looking for additional string and percussion players. Rehearsals are held every Thursday evening at 7:30 p.m. in the Great Hall.
FRI. FEB. 15	**REGISTRATION DEADLINE FOR AN INSTRUCTION TO ZAZEN (ZEN MEDITATION)** WEEKEND SESSION (MARCH 8 - 10) HELD AT HART HOUSE FARM AND SPONSORED BY .HART HOUSE CHAPEL COMMITTEE. PROF. ROZ STONE IS THE LEADER. Those interested please sign-up at Hart House Programme Office. Fee for the March weekend will be $40.00.
THURS. FEB. 21	**CHESS CLUB LECTURE AND SIMULTANEOUS DEMONSTRATION SERIES** begins at 7:30 p.m. and lasts until midnight. Meet in the Debates Room. Series continues on Feb. 28 + March 4. TOPIC: "How Not to Study the Chess Openings" by Mr. Ilias Kourkounakis. Following the lecture Mr. Kourkounakis will play a twelve board clock simul. at 90 minutes per player per game. Lecture is free; simul. $2 to members, $4 to non-members.
WED. FEB. 27	**CRAFTS CALLIGRAPHY — FIVE WEDNESDAY NIGHT SESSIONS** with popular and creative instructor Susan Wintrop. Group limited in number so sign-up as soon as possible at the Programme Office, weekdays, 9 - 5. Fee: $15 includes basic materials. Learn italic script — 15th century alphabet plus one class on the art of manuscript illumination. 7 p.m. in the Crafts Room, 3rd floor.
	NOTIFICATION OF THE ANNUAL GENERAL MEETING OF THE GALLERY CLUB OF HART HOUSE MONDAY, MARCH 4 at 6 p.m. Gallery Lounge. Preprandial punch with annual reports. Dinner at 6:45 p.m. at $14.95 per person. NOMINATE AND ELECT your representatives for next year's Gallery Club Committee. All U of T students are eligible to stand for election.

A male bastion revisited: sexual revolution took H.H.

By MADELINE BASSNETT



Hart House: it's one of those buildings with the smell of age ... and a shameful past. Shameful because women were not allowed in as members until 1972: a mere thirteen years ago.

In 1919, Vincent Massey gave Hart House to U of T. His Deed of Gift stated that 'save for special occasions, Hart House shall be for the exclusive use of the male members of the University; graduates, undergraduates and members of the faculties.'

Women were permitted, however, to enter the House as guests of members. Susan Wilson, longtime participant in Hart House and the Chairperson of the Orchestra Committee, said that in the 1960's, women were allowed in the Arbor Room, but not between the peak hours of 12:00 and 2:00. They could also attend debates, but had to remain in the gallery rather than participate on the floor.

This situation gave rise to revolutionary activity. Vicki Little, one of the revolutionaries, said, "It started because a bunch of us went to a debate once." They decided to do something about being restricted to the gallery area and "integrated without permission in a debate," Little said.

The women also entered the Arbor Room during the forbidden lunch-time hours. "They threw buns at us," laughed Little.

The next stage was the establishment in 1969 of the Presidential Advisory Committee of the Future Role of Hart House. This body made the recommendation which led, in 1971, to the elimination of the word 'male' in Massey's Deed of Gift.

On January 28, 1972, the House was at last open to women of U of T. Audrey Hozack, Assistant Warden of Hart House since 1971, had to fight one last battle to ensure that women would pay the same fee as the men. If they were to pay the suggested lower fee, they could have been seen as "second class citizens," said Wilson.

And when women finally entered as members, "It just happened," said Hozack. She thought it was a wonderful event, but said no one else paid any attention. "I think they seemed to take part in everything right away," Hozack added.

Wilson said there was "No problem whatsoever" when women were first let in. Now, she said, "It's a non-thought that women weren't equally involved with (the men) in all activities. You can't tell that we weren't always here."

"Women are making free use of Hart House," said Ron Dunsky, a student who works at Hart House.

Although much of the athletic wing was not open to women in 1972, the restriction was later lifted. This area would seem very male oriented, said Dunsky, "But there are so many women. If there was a bad atmosphere I guess they wouldn't be there."

He did mention, though, that the "Shower and locker room arrangements are pretty bad."

It is necessary to walk down an immensely long corridor to get to the pool from the women's changeroom. Women have fewer shower facilities than men, and some of their lockers are in the hall.

"The problem is, this was a men's building," Hozack explained.

Sue Corrigan, who is on the Athletic Committee, said that there were originally no facilities in the building for women and when women became members, there was only limited space available.

But there is a positive side to this problem. It shows that Hart House is no longer a male bastion, and, as Corrigan said, women's use of the House is "increasing faster than they can find space to accommodate everybody."



Women at Hart House exercise class

Careers?!$

STUDENT ENTREPRENEURS WEEK
February 11 - 15th

February 13 — "Starting Your Summer Business" 1:00 p.m. Room 174 University College

February 14 — "Student Entrepeneurs Panel" 4:00 p.m. Debates Room Hart House

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Feb. 11 Brennan Tours, Communications Engineer, Laventhol & Horwath, Ministry of Natural Resources, Peat Marwick
Feb. 12 Procter & Gamble — Product Development
Feb. 14 IBM
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Permanent Employment

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Video at noon at JSU House: *Now After All These Years*, a gripping documentary.

Thursday February 14
The Negotiating Game: Tactics of Bargaining and Transaction Analysis in the World of International Affairs, with Mr. Elliott Kelman, from 4 to 6 p.m. at JSU House. Mr. Kelman is a professional negotiator and has worked for numerous multinational and government organizations.

Friday February 15
Publicity meeting at 1 p.m. at JSU House.

Sunday February 17
Tehila, the Jewish Choir from JSU and JSF performs at Shaarei Shomayim Shul at 10:30 a.m.

*The Jewish Student Learning Centre courses continue until the end of term *except* during Reading Week.

Nominations are now being accepted for the 1985—86 Varsity Board of Directors.

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Erindale College 1
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provided that no more than one be from any one faculty

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"It'll be like —'n Rollerball"

—Blues coach Ben Watt, estimating the fun quotient for next year's season

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liaison between staff and students at large. Formal complaints — as opposed to letters to the Editor — should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Non-Representation

If you thought the administration's crucial policy decisions regarding our university were made in an open and thoroughly democratic manner, guess again.

The sad fact of the matter is that although Governing Council (a body intended to "represent" the various estates of the university) has the final 'say' in virtually all administration matters, the real power lies with a few high level Simcoe Hall bureaucrats — the President's "inner cabinet", as it were. Most decisions made by this group are passed by the Council without much hesitation; many of these decisions are never adequately debated at the Council level.

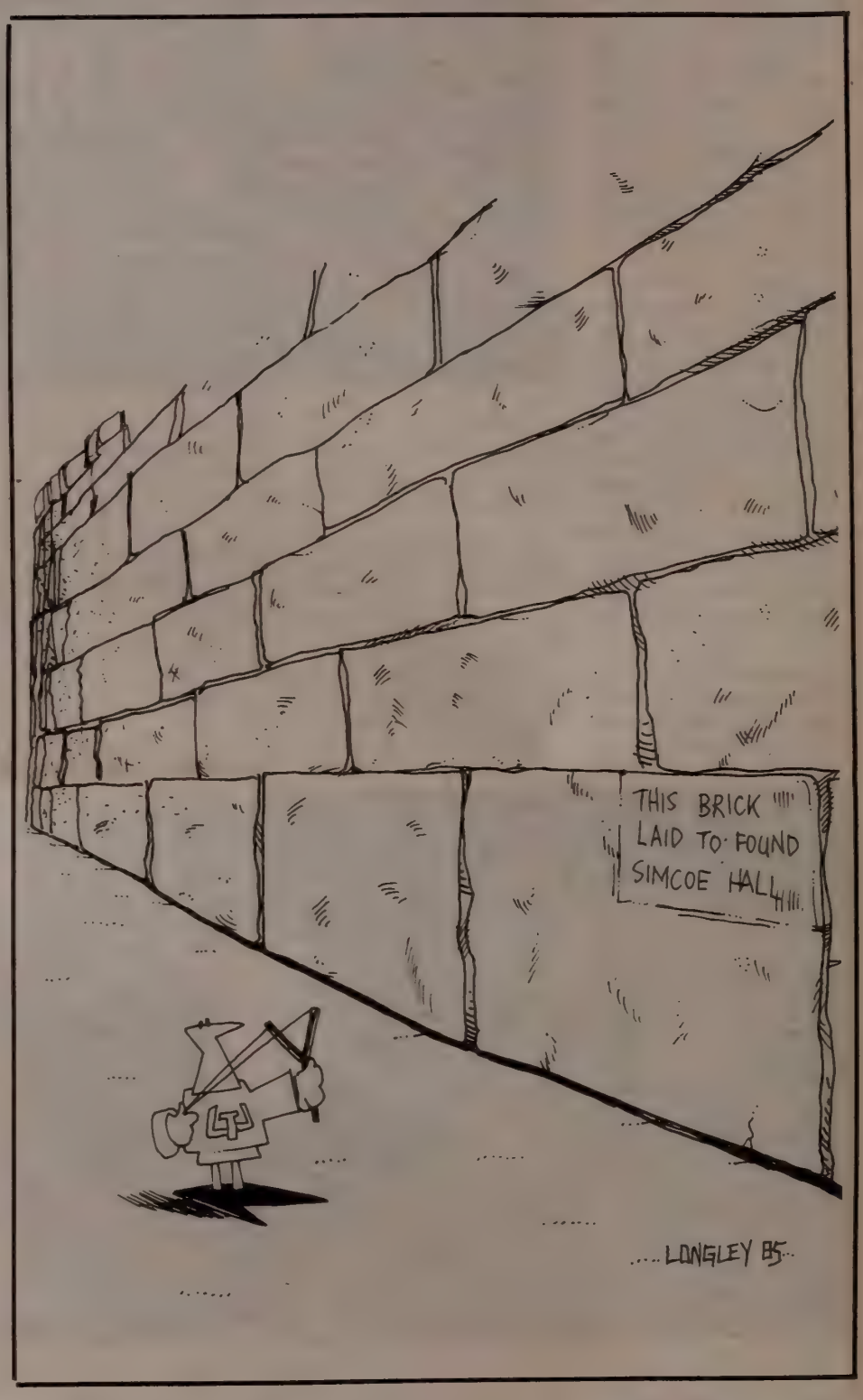
True, it's hard to imagine a system in which a small number of important players did *not* play key roles, but the remarkable concentration of real power at U of T means the students and faculty "represented" are rendered virtually ineffectual. An examination of the Governing Council structure reveals that representatives of students and faculty together hold (in theory) equal power with administration reps (students hold 8 seats; the faculty hold 12; the administration — through its various members including the President, Chancellor, and presidential and provincial government appointees — hold 20). However, student and faculty representatives intent on fighting a decision recommended by the heavyweights are faced with an onerous (some would say frightening) task. So few are prepared to fight; the monumental struggle that awaits, plus the clear advantage that lies with staying quiet in hopes of future reward, keep most members (save for the few valiant souls such as Dean Kruger, who refused to slash the Arts and Science budget) silent most of the time.

Add to this the powerlessness of the Council to amend a proposal submitted by the inner cabinet (proposals have to be sent back for revision) and you have a "representative" governing body that is not only essentially *un*representative (it would be more so if members were willing to stand up and be counted), but also essentially powerless in the face of inner cabinet decisions.

In the end, the opinions that count are those of the few key players at Simcoe Hall. It appears to have been they, for instance, who formulated the administration's hard line in TA negotiations. On the union's side, free and frequent discussion among CUEW members helped to determine their majority stance. On the administration's side, views were not justified to members of the community, and those represented in the governing structure weren't even consulted.

And it looks as if things will continue to work this way. The administration's open solicitation of submissions for their report to the Bovey Commission should be seen only as a rare exception to the rule. As it stands, the system works to the substantial benefit of the administration, and it's extremely doubtful that George Connell will make any effort to alter the current structure.

Which is an insult to each and every student at U of T. It's crucial that the affairs of the university be handled in an open and democratic manner; to tolerate anything less is, quite simply, to tolerate injustice.



LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Pills and the Plan

Re: Plan to establish drug program including birth control pills.

The plan to implement a drug program for the students is a good idea. However, I strongly disagree with the inclusion in this program of universal access to birth control pills.

When one becomes ill it is not usually out of choice. For this reason, a drug program to help meet the costs of sickness is a good idea. The decision to have sex, on the other hand, is one's own choice (unless sexually assaulted). The onus, therefore, is not on the whole university population to cover the cost of contraception, oral or otherwise.

It is a known fact that some women need the pill to control their menstrual cycle; again this is not out of choice. For these women the pill should be included in the program. Because of the number of women on the pill for this reason alone is quite small, the costs of the program would not increase the 100% indicated in the *Varsity* if birth control pills were included in the program.

If a couple or single woman cannot afford the pill — most if not all drug stores sell a month's supply for anywhere between nine and eleven dollars — they should not be involved in sexual activity. If sex means so little to them that they cannot afford ten dollars a month, obviously they attach little importance to it and once again should not be involved in a sexual relationship.

Yours sincerely,
Chander Chaddah
VIC II

Sovietization and Enslavement

I am writing this letter in reaction to Stephen Wohl's ridiculous assertions which appeared in the Jan. 7 and Jan. 10 *Varsity* Letters column. Those "few old MIG's" would allow the Nicaraguan puppets of the Soviet Union to step up their efforts to crush the democratic revolutionary movement within Nicaragua — the "contras" — who include many former Sandinista leaders disgusted with the sovietization of their country. As for Grenada, how can Wohl defend the terrorist thugs who had murdered Maurice Bishop for not being sufficiently subservient to Cuba and Moscow? The intervention in Grenada was a salutary rescue mission of a country on the verge of totalitarian enslavement. As for Chile and similar countries, an authoritarian government which is based on Western models and concepts of law is preferable to a totalitarian regime which produces social anarchy and gulags, and must, of course, remain permanently within the "socialist commonwealth", no matter what happens. (As in the case of Afghanistan). Who is to say that conservative authoritarianism based on traditional structures is not the best way to overcome the anarchy and fragmentation of Third World countries? (Liberals and socialists in the West are always ready to provide the most ingenious justifications for Communist Cuba, Vietnam, Angola, Ethiopia, etc., however heinous the crimes which they commit.)

As far as the Pershing II and Cruise Missiles in Europe, I wonder what other approach Wohl would suggest to counter the six hundred or more Soviet SS-20 war-heads which were deployed *first* and threaten the European heartland? How can a slow-flying cruise missile be a first-strike weapon, and how can the High Frontier defence be an offensive weapon? *Who* is terrorizing the people of Poland, Afghanistan, Cuba, and other countries trapped within the Soviet empire?

By his accusations that liberal democracy is "fascist",

Cont. On P.8

MEETING OF THE STAFF

Wed, 4:00 pm

Today's skool is brought to you by Kellog's, makers of fine breakfast cereals since before pieces pasts and hypochuakywuakuia II bromide were even invented. This ish fortified by 9 essential mastheaders, namely John (protien), Karen (more protien), DOOJ (starch), Ally (sugary stuff), Marg (fibre), Glen and George (other stuff). Geoff was supposed to be added to maintain freshness, but he wasn't feelin so fresh today.

Mandela is nominated for honourary degree

Collectively written by the University of Toronto Divestment Committee

For more than 20 years, Nelson Rohilahla Mandela has embodied the hopes and dreams of black South Africans in their struggle for justice. Mandela is widely regarded as a central symbol of the anti-apartheid movement and the true leader of the black majority in South Africa. As an individual, he has rejected personal comforts and the hollow rewards of participating as a prominent lawyer in the racist apartheid legal system, and instead has chosen to take a moral and political stand on behalf of human dignity and social justice in S. Africa.

Nelson Mandela has now been nominated for an honourary degree at the University of Toronto. It should prove interesting to see whether or not this international champion of human dignity 'measures up' in the eyes of the selection committee.

Born in the Transkei in 1918, Mandela was educated at Fort Hare University College and the University of the Witswatersrand. He joined the African National Congress (ANC) in 1944, and was elected Transvaal President of the ANC. He was subsequently banned by the S. African authorities for engaging in anti-apartheid activities.

A trained barrister, Nelson Mandela set up a practice for a while with Oliver Tambo, now President of the ANC. However, in 1956, together with 154 other leading opponents of apartheid, they were both arrested and charged with 'high treason' for their involvement in drafting the *Freedom Charter*. The treason trial lasted until 1961 when all the accused were acquitted. In the meantime, after the Sharpeville massacre in 1960, the ANC had been outlawed by the S. African regime.



Photo by John Blake Knechtel

Divestment Committee member Virginia Green. "Mandela deserves recognition"

It was at this point that Mandela went underground. For two years he frustrated S. African authorities with activities such as secretly touring Africa and meeting with prominent politicians in London. In 1962 he was finally arrested and convicted on charges of inciting Africans to strike and of leaving S. Africa without a valid passport. He was jailed for three years.

While Mandela was serving the sentence, he was brought again to trial along with eight other men on charges of sabotage. This was the celebrated Rivonia Trial which opened in 1963. Less than a year later, Mandela was sentenced to life imprisonment. Until recently, he was incarcerated at the notorious penal colony of Robben Island. At present, he is being held in a maximum security jail in Cape Town.

International demands, such as the 1984 U.S. Congress' unanimously passed resolution calling for Mandela's release, attest to the fact that this man's fight for political equality and democracy are just causes in the eyes of the international community. These just causes are the reason why he is today languishing in prison. They also provide part of the justification for nominating him for an honourary degree at the U of T.

Nelson Mandela happens to have been born in a country where commitment to racial equality is synonymous with high treason; where a call for the restoration of human dignity is legally defined as "sabotage"; and where the most timid avowal of opposition to a system which has been described by the United Nations as a "crime against humanity", could easily earn its proponent the death penalty. In other words, Nelson Mandela is in prison today because he will not compromise his humanity nor soften his commitment to human liberation in his homeland.

For having these convictions and exhibiting great courage, Nelson Mandela deserves recognition by this illustrious University. An honour for Mandela will truly be an acknowledgement of the justice of the cause of the people of S. Africa, a vote for humanity, and a most eloquent testimony to the University's fidelity to its most dearly-held ideals.

Negative vote said to be best situation for TA negotiations

"Yes" vote narrowly missed

By WILLIAM B. SAUNDERS

The situation could not be better. A strike vote has resulted in a less than resounding "no", falling short of the required two thirds majority by a mere five votes. There will be no strike. Will the Administration now implement a contract to which 65% of their teaching assistants are opposed? As a TA not intimate with the Union and its anti-Administration campaign, nor enamoured of the Administration and its lead-footed efforts at explaining its own position to the public, I should like to propose the following:

1. Eliminate the 11% wage increase in the "Final Offer", and instead increase the number of TAships by 11%.

Money is not absolute. It is neither the foremost nor the central concern of TAs, who generally also receive substantial monies from Canada Council, OGS, Connaught, U of T Opens, etc., not to mention the various loan programs available. Compensation of $17/hr. is more than adequate, it is generous. The vast majority of TAs recognize this fact, and are concerned far more with proper treatment by our employer than an increase in pay. As the two major concerns in this regard are the preferential hiring of students as TAs and protection against overwork, an increase in TAships far more effectively addresses our concerns than all and sundry legal clauses in our contract. More TAships translate directly into more jobs, and more jobs into more tutorials, ergo smaller class size. This is clearly the best "job protection" and "protection against overwork" possible. Yet as the Administration has already offered the 11% wage increase, reallocating these funds now may well be viewed cynically by more than a few TAs, therefore

2. Increase the University allotment of funds for TAships by an additional 11%, thereby increasing the number of TAs by 22%.

This will eliminate all but the most embittered cynicism, and place the Administration firmly and demonstrably on the moral high ground for a change. With undergraduate enrolment up 8% since 1979 and TA hours down 4% in that same period, a 12% increase is needed simply to regain lost ground. The additional 10% represents genuine progress. Nor is this progress particularly expensive: the "Final Offer" would have involved a 6% retroactive pay increase for the current academic year, but by eliminating a wage increase this 6% is pushed into the *next* two years. So the additional strain on the budget represents 5%, not 11%, yet this should not serve to weaken its extremely positive impact.

3. Clarification of Article 13:03 re: hiring of non-students as TAs.

The "Final Offer" states "Preference shall be given to students enrolled in the University of Toronto ... however, the foregoing will not affect or preclude the employment of persons who are not students." "Preclude" is logical, but "affect"? If there is genuine preference for students then non-students are inherently affected! Striking the two "affects" in this clause would do much to alleviate the legitimate worries of TAs in this regard.

Continued on page 9

COMMENTARY

A Video Valentine

Woodsworth College Students' Association Presents

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Ukrainian Community Development Committee, a non-profit community organization, invites applications for the positions of:

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Manitoba Parents for Ukrainian Education, a province-wide non-profit organization, has openings available in the area of Bilingual program recruitment.

Two Program Development Officer positions are to be filled. Duties include: develop and implement recruitment plan for maintenance and/or introduction of English-Ukrainian Bilingual program; organization of special projects such as: workshops, conferences, publicity displays.

Qualifications: Post-Secondary education, Ukrainian fluency, good research and interpersonal skills. Must be willing to travel, own car a definite asset.

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Soviet Momanova: life east and west

Exiled feminist speaks out

By INGRID MACDONALD

Tatyana Momanova says the struggle of women transcends the east-west conflict.



Photo by Kate Lazier

The exiled writer and artist came to Toronto to talk about feminism and peace. While speaking of her experience as a dissident in Russia, and then of her impressions of the West, she came often back to the impact of the press upon the way lives are lived or perceived.

Five years ago, Ms. Momanova was exiled from the Soviet Union for her part in the production of an underground feminist almanac. Among other things, the almanac criticized Soviet military activities in Czechoslovakia and Afghanistan. The story of the almanac's production in Russia is remarkable not only for its politics, but its production as well. Says Momanova, "When revolutionaries become masters, they do not forget, they are masters as well at suppressing revolution."

Thus photocopy machines are scarce. They are allowed only in strategically inaccessible locations — military offices and post offices — where one could hardly hope to discreetly duplicate one's dissident newsletter. So Ms. Momanova described the process of typing out by hand each issue of the almanac, making five carbon copies at a time. These are sent on to be typed again in multiplate, in a system that is slow and yet effectively perpetual.

While she has remained steadfastly critical of Soviet policies since her exile, she has not become, like many Soviet emigrées, so bitter that she would distort the realities of life in the U.S.S.R. It is this kind of declamatory talk that many right wing papers in the "free world" prefer to publish, and Ms. Momanova, who smiles at the ironic, smiled at the reporter from the *Toronto Sun* who badgered her unsuccessfully for bad news from the homeland.

As well, the Russian Emigré Press, with people like Solzhenitsyn among them, have become to Momanova's mind very right-wing. By focusing on the crimes against justice that the Soviet government practises, they play into Western anti-communist mystiques. At the same time, their sense of justice is incongruous, says Momanova. The Emigrée Press is critical of Witness for Justice and Peace, a Christian group monitoring U.S. activities in Nicaragua.

Listening to Ms. Momanova, one becomes aware of how little is actually known about life, and in particular the lives of women, in the Soviet Union. Women there are, on paper, equal citizens with their brothers. Yet that is an illusory guarantee: Soviet female reality is simlar to that of women in the West. When they protest it is for daycare, better jobs, recognition of the status of single mothers. In North America, Momanova smiles, she gets described as a radical feminist. "This surprises me," she says, "our demands are so ordinary."

The repression of information works the other way as well. In the official Soviet 'press, which Momanova notes she has never known anyone to read, there is no news of, for example, the Greenham Common Women's Encampment. And this is by design: the government does not wish to enchant Soviet women with ideas that might incite radicalism.

When asked why some dissidents are exiled, while others are imprisoned, restricted or institutionalized, she again smiled and suggested that question should not be asked of her, but of the KGB. She has no idea how her own fate was decided, and offered that the KGB has its "own strange logic."

While trying to detect in Ms. Momanova the visible changes that have surfaced since coming west, I could only note that the square dark glasses that she wears in earlier photos have been replaced by turquoise ones in an Annie Hall style.

The real difference between the east and west for Momanova is that problem of political oppression has been replaced by financial oppression. In Russia there is no poverty, but not like in the west where there is "no limit to how long a person can go." In Paris alone, where she lived before coming to North America, there are 15,000 homeless. Despite the difficulty of making ends meet (her husband is not permitted to work in the U.S.) she has been able to enjoy speaking engagements in 22 countries. This gratifies her greatly. Her book, Women In Russia, has been translated into 11 languages but not, ironically, and at this irony she does not smile, into Russian.

Freedom of information and access to information is key to Momanova's plan for peace. "That is the way to help Russian women," by providing them with information about feminism and our lives.

Hunt

Cont. From P.1

is also being rejected."

The NDP has been saying for many years that post-secondary education funding is too low, according to Hunt. "And instead of *dealing* with this, she (Stephenson) appointed a commission to *study* the matter." Exasperation flattens her voice. "How to defer the troublesome moment."

Hunt suspects that although students are currently paying fees of twelve percent of the cost of their education, the provincial government is not contributing even that much per capita. The rest of the funding is coming from federal transfer payments.

"I'm prepared to raise the issue. You have what I understood to be a guarantee of equal access to post-secondary education to all qualified for it ... But the Tories are not delivering the money to make it possible. This (Bovey) report's response to deteriorating quality suggests a back-off on equal access."

"To be perfectly frank about it, it's going to make a class distinction. It's not fair. There is a social good in equal access to education."

A 1976 graduate of Osgoode Hall, Hunt has been working with tenants' legal services since then. This led her to become heavily involved with the organized tenants' movement in Metro (including St. George riding, which encompasses St. Michael's and Victoria Colleges). Eighty-eight per cent of St. George residents are tenants.

"Through my work here I've come to an appreciation of the housing crisis that's going on in Metro at the moment, and the dimensions of it, and it is enormous. It's such a serious problem."

Although Hunt has been canvassing for the NDP for a long time, she has only been an official member of the party for one year. Her left-leaning roots go back to about age ten, she explains, when she started being critical of her friends' right-wing views. She "was always for the underdog."

Hunt's own solutions to the housing crisis are specific and knowledgeable. Firstly, the affordability of existing housing must be protected by "beefing up" the rent review system. This could involve something as simple as a central rent registry in which new tenants can check to see if their landlord is charging them more than the legal six per cent increases per year.

Secondly, the supply of housing in the city core must be increased by having more public funds channeled into housing co-operatives, either public or private non-profit.

"It seems so clear to me," says Hunt, "that co-ops are the housing of the future."

Hunt is pro-choice on abortion issues, and emphatically a feminist. "Feminism," though, has partly come to mean "sharing" with the women whose friendships have withstood the test of many of her thirty-two years and a divorce.

"Sharing," Hunt laughs, wrinkling her nose. "I hate using that word. It's like, "Where are you coming from, man?"

Another of those catch phrases of the early seventies that Hunt picked up as an undergraduate at York University was the distinction between "life-celebraters" and "world-changers".

"Which was I?" she laughs. "A world-changer, of course."



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Pick up nominations forms and rules at all SAC locations

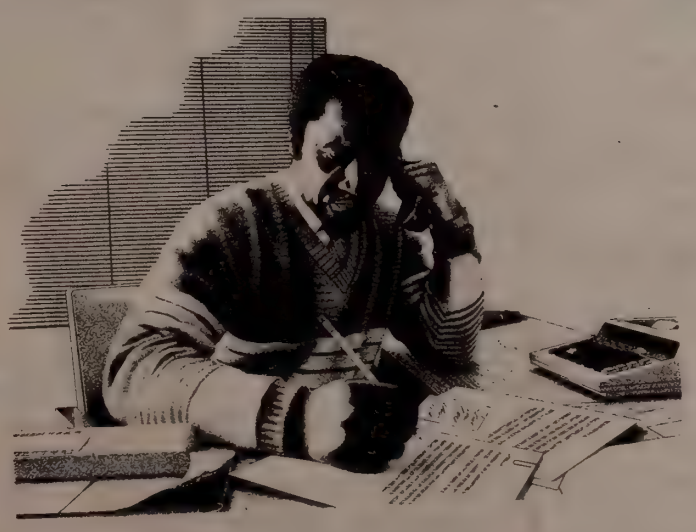
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TIME & PLACE

MON — FEB. 11

8:00 P.M. BREAKING NEW GROUND: THREE VARIATIONS ON CANADIAN THEMES Raymond Souster introduces three Canadian Poets. Poetry readings by James Deahl, Tim Dunn and Martin Gray. In the Croft Chapter House at U.C.

TUES — FEB. 12

12:15 — 12:45. Poculi Ludique Societas presents **The Death of Herod** at St. Michael's College. Upper Brennan Hall. Bring your own lunch. No charge. Performances on Wednesday, Thursday and Friday will be given at the U.C. Junior Common Room, the Vic Alumni Hall, and the Sid Smith Lobby, respectively.

4:30 P.M. TECHNOLOGY AND PEACE: Will the new weapons make this a safer world? A Debate with John Gellner (editor, Canadian Defence Quarterly) and John Polanyi (U of T Chemistry Professor). Moderated by George Ignatieff. Vic Theatre (Northrop Frye Building).

8:00 P.M. BREAKING NEW GROUND: THREE VARIATIONS ON CANADIAN THEMES. New Canadian Women: The Immigrant Experience. Salome Loucas speaks on Women working with Immigrant Women. Croft Chapter House at U.C.

WED — FEB. 13

1 — 5:00 P.M. A WOMAN GYNECOLOGIST will be on hand to discuss abortion and show a film entitled "The Silent Scream". Northrop Frye Room 003.

5:30 — 7:30 P.M. STRESS AND STUDY: Learn some stress Management techniques at this workshop in the Sigmund Samuel Library, Alice Moulton Room Level A.

7:00 P.M. MARXIST INSTITUTE winter lecture series: "Independence for the Canadian U.A.W." Sam Gindin. In the 7th Floor Lounge in the Library Science Building, 140 St. George St.

7:00 P.M. THE UC FILM SOCIETY is screening Alain Resnais' **Last Year at Marienbad** (1962) in Room 179 University College. Admission Free.

7:30 P.M. UCAM SEMINAR SERIES ON Peace, War and the Universities presenting Conrad Brunk from the department of Peace and Conflict Studies, Waterloo. At University College, Rm. 140.

7:30 P.M. AMNESTY INTERNATIONAL Death Penalty Debate: Lawyer Clayton Ruby vs. Metro Deputy Police Chief McCormack. All welcome. Refreshments available. Alumni Hall (4th Floor) St. Mike's College.

7:30 P.M. "GAYS AND LESBIANS AT U OF T" has regular Wednesday night meetings. This week Chris New talks about sex. At the International Student Centre, 33 St. George St. in the Morning Room.

8:00 P.M. BREAKING NEW GROUND: THREE VARIATIONS ON CANADIAN THEMES. The Personal as Political: An Insider's View of Gay Politics in Toronto. Speaker, David M. Rayside, Co-ordinator of the Canadian Studies Program, U of T. Croft Chapter House, at U.C.

THURS — FEB. 14

10:00 A.M. THE U OF T DIVESTMENT COMMITTEE invites you to celebrate Valentine's Day at our Bake Sale in the Sid Smith Lobby.

BETWEEN OURSELVES: A series of discussions on women's Experience at U of T. Hart House Debates Room.

2:10 P.M. U OF T PERCUSSION ENSEMBLE peforms, with Nexus' member Robin Engelman conducting. Walter Hall, Edward Johnson Building. Free.

4:10 — 5:00 P.M. HOW TO STUDY: Some basic tips on preparing and taking exams. Robarts Library, Rm. 4049.

5:15 P.M. TWILIGHT CONCERTS presents: Avrahm Galper, clarinet; Robert Dodson, cello; and Pierre Souverian, piano, at the Royal Conservatory Concert Hall. Admission $2.00/$1.00 students.

5:30 P.M. FOR THE LOVE OF SKULE A Valentine's Concert by the Skule Stageband and the U of T Jazz Ensemble at Convocation Hall. Tickets

5:30 P.M. FOR THE LOVE OF SKULE A Valentine's Concert by the Skule Stageband and the U of T Jazz Ensemble at Convocation Hall. Tickets are $3.00 from the Engineering Society, Galbraith Building Rm. 167, or the Faculty of Music.

CONVERSATIONS WITH MARIE-CLAIRE BLAIS. The Lesbian and Gay Academic Society at the U of T presents the noted Québecoise writer at the auditorium of OISE, 252 Bloor St. W. $3 admission & free childcare; interpreted for the hearing-impaired. Free refreshment.

7 — 12 P.M. VARSITY CHRISTIAN FELLOWSHIP announced its Variety Night, to take place in the Debates Room at Hart House. Admission is one can of soup for a downtown mission. Come and join the fun. Sponsored by SAC.

7:30 P.M. AN EVENING OF FILMS, featuring **El Salvador — Another Vietnam.** Cartwright Hall, St. Hilda's College, Devonshire Place. Donation $3.00.

FRI — FEB. 15

2:00 P.M. PROFESSOR WILLIAM ROSEBERRY, anthropologist at the New School for Social Research, New York, will present a seminar entitled "Potatoes,d SACS and Enclosures in Early Modern England." Sidney Smith Rm. 3050.

6:00 P.M. THE MUSLIM STUDENTS' ASSOCIATION will hold an informal discussion entitled "Islamic State — concepts and Responsibility". Everyone is invited to attend and participate.

SAT — FEB. 16

7 P.M. TROTSKYIST LEAGUE VIDEO SHOWINGS: "We Took Down the Flag of Slavery" and "We Stopped the Klan!" Two videos showing in action a winning strategy to stop fascist terror. International Students Centre, 33 St. George St.

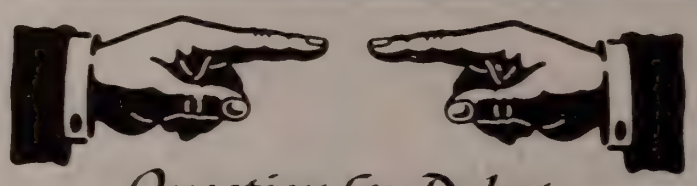
8:00 P.M. FACULTY ARTIST SERIES. Chamber music by Bach, Mozart, Poulenc and Ravel. Walter Hall, Edward Johnson Building. $9/$5 students. 978-3744.

SUN — FEB. 17

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents: "The Nature of the Soul" in the International Students Centre — Reading Room.

4:30 ORTHODOX CAMPUS MINISTRY at the University of Toronto celebrates a Vesperal Divine Liturgy each Sunday at 4:30, followed by a coffee hour, and Vespers on Thursdays at 7:30 p.m. All services at Hart House Chapel. All welcome.

HartHouse debates



Question for Debate
Resolved that the University of Toronto does not need a Women's Centre.

Honorary Visitor
Lois Reimer
Status of Women Officer
University of Toronto

Speaker
Thomas Gough
Woodsworth College

Tuesday February 12
8 p.m., the Debates Room

Continued From P. 4

Wohl only shows his abysmal lack of political knowledge. Liberal democracy is a political system which practically engenders dissent. The problem of Western society is not "oppression", but *lack* of genuine social cohesion and control. Why is open sedition and treason allowed in the name of "freedom?" Why is "right-wing" business allowed to continue selling high techology and grain to the Soviets? Why are the sclerotic bureaucracies of the "anti-Establishment" funded by Western governments, universities, and even by business?

the appearance of Stephen Wohl's letters in *The Varsity* is the best proof that liberal democracy is the very opposite of what he says it is.

Sincerely,
Mark Wegierski, M.A.

SCAT! Ajay Here No More

On Monday, February 4, your paper featured a welcome survey of the various literary magazines on campus. As Editors of *SCAT!*, the youngest review at U of T, we were pleased with Barb Mendel's encouraging coverage of our founding Spring 1984 issue. We were concerned, however, that there may be some confusion.

Ajay Heble and Jean Yoon founded and edited *SCAT!* at Innis College in 1984. Ajay has since graduated and gone on to Dalhousie for his M.A. and cannot be found at even the hottest Jazz Spots or Burger Joints in town. The Editors for the Spring 1985 issue are Jean Yoon and Jill Adamson. Ajay Heble is far away and all who know him dearly wish he were here and not there. He is not editing long distance.

The deadline for the next issue has passed and we are no longer accepting late submissions. *SCAT!* has hit the press. Those who haven't yet read *SCAT!* can still get their very own copy at the ICSS office at Innis College, room 117. The Spring 1985 issue should be available sometime in the middle of March. *SCAT!*

Jean Yoon and Jill Adamson
Editors of *SCAT!*
Innis College

Say No More

I recently attended the hart House Debate "Resolved: This House Supports an Elitist Educaion". There I heard such comments as "Surely there is enough money in the public funds to support a little bit of elitism." "What is this 'commonweal'?" and the like issuing from the speakers for the ayes. These statements pale in comparison to the rather impresively repulsive comment made by Mr. Bothwell (author of the Great Brain Robbery and architect of the International Relations overcrowding fiasco earlier this year) who referred to the students of Trent University as "garbage".

Need I say more?

Sean Meagher
SMC IV



P.L.S. the Presidents Players present:

THE DEATH OF HEROD

Tuesday. 12 Feb.: St. Mikes. Upper Brennan Hall
Wednesday. 13 Feb.: U.C., Jr. Common Room
Thursday. 14 Feb.: Vic. Alumni Hall
Friday. 15 Feb.: Sid Smith Lobby

12:15 - 12:45 p.m. - Bring your own lunch

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TA's

Cont. From P.5

4. A more tempered alteration of the grievance procedure.

The individual Department is the only administrative entity capable of weighing the many and varied financial, academic, teaching and other considerations involved in the assigning of TAships. Yet at the same time it is the Department, having the closest contact with prospective TAs, which is most susceptible to personality conflicts, disparate treatment of TAs, and the like. Giving the Departments such responsibility necessitates a wholly independent and viable grievance procedure, and the existing grievance procedure is widely perceived as being just that — viable. Radical changes, most notably reducing the filing deadline from 60 to 30 days, seem undue, even aggressive measures. Modifying the "Final Offer" to read 45 days is the very least the Administration can do to counter the widespread perception that the actual intent was and is to eventually eliminate the procedure entirely.

I believe that a contract incorporating the above four proposals would be ratified by an overwhelming majority of TAs, and be cheered by undergraduates and faculty alike. And its implications go even further, for in a society plagued by chronic unemployment such mutual cooperation for the common god offers the brightest hope for the future, and it is fitting and proper that a forward-looking University of Toronto be a working model. The Administration has defeated the Union, but the implementation of a contract to which 65% of their TAs are opposed would constitute a Pyrrhic victory at best. Pursuing decertification of the Union — an option now open — would represent the perpetuation of a very debilitating adversary relationship to the detriment of all concerned.

Let the proposals herein become the basis for University-wide discussions, for the current negotiators have been arguing about the shape of the table rather than the improvement of our University. The University deserves better.

U.C.

Cont. From P.1

saturated by salt and moisture. The damage caused by salt is mostly restricted to the base stones of the doorway whereas the damage due to pollution is more acute in the upper regions of the entrance, Wilson's report observes.

In the newsletter, Wilson remarks that, according to various theories about renovation and maintenance of decaying buildings, renovation of the damaged stone work is not the solution to the problem. (There has been extensive renovation on University College, both internal and external, recently.) He observes that it is more constructive to implement structural re-adjustments to the building rather than mere cosmetic changes and new technical methods are now available to achieve such a goal.

"There was yet in the old some life, some mysterious suggestion of what it had been and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be none in the brute hardness of the new carving ... Do not let us talk then of restoration. The thing is a Lie from beginning to end." Wilson concludes by quoting Ruskin, the English architectural theorist, and predicts that for University College to survive, "there is an urgent need to eliminate deferred maintenance ... Steps must be taken to develop a masonary conservation plan and ultimately, the reduction of fossil fuel emissions which contribute to the decay of all aspects of our heritage."

British Miner's Struggle

Why we're still on strike!

Frank Clarke: A British Miner from Yorkshire and spokesperson of the National Union of Miners will speak on the latest developments in the British Coal Strike. Among the issues he will bring us up-to-date on are:

* The government seizure of the union funds,
* The government takeover of the NUM facilities,
* The distribution of union funds by the government to strikebreakers.

Despite the power of an unreasonable government intent on smashing the union, the Miner's Strike continues into its eleventh month in an attempt to achieve a fair and just settlement to their dispute.

Tuesday, February 19, 1985 at 7:30
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The New York Times Book Review

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El Salvador — Another Vietnam

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and
John Polanyi
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Moderated By
George Ignatieff
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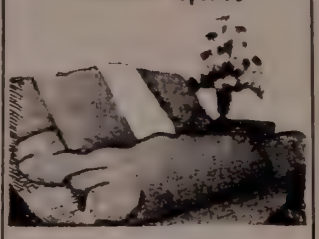
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SAC revamps Task force on racism

By LOIS MERMELSTEIN

Racism. It's an ugly word, because it describes an ugly problem in society. But is it a problem at the University of Toronto?

Last year's Task Force on the Undergraduate Experience thought it was, says SAC President Bob Jones. He says the task force report "identified race relations as a serious problem on campus." This was the first time in several years that the issue of campus race relations had come up, according to Jones.

Both Jones and Marcel Weider, Vice-President of the Jewish Students' Union, think it's a problem as well. Jones recently named Weider to head a task force to look into the problem of campus racism to see what could be done about it.



Bob Jones:"It's needed . . . "

Race relations became an issue in last year's SAC presidential campaign until, Weider says, "I got both tickets to agree" that whichever ticket won the election would "examine the subject."

A first attempt at forming a race relations committee "died," says Weider. "Groups didn't participate. Everything stalled."

Jones agreed. "The first response from campus ethnic groups was very poor," he says. "We got a couple of submissions but not really much. It appeared that campus ethnic organizations didn't really think there was a problem."

Then, according to Jones, "Marcel offered to physically contact" the various groups that might want to respond to the issue, and "to put a lot of work into gathering the information necessary."

Weider's group was formed in December, when Jones agreed the previous effort was stalled. "Bob put me in charge through my pushing of him and my immense interest in the subject," says Weider. "Some people say forming a race relations committee is jumping the gun," he continues, "so we expanded the job to see if there really is a problem."

According to Weider, the group is making "excellent progress. We've gotten a very positive response — people think what we're doing is good."

Weider cautions that "racism takes on many forms. It's not just swastikas and graffitti. There's both visible and invisible racism." Weider sees a major task for any group combatting racism in trying to "combat prejudice through education, and sensitizing others to the situation of ethnic minority students."

Jones agrees, saying, "Racial problems are also a matter of poor attitudes developing that aren't really justified. Lots of people" on SAC, continues Jones, "didn't think it's a problem," referring to such mild forms of racism as jokes about Jews or Chinese. "I think it's a problem."

"By and large, students aren't racist, just misguided," Weider added. "They're well-meaning individuals who may just not know the facts. Education is one of our greatest tools."

Jones partially blames the U of T administration for not educating people about different ethnic groups. "There's never been a university initiative taken to explain that the university is a multicultural community," he says. "To recruit international students and faculty obligates them (the administration) as hosts to make people feel welcome. Inviting them here and not worrying about negative attitudes is a violation of hospitality."

Jones has several ideas for educating students about other ethnic groups. One is a "pamphlet explaining the different groups" on campus, which would be given to all new U of T students. Another is to "encourage the ethnic community to participate in events for the rest of the U of T community. It's needed, and it should be encouraged and financed" by the university administration.

Admits Weider. "We won't reach the hard-core people — the 10% fringe. The ninety per cent in the main stream will benefit from the exposure. I don't have all the answers, but here are some possibilities — let's try them. Mistakes shouldn't preclude us from trying to improve on what we have."

Weider says most student groups he has approached are now working on their responses to his questions, and adds that "I'm willing to talk to any student or group. I'm extending my hand to the students." Weider can be contacted through SAC.

The ultimate goal, says Weider, is to "work toward a better university society."

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- If you will complete these requirements during the summer of 1985, you may apply in July — see below.
- Application forms include a ballot for commerce courses on the reverse side — students who apply for admission to commerce programmes do NOT need to submit a separate ballot for courses.
- Secure an application from the Commerce Office SS3067 or your college registrar and return the completed form to the Commerce Office before the end of February ... deadline February 28th.
- You will be notified by mail during the month of June.

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- Deadline March 29th.
- Secure the proper ballot from the Commerce Office SS3067 or your college registrar and complete it as required.
- Return ballot to the Commerce Office SS3067 during March.
- You must bring statement of results for completed prerequisite courses.
- For COM100Y — All interested students should return the ballot during March to secure a place.
- B. COM., B.A. Major in Commerce and Certificate Programme in Business Students will secure a place in courses while you wait. Read March supplement and ballot for detailed instructions.
- Non-Commerce Programmes Students (U of T Graduates, Scarborough College Commerce Students, Special Students and letter of permission Students) will be advised by mail as to whether or not they have been admitted and class lists will be posted the first week of classes outside SS3067. Read March supplement and ballot for detailed instructions.

Ballot for Commerce Courses for Sept. 85 - May 86.

MONTH OF APRIL

- Secure the proper ballot from the Commerce Office SS3067 or your college registrar and complete it as required.
- Return it to the Commerce Office SS3067 during the month of April ... deadline April 30th.
- Ballot results will be available during the month of August.
- Graduating Commerce Students must pick up their academic progress report form from the programmes office.

Apply for Admission to the B.COM/BA (Major in Commerce) Programmes

MONTH OF JULY

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Former U.S. Attorney General accuses States of violating human rights in Grenada

Clark questions Bishop murder theory

By BILL BRYDON

Former U.S. Attorney General, Ramsey Clark, strongly disputes the widely publicized charge that Grenadian Prime Minister Maurice Bishop was murdered on the order of his own government.

Speaking at OISE Friday night before an audience of over 200, Clark accused both the United States and the present authorities in Grenada of violating the human rights of 19 people held on the charge of ordering Bishop's death. The 18 men and one woman comprise the bulk of the leadership of the New Jewel Party, which ruled in Grenada from 1979 to 1983.

"It's hard to imagine an actuality so far removed from the truth as the fiction that has been made available to the general public," he said. Clark claimed that despite the massive information-gathering capacity of the U.S., no evidence in support of the charge of political murder against the prisoners was presented at the preliminary hearings last Spring.

Clark told the visibly anti-American audience that hundreds of detainees were beaten, intimidated and kept in inhuman conditions after the United States and her Caribbean allies invaded the island in October 1983. The 19 prisoners have been held since then without access to counsel. Clark said that they have been poorly treated, and that several are in bad health. Like other foreign lawyers, Clark has been barred from taking the cases of former Deputy Prime Minister Bernard Coard, and his wife Phyllis, a former Central Committee member, "among others" of the prisoners.

"I thought for a long time that if they were going to permit effective counsel without conflicts, they would have to reach out to England, Canada, the United States, in spite of the colonial implications," Clark told *The Varsity*.

He said that none have come forward from the Grenadian legal community, and that none should. "There are not enough lawyers. They are too involved, emotionally, economically, and otherwise. There are conflicts of interest." He described a meeting of the island's lawyers which "ended in uproar" when a moment of silence was proposed in honour of the late PM. Maurice Bishop, who had been a lawyer. There were only two votes in favour. Clark denied that this was because of hostility to the former government, attributing the upheaval to "emotional involvement."

Clark predicts, however, that the 19 prisoners charged with political murder would not be convicted and executed.

"This is still a very powerful desire — pretty wide-spread. I think it will not occur — for a variety of reasons. They failed to carry it out when the times were propitious." This refers to his statement earlier in the evening that the authorities had hoped that the executions would take place before last year's elections. Clark believes that "passions are subsiding," and hopes that the new government recognizes a need for "accommodation for people to get on with their lives."

Clark has had a long career as a civil rights lawyer. Employed by the U.S. government in the 1960s, his assignments included riots at the University of Mississippi in 1962 and in Birmingham in 1963. In 1965 he was charged with overseeing the area of Martin Luther King's Selma-Montgomery peace march. Later in the year, he was involved in the aftermath of the Watts ghetto riots in L.A.

As Attorney General under Lyndon Johnson from 1967-69, Clark defended the Vietnam war, and ordered the prosecution of Dr. Benjamin Spock and other anti-war activists. He aroused Republican ire by opposing the death penalty, advocating gun control and banning wire-tapping by federal agents.

Clark most recently hit the front page in 1980, when he flouted Jimmy Carter's ban on travel to Iran, risking prosecution and imprisonment by attending a conference on American interference in that country. He currently practises law in New York City.

Clark told the audience that Bishop's supporters, who had freed him from house arrest and peacefully occupied the garrison, "were unquestionably augmented by people who had never been known to support Bishop, some known to be members of the Mongoose Gang (muscle-men for former P.M. Eric Gairy), and some people unknown to the islanders, and there aren't many."

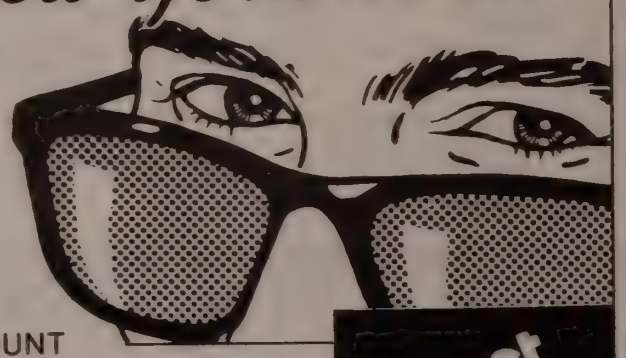
Maurice Bishop was shot dead on October 19, 1983, less than a week before the invasion. He died in the Fort Rupert Garrison during an exchange of gunfire between his supporters and a group of soldiers dispatched by the New Jewel Party's Central Committee, during which about 30 people were killed. His death has been widely reported as an execution.

Clark said that the crowd was ordered to lay down its guns by an army officer "known and beloved by many," but that "all hell broke loose" when the man was suddenly gunned down. In his acount he

Continued on P.16

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SPORTS

Women's V-ball clinches final playoff spot

By MARG WEBB

The women's volleyball Blues won a marathon series against Queen's Friday night and took matches from Ottawa and Carleton on Saturday to qualify for the final OWIAA playoffs for the first time in many years.

Against Queen's, the Blues won the first and third games handily 15-7, 15-2, but Queen's took the middle 2 games on extended rallies, 17-15, 17-6.

The turnaround perplexed Coach Julie Andruchiw. "We won the 2 games really handily, establishing a real flow but in the middle 2 games it seemed that people on the floor had never played together. There was incredible tension. But we came back in the 5th."

The Blues surged forward in the rubber match, coming back from a deficit to win 15-5.

On Saturday, the Blues beat Ottawa 3 games to none, and swept Carleton 3 games straight but they paid dearly for the berth in post-season play. Against Ottawa, Captain Kristine Drakich ripped ligaments in her ankle while blocking a shot. Early forecasts have her returning to action in 3 weeks, but the OW's are set for Feb. 23rd — 2 weeks away.

With Drakich healthy, Andruchiw predicted that the Blues would finish ahead of Ottawa and 2nd to York — good enough for a berth in CIAU play considering York as host of the nationals gets an automatic berth which would then free up another spot for an Ontario representative.

Says Andruchiw, "We could see ourselves being in the finals but now it's going to take the rest of the players to make up the difference. We can't count on Kristine doing things for us now. But it's still possible. York is just so good they'll get to the finals of the CIAU but we could still beat Ottawa if the effort from the whole team is there."

Andruchiw was at least heartened by the play of Kelly Swales in the weekend series. "She saved us so many times with defense. She was just outstanding. It was the best set of games I've seen her play this year. That's good to see."

BLUES NOTES

The Blues badminton team successfully defended its OUAA title on Saturday at Western. The Blues overwhelmed Guelph in the semi-finals 6 matches to none and then in an exciting finale whipped Western 4 matches to 2. No. 1 ranked doubles team of **John Wright** and **Steve Nenniger** beat the No. 1 Guelph team in 2 straight games as did No. 2 ranked doubles team of **Dave Wowchuk** and **Jolyon Thompson**. Wright, Wowchuk, Hurlburt and Nenniger, ranked in that order, won the remaining 4 matches. In the other semi, Western beat McMaster 4 matches to 2. In the finals, Western chalked up the first win beating Toronto's No. 1 team of Wright and Nenniger. Wowchuk and Thompson evened the score. At this point, coach Thompson called a meeting. The Blues had to take 3 of the 4 remaining matches and there were going to be no easy wins. The 4 singles matches got underway simultaneously. Wright won his first game 15-3, as did Hurlburt. Soon after Nenniger won his first 15-11. Then the Western cheering section came into noisy play. Wright was narrowly defeated in his second game 17-18. Hurlburt also felt the effects, losing his second game 8-15. But Wowchuk came through winning his first 18-14 and Nenniger devastated the opposition in his second game 15-4 to chalk up Toronto's second win. 2 of the remaining matches had to be won to keep the OU title, but the situation was tense. Wright and Hurlburt were both trailing in their deciding games and Wowchuk was down 2-10 in his second game. Then Wowchuk in an extraordinary play came from behind to win his second game and the match 15-12. Western had to win both matches to keep alive their quest. The home crowd rallied behind the Mustangs but to no avail. Slowly but surely, Wright gained the upper hand over his competitor, defeating him 15-11. Toronto retained the title. Toronto's No. 1 ranked Wright, despite feeling exhausted, went on to win the Individual Championship over Geoff Gunton of McMaster 15-4, 15-8. This was the first time in 5 years that Toronto won the Individual title even though the Blues have won the team title 5 times in the last 6 years.

Clinch first place in East

Blues whip Laurentian

By MARK MATCHEN

When the big game finally arrived, the home side was ready to play. Very ready. Ready enough to turn in perhaps their finest game, player for player, since last year.

Blues — 79
Vees — 69

On Saturday, the Blues women's basketball team downed rival Laurentian 79-69.

In December, the first time the Blues met the Voyageurs this year, the Vees turned a powerful home court advantage into a one-point victory. That win helped turn around the national women's basketball rankings. The Blues dropped from first to fourth (they later rose to third) and Laurentian rose to second.

For two months the Blues did not face another serious challenge. There were so many 20, 30 and 40 point games that some of the team wondered what would happen when they again faced a close game. What happened was a team so charged up, so anxious to avenge the earlier loss, so, well, ready, that they were not going to be denied. And they weren't.

The most noticeable reawakening was that of point guard and co-captain Theresa Burns. Burns was the quarterback of virtually every game last year after she assumed the role from veteran Greta DeLonghi. This year, still the starting point guard, she shared the leadership with Peggy Blumenthal and newcomer Mary Ann Kowal. Saturday, Burns was back in control.



photo by Glenn Tanaka

Peggy Blumenthal controls action against the Vees Saturday.

The Blues worked the ball inside, usually to Pat Melville, so many times that the Vees' defence finally was disrupted in its efforts to adjust. Melville had another outstanding day, ruling the boards in the early going to help the Blues mount an early 12 point lead. If it wasn't Melville, it was Angela Orton working the defence to receive Burns' pinpoint and brilliant passes. Orton and Melville each ended the game with 23 points.

Orton's performance was another bright spot; this was certainly her best effort in months. Orton, more than any other player on the team, has the muscle and height to dominate and yesterday, especially in the first half, she did just that.

The Blues lead, as high as 16 in the first half, was cut to 7 at the intermission. The final, a 10-point bulge, was justice in a small way. This was not a game in which one team played way above or below its head. Nor, for a change, was the officiating a factor. (Laurentian coach Peter Ennis, one of the most notorious whiners in the league, was relatively quiet.)

This game was well played by both sides. The Blues were simply the better team. The fan support was a pleasant bonus. Both teams had well over one hundred of their own supporters in attendance, and neither side was quiet for very long, though the visitors' section was the most boisterous.

The win means the Blues take first place in the OWIAA East and the Vee's finish second. Next week, at the OW championship tournament in Hamilton, the two teams will likely meet once again for the league championship. That will be a reprise of last year's final, and it promises to be another outstanding match.

"Violence? That was mayhem."

Watt stomping mad

By GLENN MARTIN

The relative backwardness of university hockey has had Blues' coach Tom Watt simmering throughout this, his first year back from the NHL. On Saturday, after his club had beaten the visiting goon squad otherwise known as Laurentian Voyageurs, 6-3, Watt finally exploded.

Blues 9-6
Vees 6-3

"We really showed off college hockey today," stormed Watt with bitter irony. "The National Hockey League has never seen violence like there was in that game."

Though the Blues had just completed a sweep of their weekend doubleheader — they won 9-6 Friday night — over a club that came to town in third place and led the OUAA in goals, Watt was in no mood to celebrate. In a lengthy tirade, he condemned university athletic directors, coaches, players, and officials.

"That was hockey at its worst. I'm ashamed to be associated with the game and have to coach in a game like that. And a lot of other people should be ashamed too."



Blues' Don McLaughlin breaks in alone on Vees' Bruce McDougall. photo by Glenn Tanaka

Watt was particularly incensed by Voyageur John Mooney's assaulting of Blues' captain Darren Boyko with five seconds left. Though referee Ian Huffman acknowledged Mooney as the aggressor by giving him seven penalty minutes plus a game misconduct to Boyko's two minutes, Watt was disturbed to think that league rules inhibited his players from rescuing their teammate.

"(Mooney) deliberately attacked our captain and started pummelling him. If we come to his aid we get a game misconduct — and we've got playoff games coming up. That wouldn't happen in the NHL, or people would lose their jobs."

Under OUAA rules, two game misconducts result in a three-game suspension.

Laurentian coach Moe Bartoli, a former minor pro hardrock who has guided the Vees to the league-lead in penalties the last few seasons, couldn't imagine what all the fuss was about.

"I think violence has been overplayed," he said.

Of the Boyko-Mooney

Cont. on P.16

Bright lights shine in Classic

By CLARA MARMELO

Elise Braithwaite of U of T served notice Saturday that she will be a force to be reckoned with in the OWIAA championships this March. Competing at the U of T Track Classic, she outclassed her competitors by winning the 600m race, and by anchoring the 4 x 400m women's relay team to victory.

In only her first year at U of T, Braithwaite has made her mark in university competition. Two weeks ago she set a Canadian junior indoor record of 1:31.2. in the 600m. which ranks her second in the country. Also the Pan-American Junior Champion, she was looking to break her record on Saturday, but fell just short, running 1:31.31.

As a result, she wasn't completely satisfied with her performance. "I was aiming for a run of 1:30 today. But, due to the lack of competition and the cold temperature on the track, I didn't run as fast as I wanted to."

However, there were no complaints about her race as anchor of the 4 X 400m relay team. U of T was behind Queen's by a wide margin until Braithwaite took command and edged out the Queen's runner at the finish line.

U of T coach Andy Higgins had nothing but praise for the young runner. "She is a marvellous young athlete who is a picture to watch run. Nobody runs any better in terms of pure form. She ran a terrific leg in the relay which made it exciting for U of T fans."

Braithwaite made up a 5-second and 2-place deficit on her leg of the relay.

Braithwaite's male counterpart, Tim Bethune, turned in an almost identical performance as he won the 600m race and powered the U of T "A" relay team to a victory in the 4 x 400m race.

A member of the 1984 Canadian Olympic 4 x 400m relay team, which went to the finals in Los Angeles, Bethune is just getting back into serious competition. "I took some time off after the Olympics and around Christmas, so I'm not as fit as I should be."

If Bethune is not in top shape, he certainly had a hard time showing it on Satruday. Showing no effects of illness that sidelines him last week, Bethune set a new field house record of 1:18.69 en route to victory in the 600m.

Later in the day, he anchored U of T's "A" relay team to a narrow victory over the "B" team in the 4 x 400m race by outrunning teammate Paul Osland. Bethune was extremely pleased with his effort, especially since that was only his second attempt at that distance.

"Osland ran some very good times in Sherbrooke last week. The high calibre of opposition motivated me. I'm very pleased to have beaten Osland since he ran so well."

Saturday's relay sets up a showdown between Bethune and Osland in the 600m race at the OUAA championships next month, as Osland is ranked second in the CIAU over that distance.

Other notable U of T performances were Ross Girvan who vaulted to first place, but failed in his attempt at the Canadian indoor record of 5.38m; Paul Lockhart finished first in the 5000m race with a time of 14:45.04; Larry Helwig's high jump of 2.07m was good enough for first place; Sheila Cowie ran the 1500m in 4:42.94 to capture first place; and the women's relay team finished first in the 4 x 200m, while the men's team placed first in the 4 x 800m.

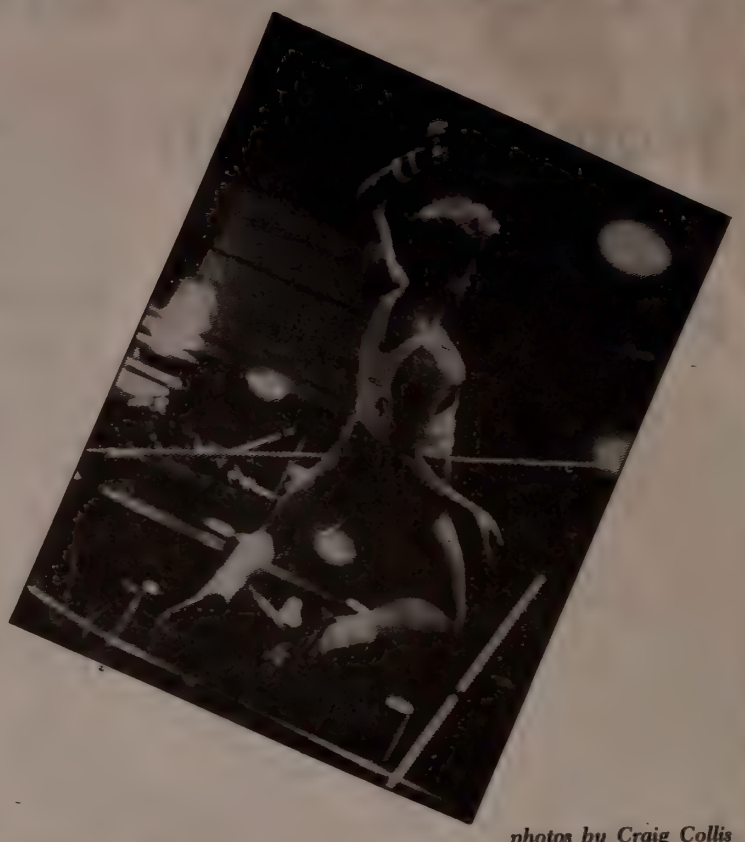
The field in the men's pentathlon was decimated with recent injuries to gold medalist Daley Thompson, Canadian record holder Dave Steen and No. 1 ranked American Rob Muzzio.

Says Coach Higgins, "It was disappointing. This was supposed to be a developmental year to bring along some of the younger guys in competition against some international talent. But that'll have to wait I guess."

France's Bill Motti, a 5th place finisher in the Olympic decathlon, won the event with 3,975 points followed by American Gary Bastien with 3,744 and U of T track club's Dave Leuty, also the driver on Canada's bobsled team, with 3,710.

In the women's Coca-Cola pentathlon, the U.S.'s Myrtle Chester edged out Mississauga's Donna Smellie 4,107 to 3,991. The event was also plagued with injuries as Canadian Olympian Connie Polman Tuin and Canadian Junior Champion Brenda Reid dropped out in the early going with various strains.

When Braithwaite picked up the baton, the U of T 4x400m relay was trailing by 5 seconds and 2 positions. Braithwaite anchored the team to victory. Bethune set a new field house record in the 600m run - in only his second attempt at that distance. Girvan took a run at the Canadian pole vault record and brushed the bar on 2 attempts.







photos by Craig Collis

Hughes ties it up in final minutes

Tie with Queen's gives Hockey first place

By MATTI ANTONAKOS

What was built up to be the most exciting game of the women hockey Blues' season lived up to its expectations.

The Blues faced Queen's Friday night at Varsity Arena in the battle for first place to be hacked out in 45 minutes of play. The Blues tied the game 4-4 at the 1:43 mark of the third period, to clinch a tie that enabled the Blues to take over first place

At the 6:52 mark of the game Laura McDonnell put the Blues on the board first. With both teams on a line change, she managed to sneak behind the Queen's defence to flip a backhand between the goalie's legs.

The Blues kept pressuring Queen's but Queen's tied the game on a scramble in front of the net with 31 seconds left in the period.

The Blues opened the scoring again in the second. Lindy Monahan blasted a shot from the blue line and Heather Ginzel shovelled in a rebound to place the Blues in a 2-1 lead. But Queen's came right back scoring a short-handed goal, and went on to take the lead at the 9:16 mark. With only a minute remaining in the frame, Blues Janice Maxwell drilled Karen Hughes' rebound in to tie the game back up and it looked as though the period would end that way. Not according to Queen's, who took the lead with only 23 seconds left.

The Blues went into the third period down 4-3. If there ever was a third period which belonged to the Blues, it was Friday's. They allowed Queen's only 3 shots on net and the Blues kept firing away at the Queen's goalie. Jodi Glazer had 2 opportunities, breaking into the Queen's end, while Kelly Weaver and Ginzel poked at rebounds, looking for the tie.

With 3:41 left in the game, the Blues found themselves short-handed when Patti Leonard was called for tripping. They retained their composure, however, staying on top of their opponents and at 1:50 Karen Hughes began a rush from centre ice, drew to the goalie's short side and then deked across the crease to rap in the tying goal. With both teams searching for the winning goal, the final minute of play was hair-raising. Even at the 19 second mark, a scramble in front of the Blues net had spectators holding their breath.

Finally the horn sounded ending the game, giving U of T possession of first place. With the excitement of the regular season over, the Blues now look toward the Championship game; however, not before reflecting up the do-or-die situation in Friday's battle.

Coach McMaster laid out the game plan: to key in on Queen's offensive power Patti Pebbles and Ann Aylsworth, to read the defence and gain the blue line. But for the momentary lapses in the second period, the Blues did just that.

Monahan said, "Although we were a little nervous in our own end, we stuck to our game plan. We really wanted to win and everyone played so well as a team — it's just one game and we worked hard for it."

Captain Radecki said that she was confident coming into the third period. "I knew we had the capability of coming back. Queen's was playing a good game but we just stuck together and worked hard."

In nets, Mary Vitale said she was inspired by the team's play after her shaky first 2 periods. "The team played so well in the third period. When they play well, you can't help but do your best just for them."

Basketball takes two easy weekend wins

By MICHAEL CURRIE

Coach Brian Heaney and the Varsity Blues know that if they hope to improve their standings in the OUAA and make their move nationally, they can't afford to lose to the lower-ranked teams.

Toronto responded to the challenge convincingly in a pair of lopsided home wins over the weekend against RMC and Queen's.

"These are big games ... Queen's is a much improved team and they beat us last year." Heaney was obviously happy the way his Blues manhandled the opposition, showing complete dominance in all facets of the game.

"We put the game away in the first half" - Roger Rollocks

In the Sports Gym on Friday, Toronto "put the game away in the first half", according to guard Roger Rollocks. The Blues then coasted to an 89-63 win against the badly overmatched boys from Royal Military College. The hapless Redmen stuck to their game plan and pressed hard throughout, but were simply not in a class with the home team. RMC's record remains perfect at 0 and 12 and secures their hold on the divisional basement.

Last night's game was equally one-sided, and produced virtually the same result as Toronto trounced the flagrantly unskilled Golden Gaels of Queen's. The score, 97-69, was even closer than the game itself. The now 2-10 Gaels were in a season long rivalry with RMC to clinch last place, and their showing was indicative of their record.

Heaney rested his front line frequently, while watching his bench, particularly Graham Reside, carry the game to the opposition. Freddy Murrell and Roger Rollocks each managed double-figures in the first half alone, as the Blues took a 19 point lead into the dressing room. Murrell, now fully recovered from a hand injury, finished with 23 points for the game, as did Rollocks. Ranald Davidson chipped in 19 points for another big game.

Queen's came out for the second half warmups unusually early, possibly trying to end their misery earlier, as the final result was disastrously predictable.

An appropriately sparse, mute crowd watched Toronto's potent attack penetrate the embarrassingly porous Gaels defence at will.

Queen's game plan, apparently scribbled on the head of a pin, consisted of frequently-intercepted full court passes and one-man rushes.

Little more need be said about the two weekend romps, as the Blues look ahead to their final regular season games with Ryerson and Laurentian.

A pair of season-finishing victories would clinch second spot for the Blues and home-court advantage for the opening round of the playoffs. Toronto currently stands at 9-3 in a second place tie with Laurentian, but holding a game in hand. This game will be against the vastly improved Ryerson Rams in a Blues-Tornados double-header at Varsity Arena, Tuesday Feb. 12.

Spectators arriving at the Arena prior to 6:15 p.m. will be admitted to the Toronto Tornados game free of charge.

Blues V-ball fights for respect

By MARG WEBB

For the men's volleyball Blues, this is the week they have been waiting for all year — the week that they might finally get the respect that they feel they deserve.

The Blues face Laurentian this Wednesday in the Sports Gym in the OUAA East semi-finals. According to Coach Orest Stanko, the only difficulty the Blues should have against a team they have beaten consistently all year is "motivating ourselves — something which is difficult to do against the weaker teams."

But he warns that the Blues will certainly be pumped up for their match against York Saturday afternoon at the Sports Gym.

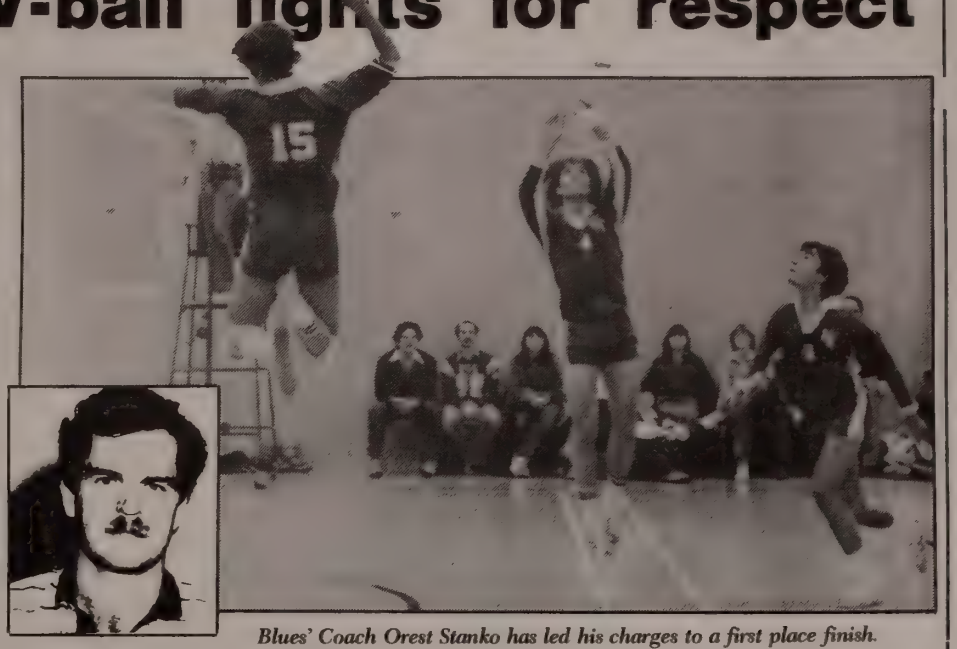
"We will especially be up against York. We have performed well against York in the past, beating them the last 2 of 3 times we've played. We have beaten them consistently but they have been ranked higher than we have in the CIAU all year."

"There's no point in whining about this now. We have to win the OUAA's now to get into the nationals. We can't get in on a wild card. But I prefer it that way. Really, if you can't win the OUAA's, I'm not keen on getting into the nationals through a back door.

"Even in the West (of the OUAA's) teams have been ranked higher than we have. The guys are very intense to prove across Canada that this is a quality team that has been overlooked."

Stanko agrees with the National ranking committee for punishing the Blues in the rankings for not participating in top calibre tourneys but feels that they have gone too far in ranking York higher when the Blues consistently beat them.

"For us it's a question of budget. Regretfully we don't get the financial support to participate in these tourneys. I think we'll start getting it next year. The Department of Athletics will realize that if we are to be competitive and considered nationally then we have to go to some of these tournaments."



Blues' Coach Orest Stanko has led his charges to a first place finish.

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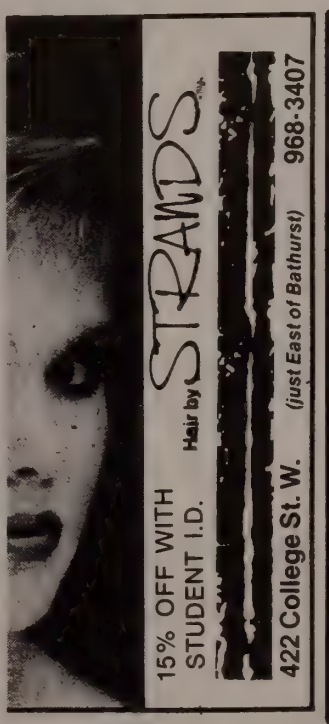
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Conversations with: Marie-Claire Blais

OISE Auditorium
252 Bloor St. W.

Thursday, February 14, 1985
8 p.m.
$3 admission

Sponsored by the Lesbian & Gay Academic Society at the U of T

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Blues take two games from Vees

Cont. from P.13

incident, Bartoli felt the Toronto player had gotten what he deserved.

"Boyko was going after our players most of the game. He was chippy all afternoon. But there's no way we deliberately sent anyone out to get him."

But the Blues maintain Bartoli continually exhorts his players to deliver cheap-shots.

"Their coach is the main problem," said Chris Callaghan. "Every time we'd line up near their bench we'd hear 'stick that number 17, stick that number 11'. They were playing the way he played in the International League, which is known for violence."

Watt is among many who feel the OUAA's prohibiting of fighting and compulsory face guards combine to produce dangerous hockey.

"They should get away from facial protection and allow fighting, then some people wouldn't be quite so brave." he said.

The league plans to make full coverage wire mesh faceguards mandatory next year. Currently, the majority of teams wear plastic visors which protect the eyes. Many Blues believe the wire cages will only aggravate dangerous stick work because they make players utterly fearless.

"It'll be like fuckin' rollerball," said Watt. "I won't coach next year if there are facemasks. I wouldn't put my players through that."

John Kemp, the Blues' superb second-year goaltender, has said repeatedly he will not play if the cages become standard equipment. Phil Drouillard, Toronto's leading goal-scorer with 37 and so a prime target for goonery, also thinks such a rule would backfire.

"I played in junior and the American league where they don't wear masks, and the sticks aren't nearly as high as in this league," said Drouillard. "Laurier wore full cages last year. They don't this year and they're not nearly as chippy as they were."

Watt is frustrated because OUAA Athletic Directors are all from football and basketball backgrounds, yet decide rule changes — like mandatory wire faceguards — without consulting the hockey coaches or in spite of their opinions. Both coaches and players voted against faceguards.

"They've got all the answers for hockey," said Watt ironically. "I wish some of them had been here to see that disgraceful exhibition today."

Another pet peeve for Watt has been officiating. Accustomed to top-notch NHL refereeing from his years with the Winnipeg Jets, Watt finds Ontario Hockey Association refs comparatively incompetent. In Watt's previous tenure with the Blues, university games were handled by better-qualified Major Junior "A" referees.

"That official should never do another game," said Watt of Huffman. Watt intends to complain to the OHA about its officials.

The Blues emerged from the weekend with some not overly serious but painful injuries.

"Take a look at Mike Savage — his fuckin' leg is like a balloon because someone speared him," said Watt. "Take a look at the testicles of Chris Callaghan — someone speared him in the groin. Doug Caines was attacked last night (Friday) and in the melee, hurt his shoulder. Violence? That was mayhem."

Both Savage and Caines sat out Saturday's game. Caines claimed Vee's Ray Plante bit him while they were fighting.

And now for the good news. The victories moved the Blues into sole possession of top spot for the first time this season. With a 16-1-2 record, Toronto sat two points ahead of Laurier before the Golden Hawks' game with McMaster last night.

On Friday night, the Blues were paced by two-goal performances from Jim Byrne, Boyko, Eric Orschel and Don McLaughlin. Drouillard added the other marker. The Vees got a pair from Alain Cormier and singles from Denis Gauthier. Ed Battiston, Rick Koritko and Plante.

Saturday's game saw Glen Murphy and Drouillard score twice for Toronto, with singles going to Dave Bullock and Boyko. Laurentian marksmen were Mike Hickey, Peter Kiernan and Gauthier.

"That was hockey at its worst. I'm ashamed to be associated with the game..."

..."And a lot of other people should be ashamed too."

Ramsey Clark on Grenadian rights

Cont. From P.1 2

went to great lengths to describe the peacefulness and affection existing between the factions of the New Jewel Party, and said that in the days before the massacre, all were attempting to end the discord that existed in the party. Clark's purpose was to imply, without direct accusation, that the fight in which Bishop died was caused by agents of the U.S.

"Why were so many willing to believe that the tragedy of October 19 was self inflicted? Will we never overcome our naïvete? Do we really believe that this was some internal matter?"

Of the mistreatment of political prisoners by American troops, after capture and before imprisonment, Clark told *The Varsity* that "these (actions) were systematic and ordered without question, to humiliate, break wills, force confessions."

Clark responded with noticeable circumspection when asked about rumours of friction between American troops and the people of Grenada. "I'm not sure that I..." he began, and digressed to tell of his involvement with the James Meredith case, when in 1962 the colour-ban was broken at the University of Mississippi.

"We sent 13000 troops into the area, and the crime-rate sky-rocketed. When you get that many young men in a small area, you get a lot of problems." Of Grenada, he said, "We get a lot of complaints about driving, people tearing around in vehicles too big for the roads ... I don't think all of this is all that vicious."

The lecture was organized by a new group called the Committee to Free the Prisoners. Charles Roach began the evening by reading three poems he has written in praise of the Grenadian revolution. Among those onstage were NDP Mp Dan Heap, as well as representatives of the OFL, the Osgoode Hall Law union and the Canada-Grenada Friendship Association. The audience donated money to the cause, and later rewarded Clark with a standing ovation. After the question period, everyone was led in a chant, "forward ever, backward never, long live free Grenada," the audience seeming less shy than those on stage.

CUEW

Membership Meeting

Thursday, Feb. 14, 3:00 p.m.

MED SCI AUDITORIUM

66% of TA's voted to take strike action. That is a few votes short of authorizing a strike. Should we sign? Should we take another vote?

WHAT NOW?

VOL. 105 ISSUE NO. 37 THURSDAY FEBRUARY 14 1985

THE VARSITY

SPORTS & REVIEW ISSUE

FROM
THE GERMAN SCREEN OPERETTA
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TWO HEARTS IN WALTZ TIME
(ZWEI HERZEN IM 3/4 TAKT)



Graphic: courtesy U of T Music Library

British Miner's Struggle

Why we're still on strike!

Frank Clarke: A British Miner from Yorkshire and spokesperson of the National Union of Miners will speak on the latest developments in the British Coal Strike. Among the issues he will bring us up-to-date on are:

* The government seizure of the union funds,
* The government takeover of the NUM facilities,
* The distribution of union funds by the government to strikebreakers.

Despite the power of an unreasonable government intent on smashing the union, the Miner's Strike continues into its eleventh month in an attempt to achieve a fair and just settlement to their dispute.

Tuesday, February 19, 1985 at 7:30
Trinity — St. Paul's United Church
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SPECIAL GUESTS INCLUDE:

Cliff Pilkey, Ontario Federation of Labour

Dave Patterson, United Steel Workers

cue W

Canadian Union of Educational Workers
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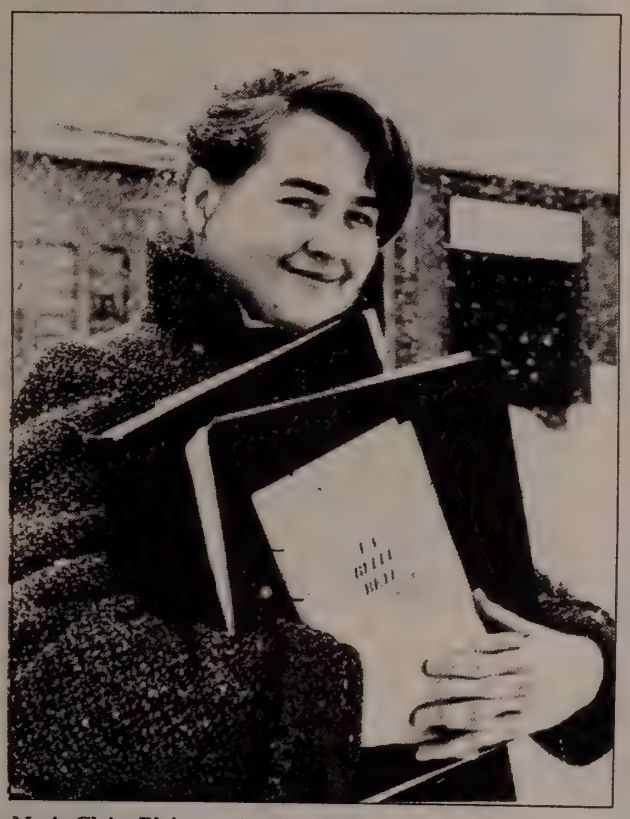
UNTIL FEB. 28 5 p.m.	NOMINATIONS FOR ELECTIONS TO HART HOUSE STANDING COMMITTEES. *HART HOUSE NEEDS YOU.* GET ELECTED TO A HART HOUSE COMMITTEE AND BE THE POWER BEHIND THE SCENE. SPECIAL TALENTS OR JUST INTERESTED AND ENTHUSIASTIC???? STUDENT MAJORITY RUN EIGHT STANDING COMMITTEES. RUN FOR HOUSE * LIBRARY * MUSIC * ART * DEBATE * FINANCE * FARM * RECREATIONAL ATHLETICS. NOMINATIONS FORM found in the PROGRAMME OFFICE (978-2446) until FEB. 28. ELECTION DAY: MARCH 6, 1985.
THURS FEB. 14	HAPPY VALENTINE'S DAY to our loyal readers and hard-working committee members. A special Valentine message to our secret sweetheart (J-hn C-nn-g) — "His views aren't so Red, He is a true Blue, AH and LO, want him to know, Neuhaus are sweet, and a pound will do."
THURS. FEB. 14 - MAR. 7	ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS" — Original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberte and Dumouchel. East Gallery. "25 YEARS: COMPARISONS" — 25 SCULPTURES OF MARY HECHT bronze works. West Gallery. Ms. Hecht present in the gallery Sat. Feb. 9, 3-5 p.m. JUSTINA M. BARNICKE GALLERY HOURS: Tues. - Sat., 11 a.m. - 6 p.m.
FEB. 14	CHAMBER SERIES "CANADIAN PIANO TRIO" featuring CJRT Orchestra Soloists — Jamie Weisenblum, violin; Nina Tobias, cello; and Stephanie Sebastian, piano, offering music by Haydn, Shostakovich and Beethoven. 8 p.m. East Common Room.
FEB. 14	HART HOUSE ORCHESTRA is looking for additional string and percussion players. Rehearsals are held every Thursday evening at 7:30 p.m. in the Great Hall.
FRI. FEB. 15	REGISTRATION DEADLINE FOR AN INSTRUCTION TO ZAZEN (ZEN MEDITATION) WEEKEND SESSION (MARCH 8 - 10) HELD AT HART HOUSE FARM AND SPONSORED BY HART HOUSE CHAPEL COMMITTEE. PROF. ROZ STONE IS THE LEADER. Those interested please sign-up at Hart House Programme Office. Fee for the March weekend will be $40.00.
MON. FEB. 18 - MON. FEB. 25	HART HOUSE REMAINS OPEN DURING READING WEEK THE FIRES BLAZE, THE COMMON ROOMS SOFAS ARE AVAILABLE, ATHLETIC AND FOOD SERVICES ARE ON, JUST CHECK SCHEDULES FOR HOURS. DROP IN ANY TIME FOR R & R.
THURS. FEB. 21	CHESS CLUB LECTURE AND SIMULTANEOUS DEMONSTRATION SERIES begins at 7:30 p.m. and lasts until midnight. Meet in the Debates Room. Series continues on Feb. 28 + March 4. TOPIC: "How Not to Study the Chess Openings" by Mr. Ilias Kourkounakis. Following the lecture Mr. Kourkounakis will play a twelve board clock simul. at 90 minutes per player per game. Lecture is free; simul. $2 to members, $4 to non-members.
SUN. FEB. 24	MUSIC AT HART HOUSE GREAT HALL DEBUT SERIES presents LINDA BENNETT, Mezzo-soprano with JOHN GREER, piano in a programme of: Handel - Three Arias, Debussy - Chansons de Vilitis, Rossini - La Regata Veneziana, Wolf - Five Songs and Britten - Cabaret Songs. Limited number of tickets at Porter's Desk two weeks prior upon presentation of U of T student card. Concert at 3 p.m.
MON. FEB. 25	ART COMMITTEE offers an informative evening about Native Art presented by Barry Martin. Meet at 8 p.m. Hart House Library, 2nd Floor.
MON. FEB. 25	RECREATIONAL ATHLETICS OFFERS AN ADDITIONAL "C.P.R." COURSE FOR THREE MONDAY EVENINGS UNTIL MARCH 11 at 7 - 10 P.M. NORTH AND SOUTH SITTING ROOMS. FEES: BASIC RESCUER, $25; RECERTIFICATION, $20. Sign-up Room 101.
FEB. 25	RIFLE CLUB CHAMPIONSHIPS BEGIN. FOUR EVENINGS SERIES — MON. FEB. 25, WED., FEB. 27, MON. MARCH 4 and WED. MARCH 6, 4 - 6 p.m. in the RANGE. CHAMPIONSHIP OPEN TO MEMBERS ONLY.
TUES. FEB. 26	CHESS CLUB — "GO" instruction will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students — please join in.
WED. FEB. 27	"JAZZ PLUS" offered by MUSIC HART HOUSE AND "HART BEAT" PUB goes on in the ARBOR ROOM with a hot group "GOTHAM CITY". Arrive before 8 and cool off with a variety of refreshments. All U of T students welcome.
WED. JAN. 27	FORMAL DEBATE with Honourary Visitor, His Worship Art Eggleton is scheduled for 8 p.m. Debates Room. Topic: Resolved that Toronto is still Hogtown.
THURS. FEB. 28	CHESS CLUB LECTURE AND SIMULTANEOUS DEMONSTRATION runs from 7:30 p.m. to midnight. Held in Debates Room. Guest Speaker Robert Morrison discusses "The Legacy of Bobby Fischer". Simul. follows.
FEB. 28	CHAMBER SERIES final concert offers Paul Bendzsa, clarinet, Clare Carberry, cello and Susan Chenette, piano. Proramme includes works of Brahms, Poulenc, Berg and Lutoslawski. 8 p.m. Music Room. Admission FREE — no tickets required.

NOTIFICATION OF THE ANNUAL GENERAL MEETING OF THE GALLERY CLUB OF HART HOUSE MONDAY, MARCH 4 at 6 p.m. Gallery Lounge. Preprandial punch with annual reports. Dinner at 6:45 p.m. at $14.95 per person. NOMINATE AND ELECT your representatives for next year's Gallery Club Committee. All U of T students are eligible to stand for election.

Blais' Anna's World:
Hallucinatory Landscapes

BARBARA MENDEL

TWICE WINNER OF THE Governor-General's aware, internationally known Quebecois writer Marie-Claire Blais is in Toronto to promote *Anna's World*, translated by Shiela Fischman. She spoke to *The Varsity* about the novel and her current preoccupations.



Marie Claire Blais, age twenty

Q: Anna's World appeared in French only two years ago and we already have the English translation.
A: I'm glad that it has been translated although there are a lot of language dificulties. I'm glad because it's so well done. There's a kind of radiant atmosphere because of the translation.

Q: The book deals with adolescence -- is Anna trying to get used to being alive?
A: Not only adolescence but about struggling to survive in many senses. Intimate relationships and outside relationships with people who are not necessarily bound together. It's about what we are living today and the future.

Q: Especially the nuclear threat.
A: Yes, that's very present, and it's very important because all these people, young or old, are obsessed, consiously or unconciously. They don't perceive it but they feel the nuclear threat. Tommy and Manon, the eternal drifters, are kind of already surviving the war, eating garbage, they are not human beings anymore.

Q: Have you found the nuclear threat has often been dealt with in late 20th century literature?

A: It is a subject that has been touched by American authors, but maybe not too many times in Canadian literature. Poets deal with it. I attack the subject very directly because I cannot do otherwise. I cannot hide it anymore. It became an obsession to describe it the way people sense it in their everyday lives. It seems to me unfair to impose such a threat on young lives.

Q: Anna echoes these sentiments, and, like you, takes them head on.
A: She's touched by hallucinations from drugs, but otherwise I think she sees very clearly her fear. It is on the wall. You remember that scene: her mother had put that French landscape on the wall so she would see water and French nature and landscape to give her this kind of promise of happiness. But then in hallucinations she sees that she will be dead and that everyone will be killed. These visions are not from drugs only. These are the visions of a young person who is aware and lucid about the extermination of our life.
Q: When she returns to her mother is she sacrificing her perceptions and the strength of her perceptions?
A: All the people in the book are living through a bad trip, whether with or without drugs. But then there is the light in the tunnel and she realizes that her mother wants to help her. Her mother had already made an important decision. She tried not to see Anna as a delinquint anymore but as a person. And the fact that she stops being an intellectual to become an active helper makes her become a healer.
Q: At least she and Anna's friend's Michelle's parents are concerned with their children's predicament.
A: Yes, they are. I think the adults are pre-occupied. They are in a way kind of good parents. They are ready to understand yet they are alarmed. They are so busy living their own lives, and they have their own survival too. They try to understand their children through books and psychology. There is a purposeful kind of agression to educate a child. At the same time Michelle is powerless.There is a moment when Michelle and her mother get closer. It's only for a moment, but that's the way life is.
Q: The book is difficult, at first, to read because you evoke so well a sense of meaninglessness of life. But although there is no climax, it does turn around.
A: It's maybe without climax but it is a search for truth a form of spiritual, visual truth. Anna is full of all the beautiful landscapes she saw when she was travelling as a drifter. The parents struggle to reach their own goal because they also want to have a better life. But material life is very important. Material problems are there all the time. But there's a kind of conventional absurdity that separates these people from each other that creates isolation.

Q: Anna is about 15?
A: Yes, and Liliane (Michelle's sister) is already 18. Michelle is the youngest, and is very gifted but she doesn't know how to use it.

Q: You too were gifted and writing at a young age.
A: You have talent but you don't know how powerful you are or if you're powerless. You don't know yourself. You need to learn more and more. You have to speak about human nature and that's not something you have alot of knowledge of at 13 or 14. Michelle knew alot about music but she didn't know how to write it. This is a creative frustration that I personally knew.
Q: And your next book?
A: It will be more lyrical, more the emotions of people than the fear.
Q: A little more humour as in some earlier work?
A: A Certainly I would like to bring more humour to a novel because I love it. **Deaf to the City** and**Anna's World** have been terribly heavy to write. I think it will be nice to be a bit more poetic and stop worrying about the state of the world which will always be an obsession for me anyway.

Their Story Of Triumph

SHARON MCAULEY

THEY HAD COME TO hear *their* story. It was a story of struggle and triumph, irrepressible in spirit and filled with warmth and humour.

THEATRE

The audience, primarily older women, had come to hear storyteller Helen Porter celebrate the lives of six unique women connected with the University of Toronto. It seemed very much a family reunion, with Porter's production of **Their Story/Our Story** a nostalgic turn through the family album.

University of Tornto's *other* album, that is. This male monolith has its own official archives; Porter, aided by the research of Anne Rochon Ford, unearthed volumes of undiscovered histories with her stories. The representative six women ("from across the spectrum" of the arts, science, theology, and support staff) were symbolic of "every woman's story who had attended or worked at this university."

This is possible through the "magic of metaphor", says Porter. She turns to Sir Philip Sydney to define the power of storytelling:"to entertain and move and delight." With enthusiasm she continues:"The story can catch you up in its own world."

It can also "have the power for political change."

A veteran of over 500 performances,Porter uses the medium of the narrative to address the pressing issues of racism, sexism, aging and poverty. Her motivation behind this latest production is "concern and desire to show new roles for males and females" and she hopes to instill in her audience a "love for strong women, a respect and awareness of the women in their own lives."

Admittedly, the show would mean more to women who have had a struggle, Porter contends. "You have to be older to be a feminist...until you have a reason to become one, as Gloria Steinem said."

Yet, it would seem that little ever changes, and the students of today's U of T would appreciate the sentiments of Rev. Elda Struthers (B.D. 1944) who felt like a "struggling minority of one" while enrolled in a male-dominated faculty, or of Dr. Mossie May Kirkwood (Ph.D. 1919) who actively lobbied for a women's athletic centre. **Their Story/Our Story**, as do all family albums, bridges the passage of time. In this, the 100th year of women at the University of Toronto, Porter's narrative theatre weaves a fine family heirloom to be passed on for generations.

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(Why is everybody so goddamned radical???? Whatever happened to clear thinking?)
Typesetter's Weekly Note

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liaison between staff and students at large. Formal complaints — as opposed to letters to the Editor — should be addressed to the Chairperson, *Varsity* Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a *Varsity* principle. *The Varsity* is also a member of the Ontario Community Newspapers Association. In addition, *The Varsity* is home to the Ontario Regional Bureau of CUP (ORCUP) — 593-1693.

Subscriptions to *The Varsity* cost $35.00 a year for institutions, $20 a year for individuals. Send subscription orders and change of address notices to *The Varsity*, 91 St. George Street, Toronto, Ontario M5S 2E8. Second class mail registration number 5102.

The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Fate of the Art

Things are changing, apparently for the worse, in the world of Canadian arts and culture. The Conservative government has suggested cuts in CBC and Canada Council budgets, along with plans to lessen the autonomy af arts groups. The future seems bleak.

During the salad days of last summer's federal election, things looked more promising. Ex-Toronto mayor David Crombie, playing champion of the arts, promised to usher in a new cultural Renaissance if he were to become Minister of Communications.

As it turned out, however, the ministry governing the arts was given to Marcel Masse, a low profile ex-history teacher from Montreal. Masse seems to have plans for bringing about a different kind of cultural Renaissance, one based on a more direct government involvement in the arts, a la the Medici clan of Florentine Italy.

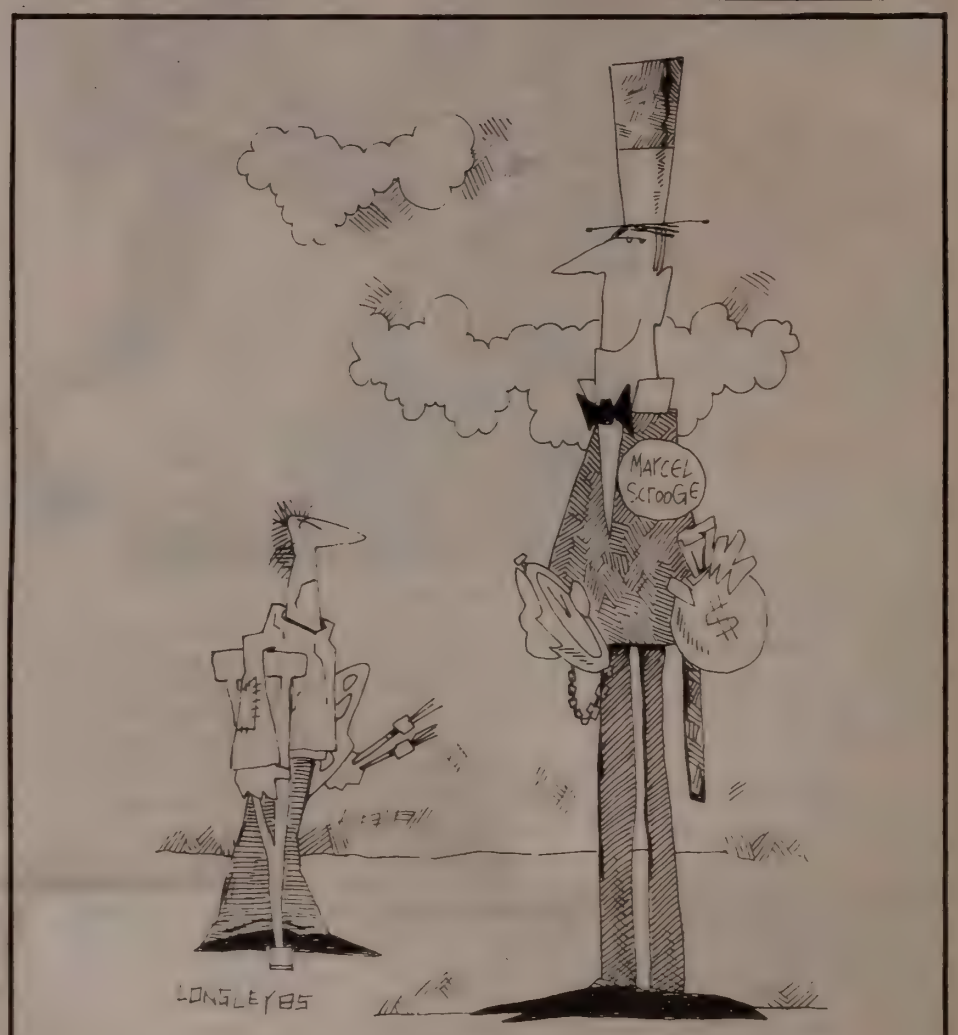
True, this reversal of the longstanding federal policy of "arms length" administration has had support from the arts community. Certain arts administrators seem to think that a creative community closely aligned with political interests is a good thing. And some bureaucrats (notably Masse's assistant deputy David Silcox), believe that playing a more direct part on the political stage would give artists the ability to make or break politicians on the basis of their cultural policy.

Perhaps. But more likely than not, the opposite would come about: politicians would end up dictating not only which artists recieved support, but also the content of their creative output. Indeed, the Masse-Silcox proposal runs directly counter to the suggestions put forth in the recent Appelbaum-Hebert Report on the future of the arts, which proposed that artists' freedom from government pressure be entrenched in the Bill of Rights. This government, it would seem, is bent on dismantling existing arts structures, either from a desire to make them more cost effective, or in an attempt to purge the government of twenty years of Liberal influence.

Distressing as the cutbacks may be, arts groups may be able to manage: the CBC will, in all likelihood, be able to survive the $85 million cut from its $900 million budget, although its role as a unifying cultural force, not to mention the huge number of jobs it creates, will have to be readjusted. The struggling Canada Council will also suffer: refusing to cut programme funding, it may be forced to cut its staff almost in half.

University of Toronto students will not be directly affected by Marcel Masse's new approach to the arts, as all on-campus arts groups are funded by colleges or the Ministry of Colleges and Universities. But anyone contemplating an arts-related career, or even those who would prefer not to see existing theatre, music, dance and other arts institutions diminish, should speak up. You may not be able to take out a two-page spread in the Globe (as a large group of concerning celebrities, educators and businessmen have done this week). You probably can't afford to buy a page of *The Varsity* (it's a thought, though), but you can write to the Prime Minister, Masse, or your M.P..

By making your voice heard, things can be changed. For the better.



THEATRE

Cuddle up with your loved one tonight at Toronto's newest and smallest theatre. The Ritz Cafe on Charles Street presents **Romance at the Ritz**, an evening of performances devoted to romance and courtly love.

Or, if you're not into the mushy stuff, check out this season's hottest show, **Marat/Sade** at Harbourfront. Great if you're a cheap date...it's free.

Too serious and heavy for your tastes? The Out Of The Way Players present **Spontaneous Human Combustion**, comedy at the Ukrainian Caravan, 5245 Dundas West on Feb. 15th. Despite the title, this *is* a dinner show. Take your sweetie, for a belated romantic(?) dinner and an evening of explosive laughs.

Sharon McAuley

ART

They call it minimalism. **Helen Sibelius** has a show of her skeletal canvasses opening on the sixteenth at the Olga Korper Gallery (80 Spadina Ave.). Minimalism was once a statement,and still can be, but just watch to see if this show looks more like sedate interior decoration than a "vital statement". Will it go with my couch?

The Interference Hologram Gallery (1179A King St. W.) has **Ed Dietrich** and his "reference series" on display opening the 27th. The press release talks of "spatial concerns" and "abstract forms and rhythms", which means next to nothing, so satisfy your curiosity and GO AND SEE!

Finally, I'm particularly excited to announce a show called **Modern Art: A Misrepresentation** opening on the 22nd at the Harbourfront Art Gallery (235 Queen's Quay W.). Now, I'm not sure how many people are up to the trek down to the waterfront, especially in the most miserable part of this miserable season (grumble, grumble) but this show promises to be a real good'un. Go, go, GO! Included on the program is a screening of the best of the Venice International Advertising Festival, on the 21st of March at 8pm. All a tingle, let me tell you.

Rick McGinnis

BOOKS

I've found some pretty fine novels this week, though you could probably have found them too. Anyway, they're by women and about women and they'll be perfect for reading on the chairlift or sand dune.

Intertidal Life has finally appeared. I read an exerpt in the Canadian Forum last August on a sundeck and I've been waiting for it since. It's **Audrey Thomas'** new novel and it'll be great.

Aracoeli by Italian **Elas Morante** is the story of a mother told by her son. The novel examines tthe fascist regome in Italy and the lives of the citizens living in it.

Lisa Alther is an American novelist. Her third novel, *Ohter women*, is the story of Caroline, a social worker who goes to a psychiatrist, Hannah, to help her sort out her own problems. Their relationship develops and both emerge enlightened, etc.

Marie-Claire Blais' *Anna's World* is the latest in Lester and Orpen Dennys' International Fiction List. Anna is an adolescent "drogeur" who is grappling with the question of whether to live or not, and has a lot of bad trips trying to find out.

Greg Gatenby himself is down at Harbourfront on Tuesday at 8:30 in the Brigantine Room, free.

Barbara Mendel

JAZZ/ROCK

4th Stream is a Montreal jazz trio (Ken Vandermark, sax; Scott White, bass; Brendan Burke, drums) whose album *Basement Music* has been independently released on the Crystal Reflections label, and isn't even available in Toronto. The review in the *Canadian Composer* describes the music as "the freest of forms on six longish tracks. The writers manage to evoke the city in all its moods, from urban sleaze to 5 o'clock traffic to a funeral dirge under dark clouds. The music changes rhythm and density, and sets quiet passages against jarring activity." Sounds interesting, and worth obtaining if you have friend or family in Montreal.

Pick of the Week are one of the better garage bands around today, the **Fleshtones**, who park themselves at the El Mocambo on Fri., Feb. 15. The last time they were here they impressed as the opening act for ... whoops....

Tonight (Thurs.) the Bamboo presents **Sweetheart Serenade II**, featuring Leroy Sibbles, Clarence Gatemouth Brown, and (yes, he's still around) B.B. Gabor; Fergus Hambleton, Jo Jo Bennet and the **Satallites** are booked in on Feb. 15-16, and **Jim Zeller** (billed as "psycho-rock from Montreal") psyches out on Feb. 19. Kentucky singer-songwriter **Robert Schuweiler**, who opened for John Fahey a few weeks ago, performs at the Fall Out Shelter Coffee House, 370 Queen St. East, on Feb. 15. **Syren** is in at the Diamond, Feb. 17, and the **Parachute Club** is at the Copa Feb. 19. Finally, hot Chicago blues guitarist **Albert Collins** comes in to do his regular thing for his highly vocal following here, Feb. 18-23, at Albert's Hall.

And if none of this impresses, you can always go down to Reznikoff's on Friday and watch the fights.

Rohinton Medhora

DANCE

Finally, after weeks of waiting, the **National Ballet of Canada** will begin its winter season with Napoli. Originally choreographed by August Bournonville of the Danish Ballet, Peter Schaufuss' adaptation premiered in Toronto in 1981. The performance dates are February 20-23 at 8 p.m., February 23 at 2 p.m., and February 24 at 3 p.m.

The **Alberta Ballet Company** will make its Toronto premiere as part of the Ford Dance Season February 19 to 23 at 8 p.m., featuring a program of classical and contemporary ballet.

Le Groupe Danspartout will be presenting a mixed program at the Winchester Street Theatre February 21 to 23 at 8 p.m.

Danceworks will perform The Modern Art Variety Show February 20-22 at the Rivoli, 334 Queen St. W. The show promises great entertainment in a variety format.

Finally, the ever-popular **Les Ballets Jazz de Montréal** will be appearing at the Ryerson Theatre February 22 and 23 at 8 p.m. Les Ballets Jazz, affectionately known as "Canada's Ambassadors to Dance", will be presenting a promising series of new works.

Janet Millar

FILM

I know — You're saying "Gosh, Cyn, when's that new Farrah Fawcett movie coming out?" You're saying "How about **Son of Yes, Giorgio**?"Have they wrapped that one up yet?" You'd have me be the bringer of glad tidings, but you'd be grievously wrong. This week's keynote word at the cinema:Adolescence. Yes, even more movies about those blemished buffoons, those things that drink lemon gin, those hairy-palmed bewildered, bipedal hamburgers! First it's John Hughes' (toss your) **Breakfast Club**, which I'm sure I couldn't possibly say enough good things about. Bring your peashooter to this one. Then there's **Vision Quest**, about a high-school wrestler who wants to become a gynecologist "because I want to look into women and see what it is that gives them such power over me." Go with bells on! And the godlike directorial genius of Sidney Poitier is once again brought to bear with **Fast Forward**, which would appear to be about the endlessly enthralling world of aerobic dancing. At the Bloor Cinema on Friday, before what they're really showing:**Spinnolio**,"an animated tale about a puppet who lacks mobility and human consciousness." Friday's on my mind, folks. At the Funnel on the same night, a program of local avant-garde films designed to freak you but good. Admission is $3.50; for further info., call 364-7003.

Cynthia Macdonald

Greg Ally, Sheila, Kate, Chas, Colin, Diane, Kevin, Cynthia, Malcolm, Barb, Sharon, Bernard, Rob, Hilary, Rick, Rohinton, Janet, Mark, John, Dave, Geoff, Marnie, Jamie...thanks a whole heap from the Well-oiled R.M.

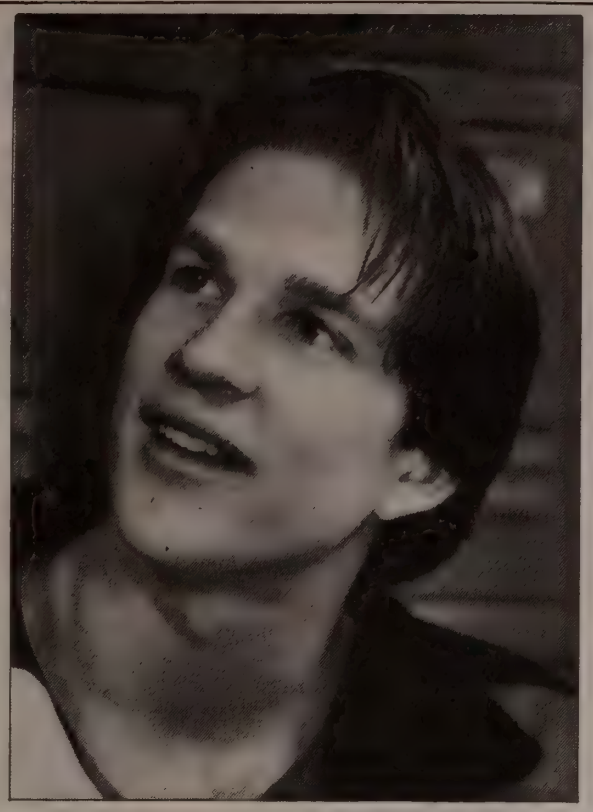
Well, another splendiferous review (graciously enlarged by the Daddies-that-be) blows the known print world out of the water. All the concentrated king-size hell of this evening fades away with the sunrise, and tomorrow *this* ed wakes up only to the sounds of cold beer and warm men. Life ain't *all* hell...misbehavior's sure a comfort.

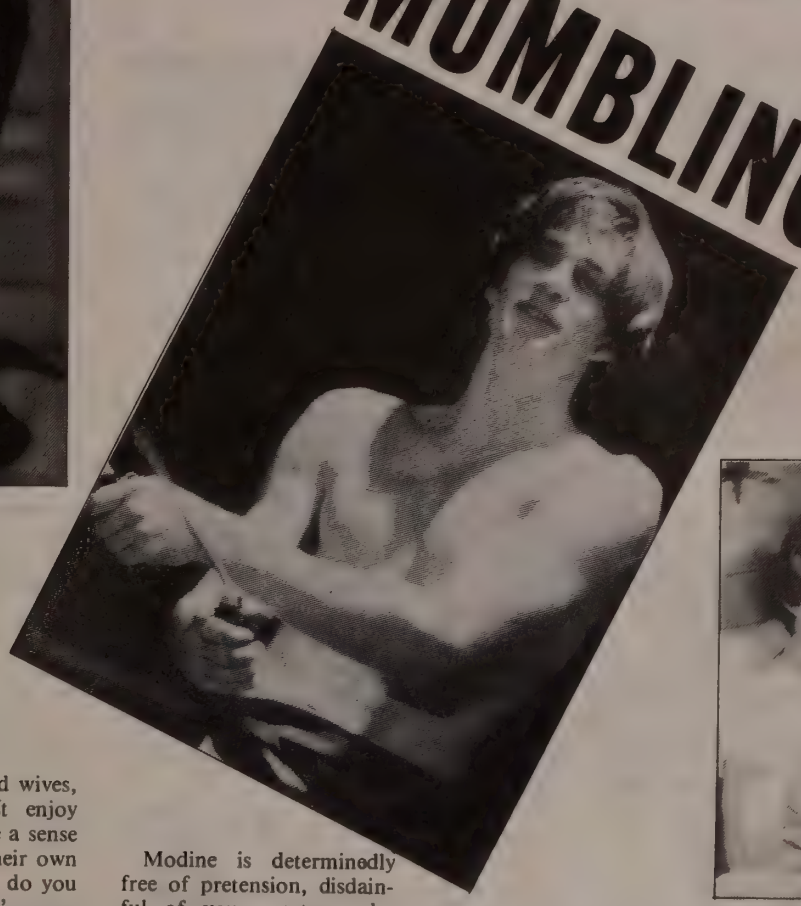
Is there nothing left to say after thanking all the ginchy guys and gals up above? What is left. Well, this whole experience has left me with a pain right behind my left eyeball. The political leaning of much herein contained is to the left. The beauteous Bulldog left to go to bed. What else is left.... I left my heart in San Francisco. What have I taken left of my senses? I'll left that up to your imaginations. Exit stage left.

MATTHEW'S MODEST MUMBLINGS

CYNTHIA MACDONALD

FILM







Matthew Modine, actor, is talking about an afternoon spent in New York City's Washington Square, a playground for eccentrics renowned for its Saturday afternoon jam sessions. Nobody asked him to talk about Washington Square; he just is. "There was this one guy who was playing the saxophone or something, and he didn't want this other guy clapping. And they both happened to be a little bit drunk, and what was amazing was I was standing watching this, and then I saw this guy telling the guy to shut up, and then he grabbed a brick and pushed the guy down on the ground ... And I didn't do anything about it, I didn't go 'Hey', like, you know, 'stop'. But thank God he didn't crush his head..." Matthew Modine, actor, looks apologetic and confused. "I ... I don't know why I'm talking about this." He takes a deep but hesitant breath. "It's amazing, life; isn't it?

It is when you're a young and handsome movie star with three major motion pictures playing (Birdy, Mrs. Soffel, Vision Quest), three others under your belt (Hotel New Hampshire, Streamers, Baby It's You) and no end in sight. But the lights, the cameras, and the action don't fascinate Modine; nor does frolicking with the likes of Diane Keaton, Robert Altman, Nastassja Kinski, and John Sayles. This is a man who prefers to talk about ... life's smaller things. "This doctor in Toronto said, 'I bet you use Ivory Soap.' And I said Yeah, and he said, 'Don't use it, it dries your skin out.' Then he said wool dries your skin out. He gave me some tar cream."

Not that Modine doesn't want to talk about his profession. He just has difficulty pinpointing what it is that makes him able to act — and act terribly well at that. Too soon after launching into a speech on his personal philosophy, he wants to talk about something else. "I just think there's a responsibility to what we do, and I like to approach it seriously, with the intention that when people go to a film they might learn something, that it might create some sort of question in their life. And not just drama — I'm certain there are comedies that make us look at our lives and laugh at them ... if people in relationships, you know, husbands and wives, if they would just enjoy themselves and have a sense of humour about their own lives, just ... um ... do you know what I mean?"

Talking to Matthew Modine isn't like talking to a movie star — it's like talking to a guy at a junior high school dance. "How old are you?" I ask, tentatively. "How old do you want me to be?" he answers coyly. "You don't tell people how old you are?" I'm getting more tentative. "I'm 25 ... how old are you?" He's getting more coy.

Modine is determinedly free of pretension, disdainful of young actors who refer to their job as a "craft". He prefers to think of it as a business. "It's okay for Olivier and Richard Burton to talk about crafts because they have one. They've been around long enough to incorporate one in themselves, but the young ones haven't." He prances about his suite at the King Edward Hotel, munching on the free fruit, nuts and cinnamon buns that are the privilege of stars on tour. He realizes that he may be this year's Tom Cruise, this year's Rob Lowe, and takes nothing for granted. "I haven't worked in six months. This girl in Rolling Stone was saying that I have the world by the tail, but I don't, do I? Because I'm not sitting here changing the political opinions of anybody or anything. I have my political opinions on things but I'm not stopping President Reagan from spending all that money on bombs and stuff. Yeah, I don't have the world by the tail and I'm not ensured of anything." Matthew Modine knows that Oscars and limousines might not always be around, but skin rashes and New York weirdos will; he plays his career as it lays.

GROWING PAINS:
Gass & The Canadian Rep.

MALCOLM BURROWS

THEATRE



DURING THE 1970'S, Canada underwent a tremendous growth in terms of theatre. More companies were formed and more new plays were produced than at any time prior to or since. By the eighties this nationalistic flowering of quality and quantity was all but over. Cultural funding became a joke, many companies folded and the remaining few often went into conservative holding patterns so as not to jeopardize their past gains. Canadian theatre's classical period is all but forgotten in terms of performing existing works and creating new works.

Ken Gass, founder of Factory Lab Theatre and presently a professor in the University College Drama Programme, wanted to do something about this slide into a cultural wasteland. His answer was to found the Canadian Rep Company. Its aim was to stage only Canadian works; 50% of the productions would be new plays, and 50% would be revivals. After working on the project for the better part of a year, Gass approached the Canada Council for funding. Despite the company's aims and the assured commitment of a bevy of noted Canadian artists, Canadian Rep received only $2000 from the federal government. The Council seemed to expect Canadian Rep to exist independently for two or three years before they would fund the company on any realistic scale.

In the meantime, the company was renovating a building to accommodate two theatres — a flexible space with seating for three hundred people, and an experimental smaller space. With no federal money forthcoming, the lease of the building could not be renewed. Gass lost $20,000 in the process, and is being sued by the architect.

Despite these setbacks, the city of Toronto, Metro, the theatre community and an Exploration grant of $10,000 have all been helpful monetarily.

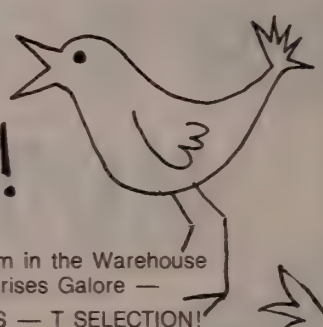
Out of the initial aspirations of the company remain the hope of continuing the planned season, even though they lack a permanent space. In January, Canadian Rep presented the Toronto premiere of Michel Tremblay's *Remember Me*, at the Bathurst Street Theatre. Disaster hit again when, a few days into the performance, one of the two actors withdrew due to poor health. This translated into a $15,000 loss for the already struggling company.

Gass, always the survivor, obtained a lease on the St. Paul's Theatre on Avenue Road for the company. There, it will be presenting a Québécoise play, by Québec City's Theatre Repère, called *Circulations*. *Circulations* won best play at the International Theatre (La Quinzainew) Fortnight Festival last June in Québec City, an unexpected accomplishment in a truly international field. The play, which is presently on a national tour, is one third in English, one third in French and one third in movement. The play uses a variation on the Canadian Opera Company's surtitles for those people who do not find the choices of communication approachable enough.

Circulations is a group creation of actors Robert Lepage, Lise Castonguay, and François Beausoleil and musician Bernard Bennier. Robert Lepage directs what has been described as "More cinema than theatre, more comic strip or animated cartoon than stage production; this show makes Indiana Jones look staid by comparison." It is about an idealistic woman's journey to New York City, her meeting with aggression and her salvation by Clark Kent. It is an "incomparable spectacle of sight and sound" that relies heavily on images, technology and movement.

Following this production, Canadian Rep plans to revive Hrant Aliansk's *Lucky Strike*, in the first of its projected program of reintroducing Canadian classics to Canadians. Hopefully *Circulations* will provide the success Canadian Rep deserves and Ken Gass has so long sought after.

Cheap! Cheap! Cheap!



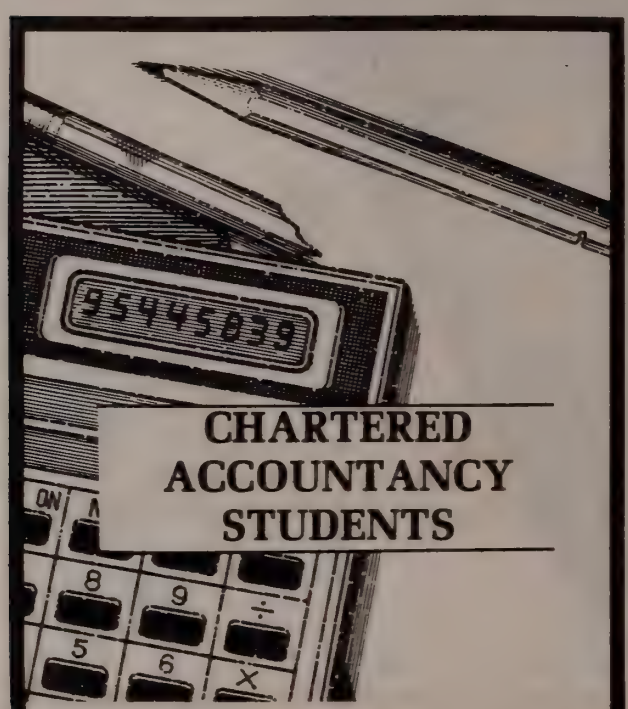
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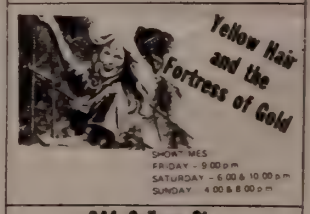
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S.D. MILLER

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CLASSICAL



Maria Piccinini

This past Sunday, Marina Piccinini began with lyrical flute repertoire by Bartok, Morawetz, and Martin, and then plunged into dodecaphony after the intermission. She concluded the concert with its most familiar work, Prokofiev's Flute Sonata in D, Op. 94. The program was truly international.

An arrangement of Bela Bartok's Hungarian Peasant Suite opened the concert. The folk tunes were playful and the dances sprightly, though from the back of the hall the flute's lower register was obscured by Andreas Haefliger's accompaniment. Besides this problem, though, the duo was a sensitive team throughout the afternoon.

Oskar Morawetz's Sonata (1980) was a good choice of Canadian content. Its familiarity and respect amongst the local flute community justly earned Mr. Morawetz his own round of applause with acknowledgement from the performer.

Frank Martin's Ballade was weaker for its arrangement for flute and piano from the original for flute, piano, and strings. But Ms. Piccinini delicately coloured the irregular phrases of the solo part, beginning with penetrating fragility.

Tone colouring remained a forte after the intermission in the Boulez Sonatine (1946) and the Prokofiev Sonata (1943). Though nearly the same age, these works offer sharp contrasts to each other and within themselves. Boulez's huge intervals were fluent with well matched tone colours unifying thematic cells. Piano and flute parts intertwined effectively, both producing aggressive attacks and brittle sounds where required. The Prokofiev also featured clear angles emphasizing the composer's typical syncopation. The first movement was slower than usual with particularly light grace notes and the third movement was notable for the warmest tones of the program.

The encore cameo by Faure, however, luxuriated in the warmth and resonance of the Great Hall.

This concert will be broadcast on Saturday, Feb. 16, at 10:05 on CBC Stereo.

CLASSICAL DIALOGUE

KATE LYON &
CHAS EDWARDS

LAST WEEK, THIS column went to the opera, and the phone hasn't stopped ringing since then. Thanks for all your cards and letters: we'll try to answer all of them. This week, the Toronto Symphony caught our attention with a

CLASSICAL

programme of Ravel, Poulenc and Brahms with the French duo piano team of Katia and Marielle Labeque taking the stage for the Poulenc two piano concerto.

Nice to see you, Kate.

Nice to be seen, Chas. You're looking well. I think winter agrees with you.

You're too kind, Kate.

Not at all. Shall I start?

Fine.

I thought the Ravel Valses Nobles et Sentimentales was a splendid opening piece. Andrew Davis' conducting was spunky as always. Wouldn't you agree, Chas?

For sure, Kate.

Although the first of the eight waltzes is quite stormy, the remaining seven possess the sedateness and rich pastel tones one expects from Ravel. The TSO was in top form Saturday night, producing the necessary dynamic range demanded by the piece and offering a suitably sensitive interpretation. However, the evening's apex of excitement was yet to come.

That's right, Kate. After the Ravel, the stage was rearranged and the two pianos were moved in. Then, in a flurry of expertly coiffed hair and Chanel, the Labeque sisters strode in confidently. Their performance of Poulenc's two piano Concerto in D minor was clear and energetic. The Labeque sisters are stylish, but not at the expense of the subtlety or humour that is Poulenc. Katia, the elder sister, played the main piano part with considerable confidence and showmanship, and was equally adept at making sudden switches in mood and dynamics. Marielle was more subdued, but no less impressive. The sisters were, naturally, applauded until they came back for an encore: Scott Joplin's The Entertainer. This surprising contrast was a further display of their versatility and their dazzling technical abilities.

Oh c'est vrai, Chas. The communication between Katia and Marielle was electric, believe you me. Not a wasted...

Gesture?

Yes, exactly! It was so sweet of the Labeque sisters to drop by Toronto in the wake of their recent surge of popularity. But their exit stage right did not in any way cause a dwindling in the evening's excitement.

Far from it, Kate. The ensuing performance of the Brahms Symphony No. 2 was a real treat. Although this work could not be considered to be especially profound, it is a lesser known example of the poignant lyricism that typifies Brahms.

I'm sure that will be a great relief to Brahms, Chas.

Oh, to be sure, Kate.

I just want to interrupt here, Chas, if I may? Normally, I try not to let accoutrements distract me from the music, but a black skirt slit to the thighs on a certain violinist was perhaps...

Unfortunate?

Yes, exactly. Thank God for the classic, understated elegance of the Labeque sisters, resplendent in tailored black tuxedoes and patent pumps. I hope the audience could appreciate the difference.

That's a good point, Kate. Audience etiquette can make such a difference in an evening at the symphony. Coughing and impatient shuffling between movements is distracting for the audience and can only hinder the concentration of the performer. And in this respect, Saturday night's performance hit new lows. Granted there are always a few bimbos who insist on being the first to applaud, or on rushing out during an ovation. But noise during quiet movements is inexcusable, especially when the volume of coughing turns Poulenc's second movement into a march of the tuberculoids.

I'm glad you brought that up, Chas. I've wanted to grind that axe ever since Ivo Pogorelich was at RTH in the Fall. It wasn't even winter then, but it seemed half the audience was rheumy.

Oh, you must have been mortified.

Well, yes, and not only for the audience, but for Toronto. What do these world-calibre performers think when they receive such abuse?

Mmm, yes...more tea?

Oh, yes...thanks.

ARTS AND SCIENCE COUNCIL & COMMITTEES

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VOTING

Ballots will be available and voting will take place in the foyer of Sidney Smith Hall and at Erindale College from 9 a.m. - 4 p.m. Tuesday, February 26 and Wednesday, February 27 and from 9 a.m. to 7 p.m. on Thursday, February 28.

PORNOGRAPHY:Taking Cues From Reality



ROB JOHNSTON

FOR THE NEXT FEW weeks the Poor Alex is masquerading as something like the bastard child of a parallel gallery and a Soho strip joint. The boys from *Pornography* have gussied up the entrance to the playhouse with ribbon

THEATRE

cutains, burgandy brocade wall paper and red lighting. Inside, the stage is framed in relief sculptures — a sort of gay Ghiberti's Gates of Paradise made of cardboard.

The show begins with a drag show parody as a deliberately flimsy foil for what is to follow. Through a series of sharply contrasting vignettes often humorous, at times flatly confrontational, *Pornography* proceeds to address a range of very significant issues.

Pornography is a performance that eludes all straight answers and interpretations. It is theatre, performance art, installation piece, burlesque, and smut all at once. From the opening drag show to the personal revelations at the end, real life and artifice are mingled and confused. We are subjected to abrupt shifts from totally affected representation to candid autobiographical confessions. What is truth and what is fiction? when should we laugh? How can we criticize a performance that embraces so much with such ambiguity?

Pornography is an anatomy of desire. The relationship of the individual to disembodied representations of fantasy, the theatre can be seen as a model, is pulled apart. This definition of pornography emphasizes dialectical relationships. Thus our dreams and fantasies along with our personal sexual encounters are a part of this larger definition of pornography.

There has been a lot of criticism of the lack of production quality and poor acting. But I think these reviewers are looking for conventional theatrical values and have missed the point. The fact that the set is thrown together from "crap — cardboard and paper —" is in character with the themes of *Pornography*. The lack of theatrical presence in the drag show and other campy parts serves to set off the truly brilliant moments, at once personal and profound, in this performance. It is evident these performers know their abilities and weaknesses and both have been made to work for them in *Pornography*.

Pornography takes its language and locations from gay life and stands as an important work in the realm of gay culture. With its recent boom in Toronto, there is a danger that gay theatre may become ghettoized as a separate genre not to be compared to theatre at large. But *Pornography* needs no excuses. It is a brilliant and multifaceted work that challenges the larger part of both our artistic and ethical sensibilities.

Beyond all the sophistication of *Pornography* there are lots of laughs and the warm and accessible personalities of the three performers. As Duncan Roy point out, Pornography can be seen as simply a good night out on the town.

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ON THE SET WITH MISTER D.

CYNTHIA MACDONALD

DATELINE NORTH York, 1968: There you are, the very picture of blissful toddlerhood, splayed on a shag carpet between a plate of Oreos and a poodle named Snowball. The morning stretches before you like the highway to heaven: It's Romper Room at 9:30, followed shortly thereafter by the venerable (even then) Mr. Dressup; after a commercial for some breakfast cereal loaded with cyclamates, it's the equally venerable Friendly Giant and the fleshy charm of Chez Hélène. Perhaps you'll catch a soupçon of Captain Kangaroo or a few words of wisdom from Uncle Bobby before Alpha-Ghetti time...

And then you grew up and left them all. But not before they could leave you; not before Helene and Susie the Mouse could make their pact not to face the seventies in public, and not before the lady on Romper Room started seeing people with names like "Tiffany" and "Jordan" in her magic mirror...

Then things changed. The little pink creatures of today, up to their headbands in sophistication, aren't about to succumb to the charms of a mouse in a dirndl or a rooster with a bag for a body. Children's programming today is adult-sized, and while the Canadian Broadcasting Corporation still continues the songs-and-animals tradition with such fare as "Curious George" and "The Elephant Show", it has also managed to incorporate current affairs (What's New), sociology (The Kids of Degrassi Street) and show business (Going Great) into its 1984 lineup. Heck, even the folks on Sesame Street are espousing the virtues of bilingualism and the metric system!

Now, this is all very well, but it leads one to wonder: might not this univer-



sitization of our nation's total result in the eradication of childhood as we know it? Kids just aren't kids anymore. Chuck one of the little beggars under the chin, whisper "kootchy-kootchy-koo", and he looks at you as if you have feathers growing out of your nose. Used to be the Friendly Giant was still around to keep the kids in merry mindlessness, but old Ebenezer Masse put a cruel and pretty end to that one. Looks like the only one holding up the fort now is our beloved Mr. Dressup, and after a solid 19 years of astronomical ratings and truly fabulous entertainment, one can only hope that he will continue to hold Canadian children in thrall for years to come.

Perhaps Mr. Dressup's allure lies in the aura of mystery that surrounds him. How *does* he fit all those clothes in the Tickle Trunk? Is Casey a girl or a boy? And why doesn't Finnegan bark — have they given him electroshock treatments? I suppose we'll never know the answer to these pressing questions, since even a visit to the Mr. Dressup set reveals no secrets about the private life of morning television's most famous ménage-à-trois. A few minutes with the gang in rehearsal, however, leaves one assured that they are all just as cool, groovy and outtasite as they were back in the Age of Aquarius.

I arrive on the set just as Mr. D. himself is starting a practice run before the cameras, prior to the actual taping of a particular episode. Since the cast and crew know pretty well how the show is going to progress, they can afford to joke around a little during the dress rehearsal. Mr. Dressup enters the kitchen, carrying a basket full of vegetables. "Do you want to see what I've got?" he inquires of the camera. "No!" several crew members shout.

After entrusting beans, carrots and lettuce to the care of the refrigerator, Mr. Dressup plucks an avocado from the bottom of the basket and holds it aloft as though it were a crystal goblet. Most of his viewers are too young to know how bland the thing tastes and what a yucky texture it has, but Mr. Dressup says it's good, so it must be. He slices it up. "You can put a little lemon juice on avocadoes; they taste good that way. What else? Pepper's good, and salt. Lime juice..." "Tequila!" offers a crew member. "Tequila," nods Mr. Dressup.

Before going off to the living room to read a story, we are shown how to start an avocado plant. He fiddles with bent toothpicks until Casey, occupying his usual spot behind the couch, cries out: "How about this book, Mr. Dressup?"

The storyteller obliges him, settling into a tale entitled "The Magic Dogseeds". While reading, the Mr. Dressup orchestra — consisting of a piano and electric guitar — plays a soft jazzy medley of unlikely songs: "O Canada", "It Had to be You", and gosh knows what all.

After the story, Casey and Mr. Dressup profer a few idle comments about the vase of flowers sitting in front of them. All the talk about seeds, flowers, vegetables and plants gives Casey a mind to open up his very own flower shop, an idea to which Mr. Dressup responds with unabashed glee. Puppeteer Judith Lawrence stands up, lifeless Casey and Finnegan dangling from each arm, and saunters over to the treehouse. While she is doing this, Mr. Dressup makes his eagerly-anticipated visit to the Tickle Trunk.

From its depths, he extracts a brown jacket and a red cap. He is going to be the delivery man for Casey's flower shop. The crew does not think he looks like a delivery man; they think he looks like a Polish garbageman. Mr. Dressup thinks he looks more Ukrainian than Polish.

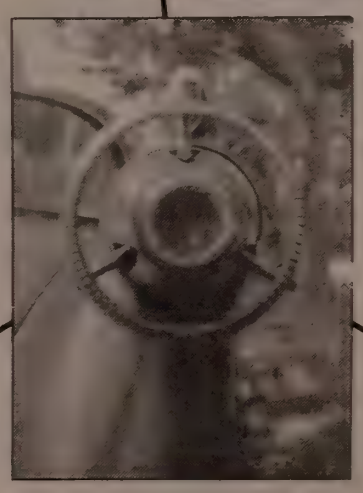
Finally ready to deliver flowers, Mr. Dressup grabs a wagon and presents himself to Casey. He is commissioned to take a bunch of violets to a depressed stuffed elephant. "How about giving me a bunch to take to 24 Sussex Drive?" quips Mr. Dressup.

The flowers delivered, the avocadoes eaten, the day's work done, Casey, Finnegan and Mr. Dressup bid goodbye to their audience. While doing so, Mr. Dressup lifts up an empty watering can and pretends to pour water on the heads of the unfortunate puppets. "Makeup!" someone shouts — and then the Mr. Dressup ensemble get down to the serious business of creating children's television as it should be.

Cadillac Ranch U.S.A.









PHOTOS BY HILARY CELLINI COOK

FASHION'S FERTILE TERRITORY

Matt Bianco
Whose Side Are You On
WEA Records

Everything But the Girl
Everything But the Girl
Sire Records

Roomful of Blues
Dressed Up To Get Messed Up
Stony Plain Records

Alison Moyet
Alf
CBS Records

ROHINTON MEDHORA





Pouting duo *Everything But The Girl* (left): Ex-Yaz soul-smith Alison Moyet (above)

WHEN SOME OF today's terminally trendy bands attempt to ape music from another time and another place, the results can often be disastrous. Bands like Haircut 100, and more recently, Wham! have literally re-written the book on fifth-rate air-headed mimicry. But they look cute, and sell a lot of records, so there.

Fortunately, none of the albums under review here are pure trash, although a couple come dangerously close to adopting fashion for its own sake.

Matt Bianco approach their music the way some people do calisthenics — with their make-up on. As a result, they just can't afford to sweat it. *Whose Side Are You On* is a bright, slick album with snappy pieces perfect for summertime driving. But the effortlessness here seems just a bit too contrived for comfort. The title track and "Sneaking Out" feature a pleasant female chorus, "More Than I Can Bear" is a passable Stevie Wonder imitation, and "Matt's Mood" and "Matt's Mood II" are latin-tinged instrumental pieces that roll right along. But then, so do greased ball bearings.

While Matt Bianco are all style and no substance, **Everything But the Girl** provide the best of both. Vocalist Tracey Thorn and guitarist/ keyboardist/ vocalist Ben Watt combine on the self-titled debut to produce a number of superb, jazzy pieces. Although thirteen other musicians are also featured here, no cut features more than five instruments. The result, then, is clean, carefully crafted, and immaculately performed. The Thorn-Watt duo is best described as pop's version of Sheila Jordan and Steve Kuhn's sporadic work for ECM Records. The same loungy feeling is there; also the same classy composition and serious commitment to music *and* presentation. If we had a rating system, this one would garner the maximum rating on the strength of the dreamy "Tender Blue" alone. But there are eleven other little pearls just as beautiful. Perfect.

The **Roomful of Blues** offering isn't perfect, but it does merit a close, but no cigar. Over a career spanning sixteen years and six albums, this Boston-based band has chosen to mine fertile territory — blues, rhythm and blues, and rock and roll — using a big band format. *Dressed Up To Get Messed Up* is a vibrant, brassy album that jumps on every groove — not unlike NRBQ in its heyday.

In keeping with its eclectic outlook, the band has also recorded with Eddie "Cleanhead" Vinson and played with Count Basie. All this fits quite nicely in the Stony Plain label catalogue, which also features such disparate artists as Doc Watson, the Neville Brothers, and Patricia Anne McKinnon. No less severe a critic than Mendelson Joe has commended the Edmonton-based label for being in the business for more than just money, which is a good thing, because none of its acts are going to make much of it.

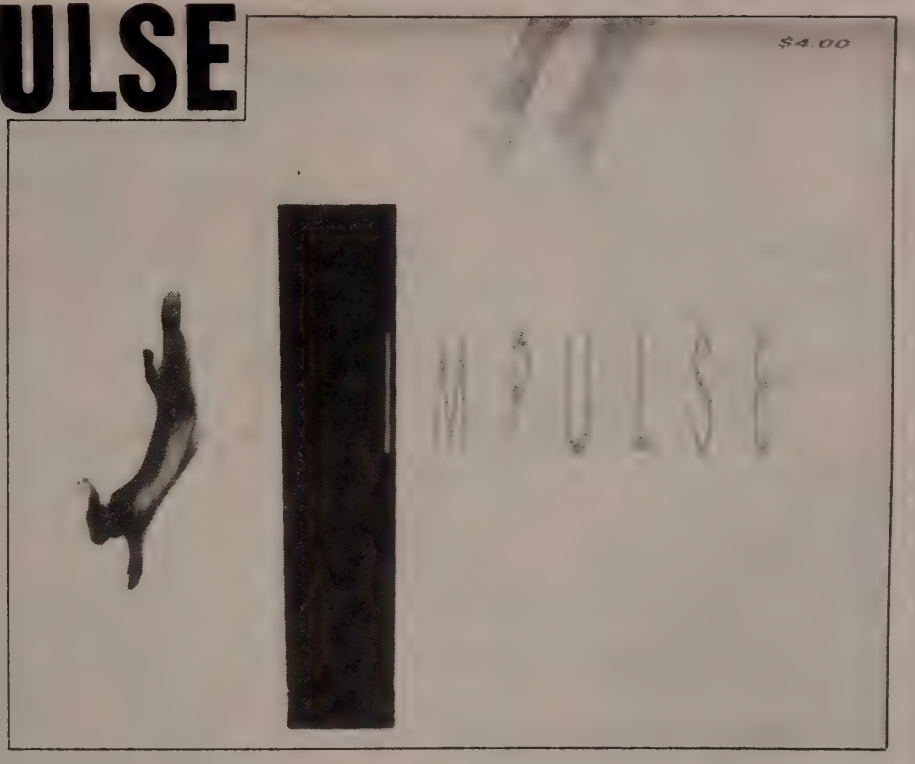
Alison Moyet is the flashy new car on the block. On *Alf*, the ex-Yaz singer shows that she is more than just another pretty face. But not much more. The sound here is fuller than the sparse rhythms of Yaz, a factor attributable to producers Tony Swain and Steve Jolley. There is ample evidence — on "Love Resurrection", "Money Mile", and "All Cried Out" — that Moyet is an above-average writer. Her voice can sometimes be downright soulful (as on "For You Only"), but the rave reviews from across the Atlantic make one uneasy. Is Moyet the Next Big Thing in female vocalists, or is Sade (remember, it's pronounced Shar-day)? It really doesn't matter because next year the media will be touting someone else anyway.

Still, Moyet's heart and mind are in the right place. With a voice like hers, her best bet is to belt out those anguished Motown love songs as best she can. This is destined to impress those who last year fell for Paul Young's sincere, but ultimately failed, Marvin Gaye impression. Moyet is no Aretha Franklin, Big Mama Thornton, or Janis Joplin, but she at least has the good taste to bow in their direction rather than try to give them a run for their money.

If only more bands could be as genuine and humble, one wouldn't resent their media-induced commercial success as much.

REACTING ON IMPULSE

RICK MCGINNIS



SOME FIFTEEN YEARS ago, Eldon Garnet had a poem printed in the first issue of **Impulse**, a small literary magazine out of Erindale college. Upon completion of his M.A. in Canadian Literature in 1974, he found himself "just given" the magazine by editor Peter Sutch, and his ten years as publisher have seen *Impulse* go through some startling changes, both in format and editorial policy, to become a magazine that, if nothing else, never hesitates to startle its audience.

Garnet's assumption of the editorial reins ushered in a period of changing formats for *Impulse*. A photography issue began the transformation into a more visually oriented publication. After that, an issue was released on microfiche form, and the whole turbulent period ended in 1978 with *Impulse* coming out as a record. Finally, the magazine stabilized into just that, a glossy quarterly printed in a square format.

The changes since then have been more subtle. During the late seventies and into the eighties, *Impulse* would contain articles about bands - Devo, Ultravox, and the B-52's among others. Since then, *Impulse* has started to resemble more what would be called an "arts and cultural" magazine. Garnet says that *Impulse* is about "pop culture, fashion and music," while art director Carolyn White will describe the magazine as being for "anybody who's interested in new literary, cultural, and art ideas."

White met Garnet when he was an instructor at the tario College of Art. Like many contributors to *Impulse*, she worked her way through several different positions before becoming art director. "People just drift through," says Garnet, "It's called a finishing school by (*Globe and Mail* art critic) John Bentley Mays." Mays is just one of the Magazine's alumni, which also include Critic Philip Monk, now contemporary art curator at the AGO.

In the past year, *Impulse* has experimented with theme issues. Judith Doyle was guest editor for the "Culture of Nicaragua" issue, which featured fiction and poetry by Nicaraguan writers, interviews with South American theatre mavericks Omar Cabezas and Alan Bolt, and Julio Cortazar's acceptance speech upon recieving the Ruben Dario Award for Cultural Independence. Following that, New York editor Sylvere Lotringer was given control over a "Death issue," which featured articles on the Miami Police Force and the Paris Morgue, and an interview with Harlem photographer James Van Der Zee, discussing his many death portraits. Garnet describes the death number as "a sensitive issue - we didn't want to whitewash or be tasteless about the subject."

Perhaps the most successful of the theme issues was "The Art of Advertising." For this number, the ratio of ads to articles was reversed, and artists and clients were solicited from everywhere, each artist being matched with a specific advertiser. What resulted was a visually exciting issue, with each page revealing a different talent and strength. Still, Garnet and his staff have decided to discontinue the theme issues, owing to the amount of unsolicited submissions going unpublished, and plan to return to an open issue concept in the future.

The road to a wider readership has been rough for *Impulse*, particularly in Canada. They have gotten as much feedback on each issue in this country as they have in New York or Europe, where *Impulse* is also distributed. Funded for the most part by the Canada Council and the Ontario Arts Council, with additional revenue from advertising and volunteer help, Garnet sees *Impulse*'s magazine format as one barrier to further funding: "I don't think I could submit *Impulse* to the Canada Council and get a visual art grant."

Distribution of the magazine has also proved to be a problem. As with magazines like *Raw* and Toronto's own *Casual Casual*, distributors are unsure of *Impulse*'s audience. This problem doesn't exist in Europe, where publications aren't so rigidly defined by audience grouping or target. Indeed, Carolyn White finds the attitude toward sartistic disciplines more open in Europe: "In someplace like Holland a lot of the designers scoff at the word 'artist'."

Finally, there is the uniquely Canadian spectre of moral opposition that *Impulse* has encountered only recently. "Fear," a photo composition by Garnet, was featured on the cover of the spring/summer issue of 1983. Part of Garnet's "Caves" series, it featured a woman on a cot, surrounded by fish heads, chicken feet and an eel, being menaced by an axe held by an assailant just outside of the frame. Opposition, oddly came not from any conservative groups, but from those of the "New Left," particularly an Ottawa Women's group and the new board of Toronto gallery A space, led by noteworthys such as Carole Corbeil and artist Anna Gronau.

"I'd say that if we're against anything, it's censorship," says Garnet, "although of course its not that simple." If anything, Garnet and White seem grateful for the controversy, as it at least brought about some feedback in their own country. *Impulse* is grateful for its lack of corporate backing, as it gives them the freedom "to adress ideas the other media aren't confronting."

Garnet's ambitions for *Impulse* are basic and understandable. He would like to attract more "name " writers for each issue, so that as a result, less known writers will be given a showcase. This is consistent with *Impulse*'s increasing concentration on text. With luck, then, it might be possible to see *Impulse* becoming a sort of alternative *Harper's*, addressing ideas and trends boldly and demanding response.

"Money Songs" Finance Worthwhile Projects

BERNARD WONG





WITH THE DECLINE OF music as an art form into a mere entertainment/business proposition, serious composers have become mired in an increasingly difficult struggle for critical and public attention. When the culturally-bankrupt populace is content to wait for the next Wham! single, the possibility of anything of merit becoming accepted grows vanishingly small. Increasingly, one choice open to musicians is to follow separate paths where writing "money songs" makes other projects feasible.

Although **Laurie Anderson** has achieved considerable success with her two records, *Big Science* and *Mister Heartbreak*, she is first and foremost a performance artist, where the manner in which the performance is delivered is as important as the content itself. *United States Live* is a five album set recorded from a series of concerts two years ago, but it is only now that she has achieved some recognition, that this fairly complete retrospective of her past work is being released.

The various selections demonstrate many facets of her characteristic dry wit and insight into modern urban angst. Delivered by spoken word through pitch-bending harmonizers and vocoders, her stories prey on common doubts and fears, like that of flying. For instance, one piece treats airplane crash landing procedures like a game of "Simon Says..." with the stewardess, while another song advises carrying a bomb onto a plane with you since the chances of two separate bombs on the same flight are much lower.

Musically, she has an assortment of unconventional devices aside from her synthesizers, electric violin and signal processors. These include a pair of glasses with a contact microphone mounted to sit tightly on the bridge of her nose as she hits herself on the head; and a violin with no strings and only a playback head for a recorded loop of tape on the bow. The remaining accompaniment is provided by woodwinds and the constant rhythmic invention of percussionist David van Tiegham.

The only weakness of this boxed set is that inherent in all audio recordings of performance art: its inability to convey the visual element of the program. Still, the material's overwhelming intelligence and uniqueness make it interesting enough to support as comprehensive and worthwhile a treatment as this.

As the leader of the band Be Bop Deluxe during the seventies, **Bill Nelson** was hailed as a rock guitar hero. As a solo artist since then, he has exchanged guitars for keyboards and has been most notable for writing and producing electro-beat dance singles. His latest release however is a set of four personal and introspective records on his own Connoisseur record label.

Entitled *Trial by Intimacy (The Book Splendours)*, the material is drawn from recordings made at his home studio over the past few years and represents a musical sketchbook of unreleased instrumentals. As the titles and his accompanying artwork of surreal photographic collages suggest, this collection succeeds best as a catalogue of exotic atmospheres and images.

Throughout these short, simple electronic soundscapes, his role as composer and arranger are those most emphasized. Nelson's creative use of synthesizers encompasses a wide range of subtle nuances while the layers of textures shimmer and sparkle. The records reveal a true craftsman manipulating his tools of machines and recording tape to draw out new sounds. Admittedly, the price of this imported set will be prohibitive to many potential buyers but this is the only tangible objection to an otherwise rare gem.

European Rendezvous is the title of the latest album from CTI, the **Creative Technology Institute**. Consisting of Chris Carter and Cosey Fanni-Tutti, formerly one half of the independent industrial group, Throbbing Gristle (the other half being Psychic TV), this highly prolific duo also record under the pseudonym of Chris and Cosey, which represents the commercial side of their music.

CTI, however, are unabashedly committed to reflecting the harsher elements of life in their music. While constant repeated rhythms and sequences of notes form the basis of the songs, the predominant element is the discordant use of noise-bursts, roars, screams, etc. Compellingly chanted voices are then interjected to swirl around the music and fold back upon themselves in long echoes.

The experience of listening to CTI is distinctly unpleasant; like a soundtrack for your worst nightmares. The impressions left behind are at the least highly disturbing but also, like a well-made horror film, undeniably absorbing.

There are many other such artists toiling in a largely unknown and ignored underground. Rejecting all doctrinaire and dogmatic definitions of music with their sheer, bold imagination, it is ironically up to them to uphold the tradition of music as a form of art.

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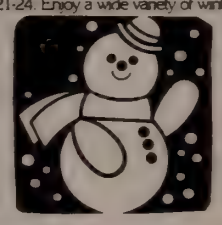
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An Unnatural Macbeth



COLIN TAYLOR

IN THE SMALL coterie of purportedly experimental theatres in Toronto, the **Actor's Lab Theatre** stands as one of the more impressive, in terms of the rigor and consistency of its frequent exploratory forays into the realm of

THEATRE

possibilities offered by the medium. Its new production of Shakespeare's *Macbeth* stands as an example of the ambition of the Lab (still young and brash enough to say, without irony, that it will "avoid the pitfalls that recognition strews in the path of innovative theatre companies").

Last year, the Lab mounted a Dora award nominated production of *Richard III*; this year, under the direction of Sygmunt Molik (the noted Polish director who most recently directed a critically acclaimed production of Ibsen's *Peer Gynt* in Berlin) its *Macbeth* is a pruned down version of the epic drama, coming in in just under two hours, and focusing on what Molik sees as a struggle between 'rational and irrational forces' that constitute the plot.

In slightly hesitant English, Molik explains: "It (this focus) is a push that I got at the beginning of this work ... We don't mind very much about the historical baggage. The play is about something that happens between people and these unknown forces that Shakespeare sometimes calls 'unnatural' forces. But what is it, these unnatural forces? So many actions are inexplicable. We can of course explain it as ambition or quest for power, but personally, I do not believe it. It goes deeper, and I try to put across this point of view. This was my starting point." In keeping with the interpretation, Molik has placed his emphasis more on Macbeth's transition from the rational to the 'irrational' world on his acquisition of power, and less emphasis on the play's early violence.

But what is of particular interest in this production is the nature of Molik's work with the play's cast, some of whom are not actors.

As a lead actor in Jerzy Grotowski's Polish Laboratory Theatre in Wroclaw, Poland (which, until its closing in 1982, served as a powerful source of inspiration for theatre artists such as Peter Brook, Joseph Chaikin and others who believe in the power of theatre to transform its participants) Molik was trained in an acting 'style' which required extensive and sustained physical training to free the body from bad habits that inhibit true expression and result in acting clichés. The object of such training was to diminish as much as possible the distance between impulse and action, resulting in what Grotowski (in his famous 1968 book *Towards a Poor Theatre*) calls the 'total act'.

Molik remains true to his concept of acting. Considering that the Polish Theatre Laboratory had at its disposal as much time as was needed to get things right, how did he approach the challenge of coaxing satisfactory performances from the cast of *Macbeth* in just over six months? "We were given a structure at the beginning — a set of physical alphabet — and through that we had to find our own needs," says Ronalda Jones (actress and costume designer) bluntly. "The problem now," adds Molik, "is to integrate this new alphabet organically. The work is done, but work is not enough ... we still are not sure how it will go. The thing starts really its own existence only when the work is done. So we will have to wait and see how the audience see it."

* * * *

Jerzy Grotowski himself was in town over the weekend to present a lecture at the Actor's Lab Theatre. This is the fourth time that the Lab has brought Grotowski in to speak to the theatre community. This time around, the talk was on the subject of improvisation. The man who has been hailed as the successor to Stanislavski strode into the crowded little room, looking suitably mercurial, and delivered a lively talk in which the actor in the theatrical tradition of the West came in for a bit of bashing. The western actor, according to Grotowski, performs obvious and clichéed actions in the name of spontaneity — actions which are easy and ineffective because they lack a starting point *within* the body, as honestly motivated acts have. He mentions as examples of true spontaneity, certain African voodoo rituals in which "you (the spectator) do not know what it is, but you believe."

RICK McGINNIS

AMONG THOSE WHO follow the theatre scene closely, there was quite a sense of anticipation about Actor's Lab's *Macbeth* project. Four months of preparation and rehearsals under Zygmunt Molik, cofounder of Poland's Theatre Lab, promised an *event*, the kind of theatrical experience many have only read about. As it stands, the Actor's Lab's *Macbeth* falls very short of its goal.

In order to understand how this happened, it is necessary to take apart the show, essentially, performance by performance. Since the theatre of Molik and his mentor, Jerzy Grotowski, is an actor's theatre, this is not too unreasonable.

The strongest performance is, unfortunately, not that of Robert Persichini as Macbeth. His stiff presence and unvaried voice leave a void at the center of the production which regrettably is never filled. As Lady Macbeth, Eleonore Prokop is called upon to amplify an already impressive sexual presence through physical gesture, and plows under the significance of the line "un-

Cont. On P.13

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CORRECTION

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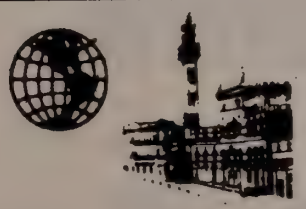
An increase in student fees for Hart House will be considered by the Board of Stewards at their meeting on Thursday, February 21, 5:00 p.m., Committees Room.

The present fee for full time students on the St. George Campus is $43.00. The proposed increase is $2.50. The present fee for part-time students on the St. George Campus is $8.50. The proposed increase is 50 cents.

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CUEW

Membership Meeting

Thursday,
Feb. 14, 3:00 p.m.

MED SCI AUDITORIUM

66% of TA's voted to take strike action. That is a few votes short of authorizing a strike. Should we sign?

Should we take another vote?

WHAT NOW?

Satire Brings Out The Best In Porter

Collected Poems
Peter Porter
335 pp. Oxford: O. U. P.

KEVIN HALLIGAN

MARTIAL, THE satirist, had a taste for the obscene. He had no illusions about people and could be cuttingly irreverent when he wasn't licking the boots of the emperor of the day, Domitian. Born in Spain, then the edge of the world and of the Empire, he went to Rome in search of the Big Time.

BOOKS

For literary types twenty centuries later, the central physical plant of publishing — after discounting New York, that cookbook factory — is London. Robertson Davies, Margaret Laurence, and presently Margaret Atwood are a few of the Canadians who at one point have set up in London and environs. In the case of Martial, one of his ablest present-day translators was also raised on the edge of empire. And after thirty years in the big town he has no plans of going back to Brisbane. Well established with a readership and publishers, Peter Porter has left the outback behind him. Now one of his better books, a string of translations from 1972, *After Martial*, can be found in the back of his **Collected Poems**, Oxford-issued at $12.75.

Peter Porter made his mark in the early 60s as a member of the Group, with Peter Redgrove, George Macbeth and others. While the Group went the way of most schools and movements, Porter crept toward relative eminence as one of England's more "difficult", or at least intelligibly intellectual, versifiers. He was the Australian abroad, "free", as the blurb from the publisher says, "to express an outsider's views." He has come a lot farther since then, and though his satire is still sharply with him, he has become a fixture of the lit-scene.

His subjects are the old familiars of elegy: art, war, love, death, pain, furry animals: "Isn't there a storm in the light bulb,/ condors circling the kittens' meals/ on the television screen?" But the mourning that typifies elegy gets deflected by humour, happily off-colour, though mainly, and not always mildly, sardonic: "I am Miss Stein/ and this bay is mine/ I am Miss Stein (pronounced Steen)/ and this sea is green/ Americans do not like European pronunciation." History figures big, especially the high points of European art and music, though also the banal evils: "The frenetic butterfly, the bee made free by work/ Rouse and rape the pollen pads, the nectar stoops./ The rusting railway ends here. The bline end in Europe's gut."

Chirping optimists have been extinct since Robert Browning, and Peter Porter is not one to break tradition. He takes the 'realistic' way of looking at things, especially history. Moments of the mundane past, the past with its pants down, get stuck beside moments of loftiness, as in 'Soliloquy at Potsdam', where the reformer-despot Frederick the Great reflects on the workings of music and war: "I like to think that in an afternoon of three sonatas/ A hundred regiments have marched more miles/ Than lie between here and Vienna and not once/ Has a man broken step."

Beverly Hills, Carthage, Bach, current ads, the Holy Roman Empire and the American composer John Cage all drift through Porter's work like anachronistic ice-flows streaming into one another. Nothing fantastic or dreamy, in fact the images are all concrete: just blocks of civilization set side by side and looking extremely strange together, the way they should.

Nothing in the past is romantic (certainly not love), and nothing in the future is predictable. These are platitudes, but some people always need the reminding: "The most invited girl in the street/ Would later turn her feast of eyes/ On the recurring Chianti bottles/ Of the Asylum wallpaper." ('Futurity'). Death hangs around like everybody's neighbour and even gets invited to dinner. People are vain, pretentious, amoral, run up debts, waste time. Oblivion hovers.

Porter has been compared to Robert Lowell, the master-brooder of American elegy, but where Lowell was depressing to a point that could seem forced, or at least weepingly diffuse, Porter settles for bitter humour. The tone is witty, wry, the style compressed and often complex, although complexity is another word for obscurity. He is obscure about Australia; he doesn't have much to say about the place: "Europe has tipped these workings on a spastic shore." It is not his favourite subject.

Lyric gets attempted, though never really comfortably, and never with rhythmic emotion. Love is either botched, or impossible, or just very hard: "Then when we stop the car deep in parsley/ And strive against the epitaphs of love..." *The Porter Song Book*, a collection typically wry, might easily have another title, like "My Kind of Lyric, Folks."

Satire brings out his best lines. *After Martial*, which Porter calls "versions" of the original, is formidably cutting and lewd. There is a healthy amount of disgust at people's oddities which isn't all exactly Martial speaking. Some critics balked at the exaggeration, but the effect it gives is worth it. The stronger the satire, the sterner the morals, and morals are Porter's trade-mark, whether at the edge of Empire or right in the heart of it.

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7:00 Feb 15
The Magic Flute
9:30
The Second Dance

7:00 Feb. 16
Don Giovanni
9:30
Stop Making Sense

7:00 Feb. 17
The Bostonians
9:30
El Norte

7:00 Feb. 18
Garbo Talks
9:30
After The Rehearsal

7:00 Feb. 19
The Return O' Martin Guerre
9:30
The 400 Blows

7:00 Feb. 20
El Topo
9:30
The Wild Bunch

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Dearest Hall,
Good Things come in small packages, HAPPY VALENTINE'S DAY! Love, Margaret Lunn

To the brass. It had to be radical. It had to be you.
Andy Anarchy

Hey LSAT-face:
As four-eyed churls go, you're one of the best!!
The Assistant Stage Manager

Dearest Nicolette,
Here it is at last. Happy 51st. Let's have at least 510 more,
Love Des

To John & Barry,
We love your eyes, we love your clothes, but most of all we love your prose... THE GIRLS

Sammy:
We have worlds to conquer, Lives to build together, I will love you always. Jeffery

Ann and Bob:
Happy Marriage. Happy life. Couldn't wish domestic bliss on a more wonderfully politically solid pair. Vinceremos.
Karen

DEAR MS. CHURCHILL:
Hi Kotz-mad. Just a note chock full o' lovey-dovey stuff for my fave dead British P.M. Six months and goin' strong - due to the extra dollop of funk in the vows, no doubt.
Mr. Gleason

Suman
Your eyes aren't mean, You are not Jean, We love you, you bookkeeping dream!

Mark, Mike ("Wally"), John, Sasha, Jim and Eric. Thank you all for such a memorable time. Hope we weren't too much for you! Love and kisses, Merritt and Karen. XOXOX

Dear Linda
I love you more than words can say. Henry

G.
I want to make your eyes cross again and again and again...

Hey Special One,
Just want to wish you a whole pail full of Tin Roof. Kown that it's been 5 months and 7 days? Squeeze hug.Sailen off to southern seas. Little QB.

Kevin
We can't go on not meeting like this. NObody is beginning to talk. Marjorie

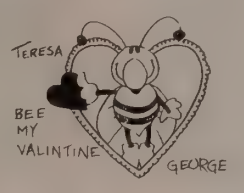
Vixen of the Ultra Right:
Go ahead. Sneer. We love you anyway.
The Lefties

Hah Knee:
U.R. Still #1. Lub ewe foe river,
Swee T.

My delicious Ban-Anna,
Now my wife-to-be! How I look forward to our new life together. Living so far from you is truly *unbearable*. Je te manques énormément. L'amour que j'éprouve pour toi, mon toutou préféré, est insurpassable. Je ne peux plus attendre babes. We must have one tout de suite! Meet you at the back of the Renaissance. You bring the Peppermint Schnappes, I'll bring the Bailey's... Your Valentine forever, Ro-bear

schnoobs: Our first Valentine together. My heart is a-flutter. Give me another 10 months to settle down.
Love, Hunchy-Bun

A mon petit agneau:
Be my Valentine. XO. John



Ben baby...
We love your red coat. We love your o-god-I-don't-know-what-is-it-now look of resignation. We love *you*. So *why* won't you go to school?
The Aged P.'s

And a specially ravenous squeeze to all them polygamists. Hegel lives.
That woman

Dearest Doodle
Semper ubi sub ubi and never lose your mitts. What about the *relationship*?
Luhv, Bulldog

SWEET BUNS:
You're so *cute* when you're mad!
A well-endowed admirer.

Cherished Sheila,
Semper Fidelis, you *Canibus Tauribus, you.*
Love, your Psi-pal,
Scofflaw.
p.s. I'm glad I tortured ya.

To Jamie —
Even though you hate Valentines, we still think you're great.
Carol & Kathie

To Geoff, the Fairest Bank of ALL, I have adored your blue eyes from afar. Love, Dishy

Carrot Stick:
Only fourteen weeks until the big day. Love ya always.
Your Bunny Rabbit

Ginsberg & Wong:
Happy Valentine's Day! We like your shoes. Chick'n McNuggets

Leonard Stock: You're my best friend; my knight in shining armour, and every day, in every way, I love you more and more.
Rookie

Dear Carol & Kathie —
I love setting your ads almost as much as I love you. Jamie

To Kerry
I love you so much.
David

Dear B.E.:
Your inconsiderate, non-listening boyfriend cherishes you "So Bad". Ti amo, tuo Valentino, B.E.

Sarah,
When you came over Saturday night, I went quite mental, I must say. Luv, Mick

To the Markham St. Gang:
Mary Louise, Ian, Joseph, Laura. Love you forever beeé-bees. Juliane

Greg,
Who knows the ropes and does the sales, your smile and generosity never fail. Guess
Who 1 + 2

Lynne,
I love you
You know that I do
You're my everything
Love Always, Andrew

MACBETH

Cont From P.11

sex me here": the line becomes potent in quite an inappropriate manner. Ironically, it is a small role that creates the best impression. As the "special envoy", an amalgam of small roles, Perry Lewis exhibits the kind of presence, both physically and vocally, that Grotowsky must have had in mind for every actor in his ideal productions.

Perhaps the greatest flaw in this ambitious *Macbeth* would be the lack of self-confidence with which most of the actors have approached Grotowski and Molik's unique theatrical formula. Physical motion meant to evoke certain psychological states seemed indulgent and inexplicable. On top of this, Ronalda Jones' silly, busy, and overly ornamental costume designs were a direct contradiction of Grotowski's call for a simple, ascetic theatre.

There were some fine touches in this *Macbeth* — Banquo's entrance into the banquet, walking on the backs of the guests, for example — but I'm sad to report that Toronto will remain behind the rest of the world theatrically, at least for as long as Macbeth will run.

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Reading Week Playoffs

Over the break, 3 Ontario championships and 2 division titles will be contested by U of T teams. Here is a listing of what our Varsity Blues will be up to over reading week.

By MARG WEBB AND MONICA DUVALL

With 12 seconds left in the women's basketball game against Laurentian last Saturday, the packed house at the U of T Sports Gym broke into chorus singing "Kiss 'em good-bye" which they broke up chanting "We're Number One" at the end of the game.

A 79-69 win over Laurentian was the reason for excitement as it gave the Blues first place in the OWIAA East Division and sends them on the hunt this weekend for their second straight OWIAA championship title.

The team goes into this year's OW's even stronger than last year. The Blues had 3 players named to the Ontario all-star team this week: Peggy Blumenthal, Angela Orton and Pat Melville.

On Friday at McMaster University in Hamilton, the Blues will take on Western (6-6) at 4 p.m. A win here advances them to semi-final action Saturday when they will take on either Guelph (8-4) or York (6-6) at 6 p.m. The championship game is set for Sunday at 2 p.m. and the safest bet has Toronto going up against Laurentian in a repeat of last year's final.

Homecourt for the East Division semi-finals is riding on the line in the men's basketball Blues' final league confrontation with Laurentian Voyageurs this Friday.

The Blues face the Vees on their homecourt but hold the edge in the win-loss column. The Blues are 10-3 while the Vees go into the game at 9-4. For the Vees to take away the Blues' home advantage in the playoffs, they'll have to come up with more than a 20 point win — the margin by which the Blues beat the Vees in their Toronto match.

Blues' coach Brian Heaney expects the Vees to come at the Blues with everything they have. "They have everything to gain and nothing to lose. I'm sure they'll try a full court press, maybe some fast break offence. They'll try to work inside against our big guys a little more than they could last time."

A Blues win or loss by less than 20 points will see a rematch of the 2nd place Blues against the 3rd place Vees in semi-final action at the U of T sports gym on Tuesday night at 8 p.m.

A Toronto win in the semi's will take the Blues up against the York Yeomen for the OUAA championship set for Sunday February 24th at York.

Says Heaney of the opportunity to upset the defending Ontario champs, "What can I say? Last time they beat us in overtime. If we play the same and grab an extra point we'll be there."

Regardless of the outcome, the Blues will earn a berth in the CIAU Regionals, by virtue of being host, which is set for Varsity Arena, March 8th and 9th.

The men's hockey Blues will wrap up their season over the reading week by going up against 4 playoff contenders - all of them on the road.

Coach Tom Watt is worried about getting the practice time to prepare for the final stretch as the Molson Light Tennis Tournament scheduled for Varsity Arena Feb. 18th-24th forces the Blues to move to St. Mike's Arena.

Says Watt, "It's tough getting guys out. Tonight I've got 5 scratches and 3 coming late. Each game is going to be tough. I'm not looking for any easy game. Even the final league game at home, RMC, will be tough. They won't make the playoffs so their only salvation will be in beating the defending national champs."

The Blues travel to Western (14-5-2) Friday, Windsor (10-7-3) Saturday, Guelph (10-6-3) Tuesday, York (14-7-0) Thursday and return home to host RMC (5-13-3) Saturday.

The Blues take a 16-1-2 won-lost record into the week. The Blues must win at least 4 of the games to keep on top of 2nd place Laurier Golden Hawks who sport a 15-2-4 record with 3 games left to play.

Also on the line are some personal goals. Captain Darren Boyko moved into second place in the league scoring race after the Blues' weekend double-header with Laurentian. Boyko trails scoring leader Grey Bullen of McMaster by just 3 points. Bullen has 47 points on the season. Also in the top 10 scoring leaders are Don McLaughlin with 43 points and Phil Drouillard with 38.

The Blues face off against RMC Saturday Feb. 23rd at 8:00 p.m. at St. Mike's arena in their final league game of the season.

The women's hockey Blues must play a waiting game over the break as they play the winner of the semi-final match set for this Saturday. Queen's will take on third place York. A Queen's win will set up a replay of the final league game between Queen's and Toronto that determined first place in the league. Blues' Karen Hughes tied the game 4-4 with less than 2 minutes to go in the game. The single point gave the Blues first place.

If York should win, the championship game will be played Monday February 25th at Varsity Arena but a Queen's win will push the game back to March 1st.

The women's volleyball Blues had high hopes of doing well in Ottawa Feb. 22 and 23 at the OW Finals. "We had a good chance of finishing in second place," reports coach Julie Andruchiw, "but now that our captain, Kristine Drakich is injured, our chances are much tougher." The loss of Drakich will certainly leave a hole on the floor, but coach Andruchiw explains that "Everyone will have to cover for her, basically we have a strong team; we will just have to work harder." The team's record going into the finals is 6 wins and 4 losses.

The men's team plays the East Division Final against York on Sat. Feb. 16 at 2 p.m. in the sports gym. A victory on Saturday for the Blues will result in their hosting of the OUAA Finals Feb. 23 also at 2:00 p.m. in the sports gym.

Coach Orest Stanko, when asked about the upcoming York match, commented that "in view of our past success against York, I feel we can defeat them Stanko remarked that his team is definitely "fired up" for the York match particularly because of negative remarks made by the York coach in the past, regarding the Blues' past performances in losing during the playoffs.

The regular season standings have the Blues in first place followed by York. Says Stanko, "We have a good chance of winning the OUAA Finals which would clinch our berth in the CIAU's since national rankings have overlooked us in spite of our consistent wins against nationally higher ranked teams."

The Molson Light Tennis Grand Prix Tennis Tourney has relegated relegated Tom Watt's hockey Blues to St. Mike's Arena and Brian Heaney's Varsity Basketball team to the Sports Gym, but for U of T tennis fans who are non Blues fans, the tourney will at least provide an opportunity to catch international tennis action in our own backyard.
note the emphasis on international rather than first class as the highest ranked player that the tourney can boast of is 7th ranked Eliot Teltscher of Sweden.

Media director Jacquie Perrin admitted that by the time the Molson tourney had been set, the top seeded were already committed elsewere.

But for Toronto, considered the third most sophisticated tennis city in North America, the field of up and comings will be a treat.

Jimmy Arias (15th) and Anders Jarryd (10th) will lead the field that also includes top ranked Canadians Glenn Michibata, Martin Nostenholme and Stephane Bonneau.

Perrin expects the Canadians to attract their usually disporporttionally high share of attention before home fans.

"I expect Michibata to be a hot commodity. His entry was just announced and there have already been several requests for interviews."

The tourney gets underway Feb. 18th and 19th with singles and doubles action and wraps up on Sunday with the finals.

Perrin emphasizes "U of T students can, for as low as $6.50, catch some international tennis competition." Low ticket prices for the finals are 10.50 and for the obsessed, a reserved seat for the week can be had for 105. Tickets are available at BASS.

Intramural Roundup

By MIKE ZRYD

Trinity A scrambled into a second place tie with **PHE Gumbies** in **Men's Div. II hockey** with a 5-1 victory last week. The high score is deceptive; until the last two minutes, Trinity held but a scant 2-1 lead. PHE opened the scoring quickly in the first minute of the opening period when **Keith Rasmus** streaked in and set up **Dave Turner** for the market. **Nick Popoff** evened it up at 1-1 ten minutes later on a set up from **Sean Kelly** and **Sean Little**. Midway through the second period, Kelly and Little teamed up again to score the eventual winner. PHE went for broke with two minutes remaining as they pulled goalie **Brian Yee** but were burned twice within a minute by **Sam Legg** and Kelly with his second goal. Sean Little scored the final tally on a breakaway in the dying seconds to register two goals and two assists on the afternoon. PHE, now at 5-1, have a game in hand on the 4-1-2 Trinity squad but remain four points behind the still undefeated Forestry Woodsmen.

Pharmacy teaches Skule

In women's play, **Pharmacy** came back to defeat **Skule** to retain their No. 1 ranking in **Div. II hockey**. Skule's **Trish Flemming** banged in a perfect pass from **Julie Biederman** to put Pharmacy in a hole early in the first period. Pharmacy clearly dominated play thereafter but were foiled by bad luck (hit posts, fanned shots) and the hot hand of Skule's **Judy Wilson** in goal. The floodgates opened late in the third period as Pharmacy's dynamic duo, **Julie and Lynn Keon**, teamed up on a hard-fought goal, Lynn finally finding the net. Just twenty seconds later, **Michelle Bondi** scored to seal the game. Pharmacy, with the win, climbs to 4-0-1, one point ahead of Rehab and 3 ahead of 3rd place Skule who drop to 2-1-2.

Roundup Wrapup

PHE won the **Women's Broomball** tournament, beating back a game Pharmacy effort. After round-robin play determined winners in four divisions, PHE held off UC Reds and Pharmacy defeated Vic I to determine the final pairing ... In **Men's Volleyball**, mid-season standings put **Skule** and **Erindale** on top of **Div. I** with 12 points apiece. **Vic, Scarborough** and **New** are bunched in second place at 10. In **Div. II**, undefeated **Devonshire** hold a narrow two point lead over **PHE** while **Meds D** hold a similar lead over **MBA Bucks** and **SMC Sabres** in **Div. III** ... The **Women's Div. I Basketball** crown has been captured by the **SMC Hookers** who upset the first place **Scarborough Maroons** 45-35 in a high-scoring shoot-out.

SPORTS

Blues place 3 on Ontario first team all-stars

By MARK MATCHEN

Three members of the Blues women's basketball team have been named to the OWIAA All-Star team.

That is up from the single first team all-star and two second team selections the Blues sent up last year.

With the team hard at work preparing for this weekend's OW championships in Hamilton, word of the multiple selection, to be announced today in Hamilton, came as a boost. The Blues head to McMaster as the first-place team in the tough East Division.

Angela Orton, a provincial and national all-star last year, Pat Melville, back from a year playing in Europe, and sharp-shooting Peggy Blumenthal were named to the team. Blumenthal and guard Theresa Burns were second team members last year.

Coach Michele Belanger was nor surprised by her team's showing, except somewhat for Burn's absence from the list.

"Theresa deserved it," she said, "but that's not the way the voting goes."

A voting procedure too complicated to begin to describe may prevent the Blues from submitting both of their two top candidates — Orton and Melville — for national all-star consideration. A western division nominee, by a quirk of the obscure rules, may well go ahead of a superior eastern competitor.

"I'll have to talk to the coaches at the tournament this weekend," said Belanger. "I hope they'll see it my way. We could have three OW players on the first team nationally."

The Blues will need a strong showing from all of their prospects — and the bench as well — if they are to repeat as OWIAA champions this weekend

"We should have some fan support," claimed Belanger. "Last year, after the championship, we had nothing left for the nationals. This year, it's there. We don't just want to get to the nationals, we want to do well there. I'm more nervous this year. There's more at stake."

The Blues play their first game of the 3-day tournament at 4:00 p.m. on Friday in the McMaster University Athletic Complex against Western.

BLUES NOTES

Athletes of the Week

Val McLaren and **John Wright** were named U of T athletes of the week for the period Feb. 4th to 11th. McLaren, a swimming star for the Blues, was also named Ontario Women's Intercollegiate Athlete of the Week. The 3rd year bio-chemistry student at Scarborough won 4 gold medals and 1 silver at the OWIAA championships last weekend. Wright, a 1st year commerce student at Victoria College, won the individual championships at the badminton OU's and helped boost the Blues to their 5th title in the last 6 years. Wright also won his singles match in the title match against Western.

Fencing wins OUAA gold

The Blues fencing team won gold medals in the team Foil and Epée divisions of the OUAA meet at Carleton last weekend to capture the overall OUAA championship. In the individual competitions, **Luke Murphy** fenced to first place in foil while **Peter Rybar** picked up a second in the epée. Finishing 6th were **Andy Forgrave** in foil, **Jim Hempien** in sabre and **Frank Christinck** in epée. The team took home the Charles Walters trophy and the OUAA banner.

Fedder is top gymnast

U of T's **Dan Fedder** had the all-round best performance of gymnasts at the Queen's invitational last weekend to lead the Blues to a second place finish behind York. Last year's CIAU parallel bars champion took firsts on the rings, parallel bar and horizontal and accumulated a total of 54.05 points. The team finished just 1.25 points out of first and beat York on 4 events while losing just 2. **Mike Burnside** had a personal best score of 52.5 by taking a 3rd on the pommel and 4th on the floor routine. **Amin Murji** scored a career high 9.45 for 2nd place on the vault while **Jeff Daiter** also recorded a personal best — a 9.08 for 3rd place on the ring. The team competes in the OUAA championships this weekend at York. Competition gets underway at 7 p.m. on Friday.

McLaren captured 4 gold and 1 silver

Blues swim to 9th OWIAA

By DONNA MacLACHLAN

An unexpected "blitzkreig" by the McMaster squad surprised, but was insufficient to defeat, the Varsity Women's Swimming and Diving team as they captured their ninth straight OWIAA championship at Waterloo last Saturday and Sunday.

Mac trailed the Blues by a mere 20 points going into the final day of competition. However, their "offensive" was not all to blame for the small point spread, as Coach Byron MacDonald stated: "We were having trouble being motivated due to our expectations of an easy meet. When Mac challenged us, it initially caught us off guard on Saturday."

Fortunately, by the final tally, the Blues had beat the Marauders by 66 points, which Co-Captain Val McLaren reported was "in part due to Byron's talk about how more spirit would lead to better swims. But the women were also out to prove that we were the team who deserved to win."



Holly Higgins



Val McLaren

McLaren was the leading Blues swimmer as she racked up 4 gold medals and 1 silver. "I'm happy with my performance," she stated, "but the real competition for me will be at the CIAU's where U.B.C. will be a major threat."

Frosh Deanne Weber knifed her way through the water to capture 3 gold medals, which included an impressive 9:14 clocking for the 800m free. Not only is this time one of the fastest nationally, but it reflects a shaving off of 20 seconds from the time she posted in mid-November.

Stating she was "drained by the two-day meet" and "surprised" by the "Mac attack", frosh Joan Wright was nonetheless pleased with her bronze medal in the 100m free in her first OWIAA competition.

Other medalists included Kelly Milne nabbing 3 silvers in individual events and 2 golds in the relays, and veteran Bronwyn Beatty taking home a silver in the 400m IM.

Misfortune touched Sheila McBain as she won the consolation race for the 50m breaststroke in a time that would have bagged her the gold, had she made the finals. Showing little disappointment, she remarked, "We all just joked about it."

In the diving competition, Heather Ross and Holly Higgins took the gold and silver, respectively, in both the 1 and 3 metre board events. "Holly has worked real hard this year and earned her 2 medals," stated diving coach Skip Phoenix.

Joining Ross and Higgins at the nationals will be recent qualifier Jean Janzen and 9 other swimmers: the 12 will head to Brockville for the CIAU's in 2 weeks.

Healey stars in last home game

By MIKE CURRIE

In a hard fought Men's OUAA Basketball game Tuesday night, the Varsity Blues wrapped up the home season with a 91-80 win over the Ryerson Rams.

Freshman forward Tim Healey contributed 7 first half points en route to being named Grizzly Player-of-the-game, while Fred Murrell tallied a game high 30 points to clinch the victory.

The win gives the Blues sole possession of second place, and home-court advantage for the first round of the playoffs against Laurentian, unless the Vees pull an upset victory over Toronto when the Blues wrap up the season at Laurentian on Saturday.

The game was very tight in the first quarter, due mainly to Ryerson's Phil Rowe, as Toronto held a slim 21-20 lead as the first quarter drew to a close. Rowe was hitting at will from the outside to lead all scorers with 12 first half points before finishing with 26.

The close game dissipated as the Ram shots began to fall short behind the inspired play of Tim Healey and the rest of the Blues.

Blues coach Brian Heaney had nothing but praise for Healey and guard Graham Reside. "Those two played particularly well ... Tim played terrific in the first half, he has good quickness and a nose for the ball."

The Rams came out shooting in the second half, capitalizing on 3 Toronto turnovers to ring up eight unanswered points, cutting the lead to 5.

Ryerson tried to quicken the pace in the last few minutes, trying to force turnovers to catch up. Toronto counteracted by reducing the fast breaks and looking for the sure shot. When the Rams began intentional fouling, Freddy Murrell burst up the middle for a 3-point play to put the icing on the cake in a big win.

Coach blasts funding

By STUART TAYLOR

The Varsity Cross Country ski team failed to capitalize on a strong regular season this past weekend at the OU Championships in Sudbury.

Coach Sinclair described the problems this year as "a complete lack of support from the athletics department, skiers and the student body as a whole. "It's a shame that a university of U of T's size and resources can't manage to develop and support a viable, active nordic skiing programme similar to other universities," lamented Sinclair.

A highly competitive men's and women's field, representing eleven different universities, competed at the 2-day event.

The 48 field men's 15 km race was dominated by Laurentian and ex-national team skier Reino Keski-Salmi. A large gap separated the first and second places with Keski-Salmi powering three times around the 5 km course in an unbelievable time of 42:20.

Toronto star Werner Schwar managed a strong 12th place finish. His time of 49:48 was only minutes out of third place, exemplifying the fiercely competitive field. Closely following on Schwar's heels was coach Shawn Sinclair with a 15th place finish (50:08).

In the women's 10 km race, another ex-national team member currently skiing with Ottawa U. Janet Lumb, took first place with a time of 34:50.

Toronto's women kept right up with the leaders finishing only minutes off the pace. A good race by Rachel Sheppard landed her 17th place. Fellow team member Pam Rogers placed 23rd, less than 2 minutes behind Sheppards's 40:53 finish.

In the men's relay Laurentian narrowly beat out Queen's for the gold medal. U of T's team of Sinclair, Schwar and anchor Les Peer skied a strong race but were only able to capture the tenth position.

In the women's event, Toronto's team of Rogers, Sheppard and Susan Nordman fought to an eighth place finish.

When the dust had settled from the 2 days of activity, Queen's had come out on top in the men's events, finally breaking Laurentian's nine-year stranglehold. Waterloo continued their dominance in women's nordic skiing by capturing the pennant for the second year running.

Although Toronto did not fare well on a team basis, the majority will be returning next year to provide a strong base on which to build.



photo by Les Peer

The Nordic team fared poorly at the Ontarios.

V-Ball slams Vees

By CLARA MARMELO

The men's volleyball Blues showed why they placed first in the OUAA this year as they walked all over the Laurentian Voyageurs in semi-final action last night. Playing before a partisan U of T crowd in the Sports Gym, the Blues swept to victory in 3 straight games with scores of 15-2, 15-2, and 15-5.

Laurentian was never in the match as the Blues used a combination of powerful spikes and timely tips to keep the Vees off balance.

Stanko is hoping for a show down in the finals against York.

"York's coach has made some comments in the past where he has been very critical of our team and suggested that we are incapable of winning the big game. We'd like to prove to York that we can win the proverbial big match."

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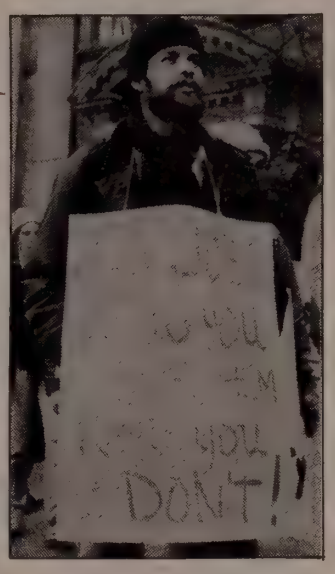
Talks fail; TA's go for second strike vote

By JOHN BLAKE KNECHTEL

U of T teaching assistants will take a second strike vote this week after renewed efforts to reach agreement with the university administration failed in mediation last Monday.

At a meeting of the Canadian Union of Educational Workers — Local 2, over the Reading Week, TA's voted 90 per cent in favour of a new strike vote because they believe many TA's were intimidated into voting 'no' by their professors. The original strike vote lost by a margin of only 7, and union president Pat Baker said the vote could easily have gone differently if all TA's had been "allowed to make their choice free of pressure from their profs."

Both the union and the administration claim to have made significant concessions in the mediation meeting, but made no progress and on Thursday



TA's picket Governing Council.

75 TA's demonstrated at Governing Council in a stifled attempt to change U of T's position.

"On Monday our hopes were dashed," yelled union executive member Rob Bradley outside the Council meeting. "We were offered nothing more than cosmetic changes and now we're here to apply pressure, to right the wrong that has been done in this building."

The demonstrators circulated a flyer which said Governing Council had been misinformed by an administration determined to reduce the strength of the union.

At the Council meeting, U of T President George Connell defended the university's actions. "I very much regret the impasse (in negotiations)," said Connell. "But given our commitment to the collective bargaining process, which the administration is pursuing in good faith, I do not think we should shift negotiations to this forum." He said this after Graduate Student representative Cathy Laurier tried to have Council debate the contents of a report from the Executive Committee which, she said, contained "factual errors and inaccuracies."

Laurier continued to press Connell, who insisted there were no mistakes in the report and that U of T had "made 5 significant changes" in its final offer to the union. Laurier wanted to have a union member address Council on the status of negotiations, but Chair St. Clair Balfour ruled her out of order, even though two members of the administration were allowed to give their views to Council.

Finally, after the contentious report had been passed and many Council members had left, union member Dannie Otto was allowed to speak under "Other Business."

We came here to talk and we were gavelled out of order," said Otto. "You have been given objective inaccuracies about the union, but our membership and our offers ... and on Monday we gave (the administration) concessions, they gave us garbage."



Pro-choice and anti-choice demonstrators last week. Editorial p. 5.

U of T cleaners fight change-over to the graveyard shift

By MARG WEBB

University of Toronto cleaners are upset that the university administration is switching cleaning staff in five of the most heavily used buildings on campus from afternoon shifts to midnight "graveyard" shifts.

Chairman of the U of T unit of the Service Employees Union Local 204 Peter Corbett says he can't fathom the rationale behind the move. "They just seem hell-bent on going ahead with this move. We have never received complaints that the buildings are not adequately cleaned. They claim that staff will be safer working midnights, but you tell me if it's safe for a female to be coming into work alone at 11:30 at night."

Staff from the five buildings involved — Sidney Smith, Galbraith-Sandford Fleming complex, University College and Faculty of Education — have been working the 4:00 p.m. to 12:30 a.m. shift for the past five years but are now being asked to either switch back to the 11:00 p.m. to 7:30 shift or move to another building that is cleaned on the afternoon shift.

George Hudson, manager of Physical Plant, says the buildings were originally moved to the afternoon cleaning schedule for energy conservation "but the crunch hasn't been as bad as anticipated" and present use patterns make it imperative that the buildings be switched back to night cleaning.

"We haven't forgotten the energy conservation but when the university expands its night school, there are trade-offs we have to make. 80% of Galbraith-Sandford is in use at night; University College, Sid Smith and Faculty of Education are 100% occupied. The cleaning staff has been cut back, so we have to find more effective ways to clean and one way is not to clean around 4,000 students."

"Sidney Smith is never really clean. We get complaints that the place is kind of shoddy looking, about papers in the classrooms, that washrooms are not properly cleaned; and there is some cleaning that we just can't do now because we're continually going over a clean floor that was just walked on."

But professors at Sidney Smith told *The Varsity* that they could see no problems with cleaning now. Says Professor Druid, head of the Anthropology department, "I think classes are cleaned adequately enough. I don't see any problem. Certainly there is no disruption of offices or classrooms. Most night classes are over by 8 or 9."

The cleaning staff at Sidney Smith circulated a petition asking professors if they agreed with the university's unilateral right to set the time of employees' shifts and transfer employees. Two hundred signed in support of the cleaning staff.

Hudson, however, claims that Physical Plant is not unilaterally switching employees' shifts. "We are giving them every opportunity to move to another building that is cleaned on the afternoon shift. If they want to stay at the present buildings, they'll have to switch to nights."

The cleaning staff at Sidney Smith insist that they can get the building cleaned on their present shift and that the university is forcing an unnecessary move on them.

One cleaner who wished not to be identified said "There is a problem with cleaning on the present shift. We never get complaints. We clean the offices and halls to 9:00 or 9:30 and then do the classrooms to 12:30. We clean the place from top to bottom and then they add the cafeteria but no new staff. They want us to switch so that we have to clean

Cont. On P.6

$15.50 athletic incidental fee increase is stopped in committee

New Scarborough fee fails

By BARRY McCARTAN

Scarborough College students could face a dramatic reduction in athletic services following the defeat of a proposal to hike their incidental fees by $15.50 last week.

The proposed fee increase was presented to a Governing Council committee, where lobbying by the Students' Administrative Council (SAC) helped defeat the proposal last Tuesday.

A motion made by Student Governor James Wilson to refer the proposal back to the College was defeated by a tie vote, but the motion to pass the increase was also defeated in a tie.

SAC Vice President Linda Quirk spoke against the proposal, saying that if the fee had to be imposed, students at the College should have a chance to vote on it in a referendum.

Despite the defeat, the issue of the increase is not dead yet. Quirk says that the motion could be reintroduced, partly because there was low attendance at the meeting. It is also possible that Scarborough could agree to SAC's position and hold a referendum.

Quirk says that SAC would support a fee increase if students voted for it.

If there are cuts, it seems certain that they will come from student athletics, because cuts in community services would jeopardize vital membership revenue and the academic budget has priority over sports activities.

Administrators at Scarborough College were seeking the fee increase for next year as part of an attempt to offset $400,000 in cuts to the 1985-86 College budget.

SAC and the Scarborough Campus Student Council (SCSC) opposed the hike from $22.50 per full time student to $44.00 on the grounds that it shifted the burden for financing administrative salaries from the University to students and because the increase violated a U of T freeze on incidental fees policy.

Cont. On P.6

Complete SAC drug plan will go to a referendum

By MARK JOHNSON

The Students' Administrative Council (SAC) has made it official: it will be running a fee referendum on a proposed drug plan for U of T students.

The SAC board voted overwhelmingly at its February 12 meeting in favour of including the referendum on the ballot for SAC elections which take place March 13 and 14. Trinity SAC rep Cathy Blacklock first proposed the idea and is excited about the upcoming referendum.

"I think voting "Yes" for the drug plan is a wonderful opportunity for students to show they are truly progressive," she told *The Varsity*.

If students vote in favour of the plan they will pay an extra $37 to receive Blue Cross coverage on all prescription drugs, including contraceptives. In addition, students would receive coverage on supplementary health care which could be used to pay for wheelchairs, crutches, and dental work if they suffered injuries in an accident.

SAC Special Executive for Arts and Sciences Kevin Perkins praised the drug plan.

"When students' money is tight or in an emergency or for special needs, it is often difficult to finance drugs on a student budget. It (the plan) would provide good insurance not just for unexpected prescriptions but also in the case of accidents," he said.

The motion to carry the referendum on the elections ballot originally passed almost unanimously. However, some confusion ensued later in the meeting when SAC reps Dave Boghosian (Special Representative of Professional Faculties), Myron Hyzka (Erindale) and Sean Meagher (St. Mike's) tried to have the motion rescinded so amendments could be made to it.

Boghosian insisted he was not opposed to the plan but had doubts about students supporting such a large fee.

"I think the idea is good but I just don't want to see the whole thing die," he said, adding, "I worked about not getting the plan through because of the cost. It would be a lot easier to sell something cheaper."

The move to amend the motion, however, failed to get the two-thirds majority necessary to permit amendment of a passed motion.

Cont. On P.6

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Wednesday February 27
International Student Solidarity Day with Soviet JEWRY. From 9am to 3:30pm, a mock jail with prisoners of conscience in Sid Smith Lobby, with a display and information table and servings of black bread and cabbage soup.
At 12:15, Rabbi Prosnit from Holy Blossom Temple will speak on issues such as capital punishment, and medical ethics in Judaism at JSU House.
At 4pm, in Sid Smith Room 1071, Professor Ben Zion Shapiro will show his video from his trip to teh USSR and speak about his experiences there.

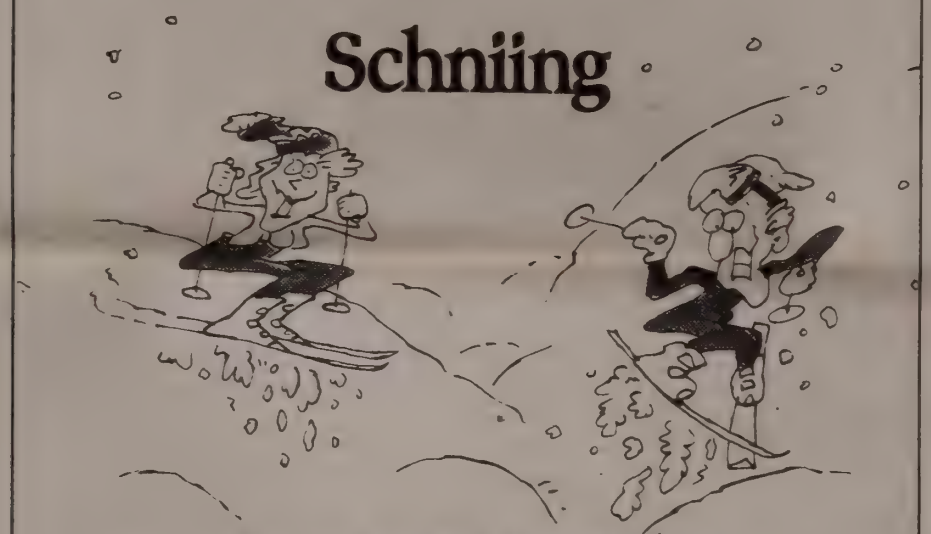
Thursday February 28
Residence Movie Night at 8pm in Ferguson Hall T.V. Room, showing Airplane I, Animal House and Poltergeist. Free popcorn and chips!

Sunday March 3
A brunch with a special invitation to residence students. Begins at 11am at JSU House and features our world reknown borgashmord and a comedy video "An Evening with Robin Williams". Cost $1 for JSU members, $2 others. Reserve by February 28.

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HartHouse

MON. FEB. 25	ART COMMITTEE offers an informative evening about Native Art (Woodland India School) presented by Barry Martin. Meet at 8pm Hart House Library, 2nd floor. RECREATIONAL ATHLETICS OFFERS AN ADDITIONAL "C.P.R." COURSE FOR THREE MONDAY EVENINGS UNTIL MARCH 11 at 7 - 10 P.M. NORTH AND SOUTH SITTING ROOMS. FEES: BASIC RESCUER, $25; RECERTIFICATION, $20. Sign-up Room 101. RIFLE CLUB CHAMPIONSHIPS BEGIN. FOUR EVENINGS SERIES — MON. FEB. 25, WED., FEB. 27, MON. MARCH 4 and WED. MARCH 6, 4 - 6 p.m. in the RANGE. CHAMPIONSHIP OPEN TO MEMBERS ONLY.
TUES. FEB. 26	ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS" — Original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberte and Dumouchel. East Gallery. "25 YEARS: COMPARISONS" — 25 SCULPTURES OF MARY HECHT bronze works. West Gallery. Ms. Hecht present in the gallery Sat. Feb. 9, 3-5 p.m. JUSTINA M. BARNICKE GALLERY HOURS: Tues. - Sat., 11 a.m. - 6 p.m. CHESS CLUB — "GO" instruction will be provided on an ongoing basis on Tuesday evenings at 7:30 p.m. in the Clubroom to all interested U of T students — please join in.
WED. FEB. 27	"JAZZ PLUS" offered by MUSIC HART HOUSE AND "HART BEAT" PUB goes on in the ARBOR ROOM with a hot group "GOTHAM CITY". Arrive before 8 and cool off with a variety of refreshments. All U of T students welcome. CRAFTS CALLIGRAPHY - FIVE WEDNESDAY NIGHT SESSIONS with popular and creative instructor Susan Wintrop. Group limited in number so sign-up as soon as possibled at the Programme Office, weekdays, 9 — 5. Fee: ¢15 includes basic materials. Learn italic script — 15th century alphabet plus one class on the art of manuscript illumination. 7 pm in the Crafts Room, 3rd floor. FORMAL DEBATE with Honorary Visitor, His Worship Arthur Eggleton is scheduled for 8pm. Debates Room. Topic: "Toronto is still Hogtown."
THURS. FEB. 28	NOMINIATIONS FOR HART HOUSE ELECTIONS CLOSE AT 5PM TODAY. You have decided which one of 8 committees (House, Music, Finance, Art, Library, Debates, Farm, Recreational athletics) to run for election. Nomination forms availabe in the programme office until 5. CHESS CLUB LECTURE AND SIMULTANEOUS DEMONSTRATION runs from 7:30 p.m. to midnight. Held in Debates Room. Guest Speaker Robert Morrison discusses "The Legacy of Bobby Fischer". Simul. follows. CHAMBER SERIES MUSIC AT HART HOUSE! FINAL CONCERT OFFERS Paul Bendzsa, clarinet, Clare Carberry, cello, and Susan, Chenette, piano. Programme includes works of Brahms, Poulenc, Berg and Lutoslawski. 8pm, Music Room. Admission FREE — no tickets required.
FRI. MAR. 1	HART HOUSE ORCHESTRA ANNUAL OPEN CONCERTO COMPETITION DEADLINE for submission. Audition a work for soloist and orchestra, for performance in the Fall of 1985. Contact Warden's Office for details. RECREATIONAL ATHLETICS SQUASH INSTRUCTION: Session II. Level One and Level Two offer a selection of four one hour instruction periods at convenient times. See schedule and sign-up at room 101 —weekdays. Day and evening choices: Fee is $12.
MON. MAR. 4	CHESS CLUB 1985 LECTURE AND SIMUL EVENING with I M Lawrence Day. Topic: "Emmanuel Lasker at the 1924 New York International Tournament". Free lecture Simul $4 for non-members, $2 Chess Club card holders. Please bring your set. THE ART COMMITTEE offers an èvening of open discussion with Mira Goddard, well known art gallery owner and director. 8pm Hart House Library.
	NOTIFICATION OF THE ANNUAL GENERAL MEETING OF THE GALLERY CLUB OF HART HOUSE MONDAY, MARCH 4 at 6 pm Gallery Lounge. Preprandial punch with annual reports. Dinner at 6:45 pm at $14.95 per person. NOMINATE AND ELECT your representatives for next year's Gallery Club Committee. All of U of T students are eligible to stand for elećtion.
MON. MAR. 4	RIFLE CLUB CHAMPIONSHIPS continue today and Wednesday at 4pm in the Range.
TUES. MAR. 5	CAMERA CLUB DISCUSSION SERIES provides a demonstration of colour printing and the Cibachrome process of Ilford Canada. Session runs from noon to one in the Camera Clubroom located directly across from the Arbor Room INVESTMENT GROUP last meeting of term discusses "Templeton Growth Fund." 7 — 8 pm. Room TBA.
WED. MAR.6	VOTE TODAY: EXERCISE YOUR DEMOCRATIC RIGHT. ELECT YOUR STUDENT REPRESENTATIVES ON 8 HART HOUSE COMMITTEES. REMEMBER YOU BALLOT COUNTS. POLL LOCATIONS: ST. GEORGE CAMPUS: HART HOUSE MAP ROOM AND ARBOR ROOM (11am — 7:30pm);ERINDALE CAMPUS: ECSU OFFICE (11am — 3pm) SCARBOROUGH CAMPUS: "H-WING" CAFETERIA (1pm — 3pm) GRADUATE COMMITTEE'S DINNER SERIES features John Hirsch, Artistic Director, Stratford Festival Company. A special evening for theatre buffs begins with reception at 6 pm and dinner at 6:30 pm. South Dining Room. Tickets are $26.50 now available at the Programme Office, weekdays.
THURS. MAR. 7	LIBRARY COMMITTEE presents an afternoon with KNOWLTON NASH, Chief Correspondent, CBC's "The National", editor and long time journalist. 3:30pm Library.
FRI. MAR. 8	CAMERA CLUB EXHIBITION DEADLINE NOON TODAY. ARE YOUR ENTRIES SUBMITTED?

AFTER THE BLAST

U of T professors help military find out what A-bombs will do to us

In fact, my proposal, and I meant this quite seriously, was that the universities ought to establish Departments of Death that should be right in the center of the campus, in which all the work in the university which is committed to destruction and murder and oppression should be centralized..." — Noam Chomsky, MIT professor of linguistics, 1978.

By BRUCE LIVESEY and MARK JOHNSON

To most, the prospect of surviving or even winning a nuclear war is unthinkable.

But not so of the Canadian military, which is funding research at the University of Toronto that would allow it to assess the damage a nuclear bomb would cause if one was dropped, say, on this city. Assessments that would determine the "survivability" of people, vehicles and buildings.

In fact, at least two contracts are being carried out on campus which could be applied in this manner.

Dr. I.I. Glass, a professor at U of T's Institute for Aerospace Studies (UTIAS) is currently doing experiments on dusty gas flows with funding from the Department of National Defence (DND). While this sort of research has peaceful applications in fields such as astrophysics, his work can be used by the military to assess the survivability of their hardware in the event of a nuclear war.

"We are doing the work fundamentally because very little is known about dusty gas flows," explains Glass. "Our work is attainable by the Chinese, the Russians, anybody who wants to see it."

He does admit, though, that his results can be used by the military to find out the effects of a nuclear blast. "There is nothing that exists that can't be used for destructive and constructive purposes," says Glass.

While the professor downplays the military applications of his research, the current $137,080 contract he's completing states quite blatantly what the results will be used for. "This research is applied to evaluate the blast loading and vulnerability of military and civilian hardware, structures and vehicles which may be exposed to blasts from munitions or accidental explosions."

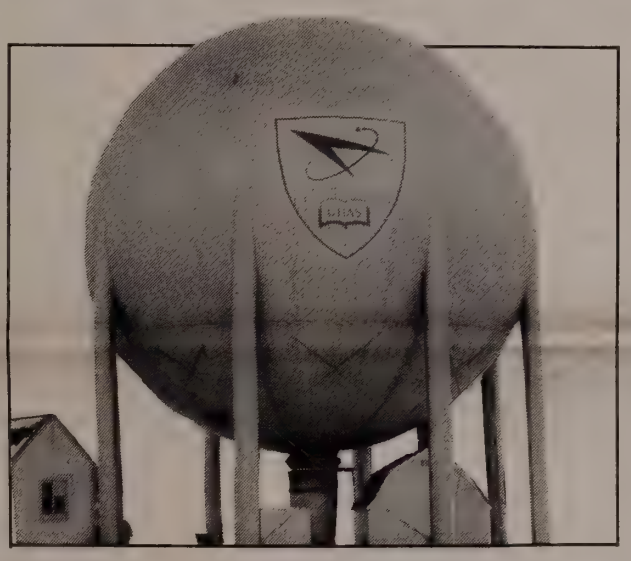
But Glass' contract is by no means the only work going on at the university or the country. Indeed, the DND pours millions of dollars into over 30 Canadian universities every year on military-related research. U of T, though, pockets the greatest sum of any of them.

According to documents released by the Department of Supply and Services (DSS — through which the Department of National Defence issues its contracts) between early 1983 and January of 1984, 459 contracts worth over $15 million were commissioned to scientists at Canadian universities. Of that sum, U of T received 57 contracts to the tune of $1.6 million. Since 1977, Canadian universities have received over $123 million and 4,800 contracts from the DND.

On this campus, there are a number of departments which have received funds. In the 1982-83 Directory of Federally Supported Research in Universities, 13 departments are shown to have obtained contracts. The largest sums went to the departments of chemical, mechanical, and electrical engineering along with the Institute for Aerospace Studies in Downsview.

These figures, though, only represent DND contracts issued through Supply and Services. There are two other government bodies involved in contracting research to Canadian campuses. These are the Canadian Commercial Corporation and the Defence Industry Productivity Program, both of which refuse to release the exact amounts they handle.

University administrations, professors and the government justify the DND funded research by saying none of it is secret, or classified. They also say while indeed the research is being paid for by the military, who will undoubtedly apply it for military purposes, the results are public and can be used for more humanitarian purposes. This ambiguity is evident in many cases.



UTIAS facility: "Our work is attainable by anybody who wants to see it."

Take the experiments that Dr. Glass is being paid to do as an example. He and his colleague, DR. J.J. Gottlieb use what is called a dusty-gas shock tube to do numerical studies. They don't actually apply their results to various military scenarios, explains Gottlieb.

He went on to say that their work is of interest to the military because of the nature of dusty gas flows. To illustrate this point, he explains that when an explosion occurs in a flower mill for instance, dust is thrown into the air. If raised to the proper temperature, he states, it can become volatile. If this dust is ignited or shock waves travel through it, the effect of the explosions is magnified.

In the event of a nuclear blast, the radiation creates similar conditions and therefore the explosion's power is enhanced. "It is more damaging to buildings, vehicles or people," says Gottlieb, noting that this effect doesn't occur in the case of a conventional weapon detonation.

Another contract the DND is currently funding at UTIAS, to the tune of $161,974, is titled "The Development of a Finite Element Capability for the Analysis of Structural Systems Subjected to a Nuclear Blast Environment." The research is being conducted on computers by Dr. Jorn Hansen and its main objective is to find points at which materials will break apart when subject to intense heat and pressure. The contract also calls for a way to increase the strength of various elements which go into making things like ships. This research can be used by the military to assess the survivability of structures after a nuclear blast.

Hansen, however, doesn't agree with those who say that if you think something will survive a nuclear blast, nuclear war becomes more probable. "If you are in a position to know how to design it (nuclear blast resistant structures), there is less chance of it (nuclear war) happening," he says, going on to argue that his analysis can easily be used in civilian disaster situations.

While many professors stress that much of their experimentation can be applied to civilian circumstances, there are some DND contracts where this holds little water. For example, at McGill University, the DND has spent hundreds of thousands of dollars on Fuel Air Explosives (FAE) research. Currently, two professors there are conducting the experiments.

FAEs have been classified by the Stockholm International Peace Research Institute as "inhumane and indiscriminate weapons" and are considered more powerful than conventional weapons. At the University of Manitoba, antidotes for nerve gases are being developed while at Dalhousie University, in Halifax, experiments on radiation induced nausea (reportedly done on dogs) used to be done.

One contract at U of T, carried out a couple of years ago, looked into the feasibility of designing a manoeuverable rocket boost-glide target. It was completed at UTIAS by Dr. L.D. Reid who now says, "The project is involving the possible development of a target for the military to help them in detecting low altitude missiles .... It's something like the Exocet missile used against the British in the Falklands, it could be used as a dummy Exocet."

DND contracts come about in a couple of ways. In some cases, the military will approach the university or a professor will approach them. At U of T, the Vice President of Research and Planning, David Nowlan, oversees the contracts and negotiations. The U of T Research Board, a sub-committee of Governing Council, is an advisory board to Nowlan. The University also has a policy which prohibits secret research from being done on campus.

Nowlan stresses this aspect of their policy. "The military has just given up on universities as far as confidential research goes," he says. "To work on classified research would be a decision which would have to be made at the highest level of the university."

The Department of National Defence is also adamant on this point. The DND's chief of research and development, Dr. Derek Schofield, says he doesn't know of any classified research going on at Canadian universities. But he admits, "That doesn't mean any isn't going on ... It is possible that there are other routes that defense related work is going to Canadian universities."

Indeed, there is evidence to suggest that research of a less than public nature may be going on at some Canadian universities. This may be seen through a number of indicators, one being the conflicting figures coming out of the Department of Supply and Services on exactly how much the DND is spending. Two students, using the Access of Information Act and other publicly obtainable documents, have yet to find numbers that match and speculate that secret research could be going on.

McMaster Graduate Student Union President John Bacher and University of Waterloo student Ahab 'Abd'el-Aziz have tried to nail down exactly how much money is being given to universities by the DND — but they've run into discrepancies. For example, the 1981-82 Directory of Federally Supported Research in Universities states that $3.5 million of DND funds went to post secondary institutes that year. But Supply and Service documents obtained by the students through the Access to Information Act show over $30 million was spent that year.

When the two students confronted the government with these differing sums, they responded by saying that a mistake had been

Cont. On P.8

"The military has just given up on universities as far as research goes."
— David Nowlan



"The project involves the development of a traget for the military to help them detect low altitude missiles."
Dr. L.D. Reid



THE VARSITY

U of T's Official Student Voice Since 1880

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"Donald Duck would make a better SAC President than John Canning"

—the ever-poetic Nye Thomas, reflecting upon what he sees to be the overall quality of one of the current SAC Presidential candidates

The Varsity is the University of Toronto's official undergraduate newspaper. ***The Varsity*** is published by Varsity Publications, incorporated in May, 1980, subsidized by a student levy of $1.25 and managed by a Board of Directors. ***The Varsity*** is printed by Weller Publishing Co. Ltd.

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Right to Choose

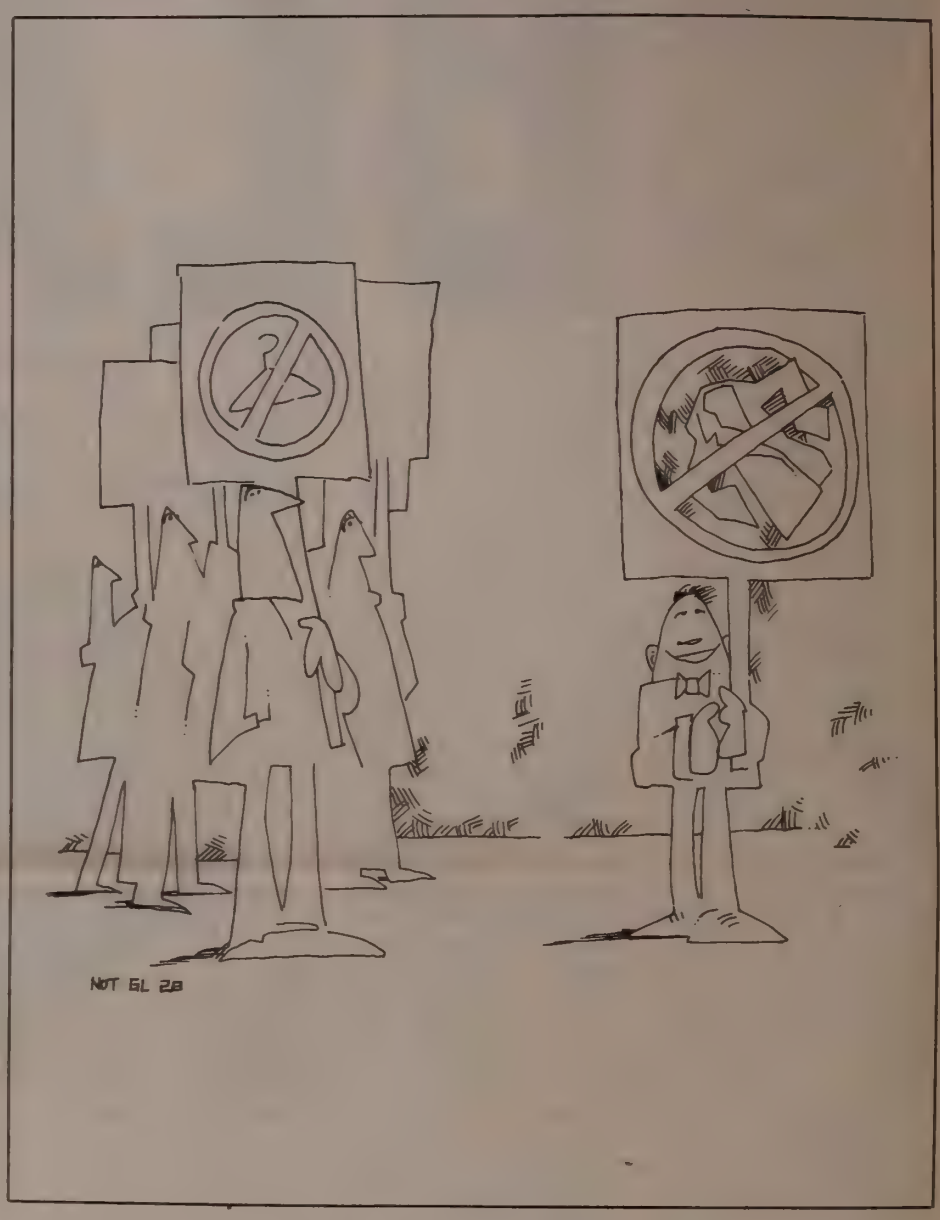
Last Friday evening around 5000 people marched in support of a woman's right to choose whether or not to have an abortion. That this many supporters showed up for the rally seems to indicate that the silent majority is finally fed up.

Fed up, for the most part, with being out-publicized by the "pro-lifers." That extremely vocal (if relatively small) group is among the best organized pressure groups around—one that has been able to consistently mobilize its forces in daily protests outside the Morgentaler Clinic on Harbord Street.

Yet these forces are only making up in persistence what they lack in numbers. That the Catholic Church and Separate School Board, with their combined power and influence, could only produce 3000 people last Thursday (the supposed 'culmination' of a series of pro-life protests) would seem to indicate that Catholics are far from unanimous in their opposition to Choice.

In contrast, organizers of last Friday's rally/march freely admit that the event was scarcely publicized, that it was a 'gamble.' For, even if the money needed to reach the large and diffuse pro-choice faction were available (which it isn't), the problem still remains of how to convince average, everyday, non-rallying types to act on a position arrived at through reason. The 'silent majority' is, by and large, too busy and—more to the point—too shy to come out on a regular basis to chant slogans and stop traffic.

Yet come out they did on Friday, and they must do so again if our consistently gutless governments are to be convinced that the leaders (and *some* of the members) of certain religious groups must not be allowed to impose their mores (flexible mores too—the Catholic Church, for instance, has been known to change its stance on when "life" begins) on others in this supposedly pluralistic society. The standard 'pro-life' assumptions and arguments—that birth control is 100% effective (it isn't); that with the establishment of abortion clinics abortion would become a standard, routine form of contraception; that women would stop having (often fatal) "backroom" abortions if legal abortions were not available and that pro-choice supporters somehow 'like' the idea of abortion *per se* must finally be put to rest. The equations of Clinic workers with "murderers" and of freestanding abortion with the Holocaust must be shown to be what they are—false and tasteless. The battle to force the Tories to drop the charges against Morgentaler and legalize freestanding abortion clinics—to win the right of free choice for all women—must be fought and won as quickly as possible.



LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. ***The Varsity*** reserves the right to edit for space.

Cults and Club Status

I would like to commend you for that excellent editorial in the Feb. 7th edition. It hit the nail right on the head. The editorial dealed with cults operating on campus with club status. The article pointed out that people feel a group is okay if the administration approves of it. The people don't realize all the cult has to do is get a few people to sign up for it who go to the university, keep its activities legal and not interfere with other clubs. The above was well illustrated recently when I met an old friend, who goes to U of T. We got to talking and I told him how I recently got out of a cult (Maranatha) which operates out of U of T. He shook his head and said "man you gotta watch it—stay away from anything that is not part of the university" then he looked at me with shock when I told him it had club status and the Moonies were soon to get club status as well. Something has got to be done. The administration must change its policies or many more people will be duped into lives of volunteer slavery and mind control with the university's blessings.

Thank you once again for that article. It is refreshing to see someone stand up for the rights and protection of his fellow students.

Sincerely Yours,
Philip S. David

Is *The Varg* Unethical?

The February 7 editorial calls for "routine investigation" of campus groups, and the application of "ethical guidelines" to the operation of clubs. Fair enough. But I wonder what ethical guidelines are applied to the *Varsity's* routine investigative reporting, as exemplified by the front-page article, which includes innuendo and anonymous interviews.

Yours truly,
Brian Nixon

Sean Thanks Laurie

I wish to take this opportunity to publicly apologize for failing to extend SMCSU the credit that they more than due for hosting Edmund Bovey at U.C. last Thursday. The ads published by SAC for the event were meant to assist the impressive efforts of Ms. Laurie Rock, not to steal her thunder. The oversight is entirely my fault. I wish to thank Laurie Rock and SMCSU for providing an excellent service, and I wish to apologize once more for my soon to be corrected failure to thank them in the SAC ads.

Sean Meagher
Co-Chairman
Underfunding Committee

Irresponsibilty and Inconsistency

I read with great interest last week your article concerning the operations of Campus Beverage Services. As a former Manager of Reznikoff's Pub (1980-81) I dealt quite frequently with this clandestine organization.

My most vivid recollection is that of an incredibly inconsistent, unpredictable and undisciplined organization. One week they would be upholding the regulations of the L.C.B.O. to the letter, and the next they would be violating them themselves.

Direct threats from Bill Paolini (Director of CBS then and now) to close us down were frequent and unfounded. Invariably these threats would filter down through the CBS staff and into the U of T population as a whole. Nothing was more damaging to a Pub whose livelihood was word-of-mouth advertising than persistent rumors that we were closing down. So severe, and regular, were these rumors that legal council was obtained to investigate possible legal action.

This irresponsibility was evident at a fiscal level as well. It is difficult to understand how such an organization can persistently run such a large deficit (I would love to see a CBS Income Statement), but, four years ago at least, they had no visible system of inventory control for liquor or beer leaving the stock room - either for official U of T functions or staff consumption while on duty.

It is more than obvious that some kind of checks and balances and accountability must be demanded of CBS. This is required not necessarily to uncover any wrongdoing or mismanagement on the part of CBS, but to guarantee the students that the levy they pay on every bottle of beer sold at U of T is properly utilized.

Two years ago (1982-83) as President of the University College Lit, I sat on COPOUT where the issue of CBS first came (I believe) to the attention of the U of T student community. I commend the work of COPOUT members to date, and urge them to continue to shed more light on CBS, whose time has come to tell us what they do with our money.

David Ballingall
University College

WEDNESDAY

3:00 PM. THE SCREENING OF EDITORIAL CANDIDATES. PICK 'EM APART. LEAVE 'EM SHAKING. THE ELECTION IS THURSDAY, MARCH 7.

(Deadline for nominations is 5:00 pm TODAY.)

NEWS DEPT. MEETING: 2:00 pm Wed.

Nominations are now being accepted for all sub-editorial positions. Apply at 91 st. George St.

10 ISSUES AND COUNTING...Anxiously awaiting the summer break? Who, *us*? Naaah. We just love it here. Can't get enough of that *Varsity*...The *Varg* as Breakfast cereal—no, as pita bread. great big slabs of it, waiting to be injested by the hungry hoards. I *am* losing my mind. This much is clear. Marni, Richard, Marg, DD, Lollipoo, John, Geoff, Karen, Barry the wonder-poodle—they all came out for the fun, but only DD and Lolli can do the famous face. We're workin on the others.

Vietnamese U.T. students build new life with an old, rich culture





Vietnamese students celebrate New Year's.

The following is an account of Vietnamese students at U of t who escaped Vietnam following the fall of the Saigon government in 1975, and their attempts to preserve their cultural identity through events such as the New Year's festival held last Saturday at the Faculty of Education Building.

By RICHARD VERRIER

In a packed hall of men, women and children of all ages, 700 Vietnamese from around Toronto sit patiently while final preparations are being made back stage. Music sounds and all rise to sing the Canadian and Vietnamese national anthems — the stage, with a Vietnamese and Canadian flag on either side, is brightly decorated with symbols of the New Year. Chau Nguyen, President of the Vietnamese Student's Association at U of T, formally dressed for a special occasion, steps on stage to thank all contributors to the celebration of the Vietnamese New Year of the dragon, where evil spirits and bad memories of the old year are left behind.

But for Chau, and other Vietnamese students who have tried to preserve their cultural identity through events such as the New Year's Festival, not even the dragon can wipe away bad memories of Vietnam. While Chau blames the U.S. for creating a "long and drawn out war with Vietnam which only resulted in "corruption through money and power" he is more critical of the communist rule that prevailed after 1975. "You couldn't say what you thought, only what you were expected to say — it was like wide-scale brainwashing." Chau also recalls bitterly how he had to leave his parents behind in 1975 after his father, who helped refugees for a Catholic Relief service in Saigon, had been forced to stop his work by the new government.

The curtain opens slowly, revealing a multitude of colours — women wearing traditional dresses of yellow, green and blue and men just behind them, neatly dressed in jackets and ties. After months of practice, the Vietnamese student choir begins the New Year's festival with the "Mekong River", a patriotic song about South Vietnam and its people. In the middle of the choir, with long black hair and wearing a bright yellow dress, Thanhnha Thi Nguyen sings, momentarily forgetting her troubled past. In Vietnam Thanhnha studied to become a pianist until she was forced to work to provide money for her starving father who was confined to a one-metre square cell in a labour camp after an unsuccessful escape attempt. "When I get enough money I'll start music again, but I still have a starving sister in Vietnam."

Suddenly, from the back of the Hall, heavy drumbeats thunder like the sound of distant mortars and combine with the echoing bangs of brass cymbals to introduce the highlight of the evening, the dragon dance. Two elaborately decorated dragons wildly shake their heads up and down with each beat, as they advance towards the stage followed by a procession of young school children dressed in black. As a young boy, wearing a large pink mask, moving in perfect harmony with the mechanical rhythm of the drums leads the dragons on stage, the audience experiences one of the oldest rituals, representing the birth of the Vietnamese people and the coming of good luck in the new year.

The dragon dance combined with the events which follow, a harvest celebration dance and a Vietnamese country song played on a 16 stringed instrument called the "Dan Tranh", all create a sense of nostalgia, a longing for the old rural traditions of their ancestors which have become uprooted in the chaos of modern warfare.

The second half of the festival begins with a satire on an old myth that on the 23rd day of the lunary calendar(the 23rd of Dec.) messengers from the earth would report to God on the behaviour of men and women. At the sound of well known Vietnamese folk songs, an overweight God wearing a red dress and boots enters the stage on a tricycle, followed by two body guards and an executioner figure who represents thunder. At the arrival of the messenger from, in this case, Toronto, God, played by Khoi Nguyen, screams at him for delaying his supper.

It is hard to believe that this comical figure portraying a wrathful God is the same person who spent 6 months doing hard labour on the rice fields of South Vietnam and who survived a 5-day boat escape, facing pirates who robbed and raped the passengers on three occasions.

A week earlier Khoi described in vivid detail the notorious "re-education camps" which were established by the Communist government in 1975 in an effort to industrialize a country that had been shattered by war.

"During the day we would work from 6 a.m. to 5 p.m. on the rice fields and at night we would be forced to learn party policy. It was exactly the same feeling as the "Killing Fields"; people would often get beaten — they tried to beat me once to find out why I wanted to leave Vietnam.

Khoi has ironic praise for an American film's accurate portrayal of the "re-education camps." Many blame the U.S. for creating the kind of social catastrophes in swamp cities, such as Da Nang, which the Revolutionary forces sought to improve.

From the side of the stage, the other messenger, this time from Vietnam, enters singing another well-known Vietnamese song with changed words. God, angred at such impertinence, condemns him to be killed but the messenger, played by Mieu Vu, wearing a dress and two golden flaps on his head, kneels to appease the angry god and save his life.

Mieu had spent 3 years in Vietnam trying to save his life and the lives of other refugees who found communist rule intolerable. "My situation was different because I had to escape Vietnam otherwise I wouldn't still be alive. When I was at university in the city of Hue, in central Vietnam, I was involved in a political group with 50 other students to protest against the government in secret. We had hoped that one day we would find people to lead our country against the government and that we would join them in a fight for freedom."

Captured by the government after he graduated from Hue University in 1977, Mieu was forced to begin a long and hard

Cont. On P.6



DURFUS THE DOG SEZ:

You too can become a corporate mongrel as a member of the 1985-86 *Varsity* Board of Directors!!

(It's just like on TV, only more so.)

Nominations are now being accepted. *Every full time undergraduate* is a member of *Varsity* Publications.

Members are eligible to run for and elect the following positions:

Scarborough College 1

Erindale College 1

Arts & Science, St. George Campus.....4
(provided that no more than two be from any one college)

Professional Faculties and Theological Colleges 3
(provided that no more than one be from any one faculty or college)

NOMINATION FORM

(Must be signed by at least 25 members of the Corporation. Return completed forms to 91 St. George St, Toronto, M5S 2E8.)

Candidate's Name_____

Student Number_____

Constituency_____

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QUEST CYCLE•TOURS

FRONTIERS IN PSYCHOLOGY AND PHARMACOLOGY

Tuesday, February 26, 1985

"Neuroendocrine regulation of growth hormone secretion"
Dr.J Martin, Harvard Medical School
12:00, Rm 3227, MSB

"The propagation of electrical activation in cardiac muscle"
Dr. F.A. Roberge, University of Montreal
2:00 p.m., Rm 3227, MSB

Poster Session
3:00p.m., Alumni Common Room, MSB

"Stimulus memory, stimulus meaning and sensory-limbic interaction"
Dr. M. Muskin, National Institute of Medical Health
4:00 p.m., Rm 2172, MSB

Information: Teresa Tallerico-Melnyk, 978-2429

ATTENTION WOODSWORTH COLLEGE STUDENTS

WCSA IS HOLDING ITS ANNUAL GENERAL MEETING MARCH 5, at 5:00p.m. in the student lounge 117 St. George Street
RE: ELECTIONS OF EXECUTIVE
COME ONE COME ALL

CAMP TOWHEE

A PLACE TO LEARN, A CHANCE TO GROW
SUMMER POSITIONS AVAILABLE

Come and enjoy a summer with kids and other young professionals like yourself while learning professional job skills. A must experience for any students planning a career in the social service or educational fields.

Camp Towhee, operated by the Integra Foundation, is a co-educational residential treatment camp for children with learning disabilities and socialization needs (ages 8-12 yrs.). Staff are required in the following positions: 32 cabin treatment staff; instructors in waterfront, arts and crafts, nature; remedial instructors in physical education, math reading, language and writing; nurse, secretary, laundry and maintenance people.

All staff members recieve hands-on experience and direct supervision in propgram planning, academic remediation and behavioural management, plus intensive pre-camp training

Seven Weeks: July 1 to August 19, in Haliburton, Ontario.

Applications and additional information available through: Counselling and Student Placement Centre.

Briefing and Interviewing Sessions:

Location: Integra Foundation, 25 Imperial Street, Toronto, 2nd Floor.

Date & Time: Wednesday, March 20 from 6:00 P.M. -10:00 P.M.

Vietnamese students

Cont. From P.5

struggle in and out of labour camps, being separated from his family without any hope for a future. Mieu was first interrogated by cadres (Communist Party members) who forced him to write reports on his background repeatedly over a period of two weeks. Then, in 1978, he was taken to a "re-education camp" in Dong Ha, near Hue. "There was never enough food for people in the camp ... they gave us animal food used for feeding pigs."

Mieu described his camp as very similar to the one portrayed in the film "Boat People" in which labourers were used to de-activate mines left over from the Vietnam war so the new government could cultivate the land. "Each time we heard the sound 'boom' we knew that someone must have been killed! I don't know the purpose of that because the government could have used machines to take apart mines instead of humans."

After escaping from the camp, in July 1979, Mieu was able to organise an escape from the city of Da Nang to Hong Kong in a small boat, only 20 feet by 7 feet and filled with 17 people including some relatives. "We wandered around in open sea for 5 days without fod or water. There were three children on board and a woman gave birth to a child on the way. To go faster we turned our boat into a sail boat using a bamboo stick and some blankets; luckily the wind pushed us 100 kilometres short of China in an area called the Oil Fields (300 miles from Hong Kong).

Mieu and the other refugees eventually navigated their way to Hong Kong without a map to be greeted by hordes of CBS and BBC reporters and curious Hong Kong officials. But for Mieu and thousands of other refugees to live in Hong Kong meant being confined in a closed camp with nothing to do and nowhere to go. "We didn't know where we should go, we just wanted some place to go, that's all." Even today there are an estimated 50,000 Vietnamese refugees (mainly "boat people") in South East Asian refugee camps waiting for resettlement in other countries, according the Vietnamese Association of Toronto.

Fortunately, Mieu, along with his relatives and friends, was one of the few who did have a chance to be resettled.

After a 3-hour celebration of the New Year, a Humber College teacher closes the evening with a popular folk song called "Vietnam, Vietnam." The cheers of the crowd from both young and old show a great sense of solidarity amongst a people who, through the centuries, have suffered constant political upheavals and felt the deadly effects of war, yet still preserved their culture in a new land.

CANADIAN UNIVERSITIES NATIONAL HOCKEY CHAMPIONSHIPS

Varsity Blues Defend Their Title Against 3 Top Teams

VARSITY ARENA
MARCH 15, 16, 17, 1985
Games: Friday 4:00 and 8:00 P.M.
Saturday 12:30 and 4:30 P.M.
CHAMPIONSHIP: Sunday 1:00 P.M.

Advance Ticket Packages Now Available at Special Prices
On Sale at Main Info Counter in the Athletic Center
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VARSITY BLUES

Careers?!$

SUMMER JOBS!!!
AT THE
SUMMER JOB FAIR

February 27, 1985
University College
10:00 - 3:00

More than 50 employers & Government Reps - Apply for your SUMMER JOB on the spot!!!!!

Career Counselling and Placement Centre.

St. George Campus	Scarborough Campus	Erindale Campus
344 Bloor St. W.	Student Services	South Building
4th Floor	Room S-302F	Room 3094
(Bloor & Spadina)	284-3292	828-5451
978-2537		

Scarborough fee fails

Cont. From P.1

Scarborough Dean Michael Krashinsky says that no final decision has yet been made on the matter and added that he finds it "bizarre that a division that is capable of handling a million dollars (by itself) has to go through six committees" to have a single fee approved.

Krashinsky says that if there is no increase that the athletics program might have to absorb the salary of the Director of Physical Education, Taimo Pallandi. In previous years, the College's general budget paid for Pallandi's salary, but budget cuts will force the athletics department to pay for the entire salary.

"Athletics has to subsidize itself," as the academic budget no longer can," commented Krashinsky.

Krashinsky believes that a referendum is unnecessary because committees at Scarborough with student representation have approved the increase.

Pallandi seemed more positive about the concept of a referendum, noting that "if students have to pay, students must be heard." He was confident that students would vote in favour of the hike, if the question was worded fairly, because student support and participation in athletics at Scarborough is high.

Pallandi argues that his department had done what it could to generate revenue through opening the facilities to the community and said that students were paying for 47% of the department budget ten years ago and presently pay only 32% of the budget now.

There is no University-wide rule governing fee increases for athletic departments. The Erindale College Atletics and Recreation Association holds a referendum for any fee increase, but the Department of Athletics and Recreation on the St. George campus does not.

Representatives of the SCSC were not available for comment.

Working nights

Cont. From P.1

that too."

"Working nights is so bad for your health. Some of us have been here 15 and 18 years and we have friends that we clean with and go home with after shift. I'm scared to come to work and clean at night."

Of the employees involved in the switchover, half are women and two of the six employees *The Varsity* spoke with cited instances in which they felt threatened by an aggressive encounter.

The university claims that security will be increased on the night shift. After evening classes end, the building will be cleared and locked so that cleaners coming in at 11:00 will be entering a secure building. Not so on the present shift says Hudson.

"Last year an Innis College cleaning lady was raped at 10:15 p.m. on the afternoon shift. They saw the guy hanging around a few days before the incident and he obviously realized that he could stay in the building after night classes ended. With the night shifts, the building will be cleared and locked."

Metro police say that the most dangerous time to be on the street at night is between 12 and 3 a.m. Hudson points out that on nights the cleaners will arrive to work by 11. As it is now, cleaners leave together at 12:30 but are separated as they near home and eventually walk on alone after midnight.

Forty of the 300 university cleaning staff are involved in the transition. Faculty of Education cleaners will be changed to the night shift by March 4th while the rest will be phased over within two months.

Hudson says Physical Plant is taking a practical look at the entire cleaning operation and while they have slated these five buildings for night cleaning, they are moving many of the smaller buildings from afternoon to day cleaning.

Drugs

Cont. From P.1

SAC External Commissioner Nye Thomas told *The Varsity* the anticipated opposition to the inclusion of contraceptives on the plan never materialized.

"There had been some concern about putting IUD's on the plan but that fell through quickly. No one really disagreed with putting the question on the ballot and letting the students decide."



SAC

President & two Vice-Presidents

(on the same ticket)

& 63 seats on the SAC Board of Directors

GO FOR THE BOARD!

Applied Science & Engineering	6	Medicine	2		
Architecture	1	Music	1	St. Mike's College	6
Dentistry	1	New College	5	Trinity College	3
Erindale College	8	Nursing	1	University College	5
Forestry	1	Pharmacy	2	Victoria College	5
Innis College	2	Phys Ed	1	Woodsworth College	2
Knox College	1	Rehab Medicine	1	Wycliffe College	1
Law	1	Scarborough College	8		

NOMINATIONS CLOSE: FEB. 26 (5:00 p.m.)

election forums
March 6 Medical Science Building (Lobby)
March 7 Scarborough College (Meeting Place)
March 11 Erindale College (Meeting Place)
March 12 Sid Smith Building (Lobby)
ALL FORUMS START AT 12:00 P.M.

ELECTION: MARCH 13 & 14

WANTED Poll Clerks & DRO s for SAC Election March 13 - 14
Apply at any SAC location
*These are paid positions.

DO SOME SERIOUS STUDYING AT *THE LIBRARY*

Friday, March 1
Niagra Falls, New York
$20.00 Covers: - all you can drink
- luxury coach transport
A good time will be had by all!

Intermediate Wendo Course
Starts Thursday, February 28
Cost: $25 - Sign up at SAC

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Serial

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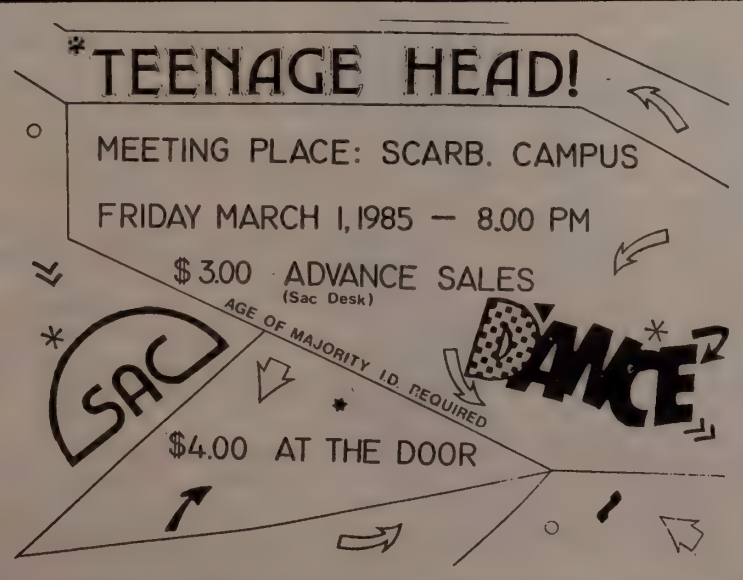
CONCERTS CONCERTS CONCERTS CONCERTS

Al Di Meola Trio
Friday, March 22
8:00 p.m.
Con. Hall
$12.00 full-time undergrad
$13.50 plus .50 all others

Michel Petrucciani Trio
Saturday, March 16
8:00 p.m.
Con Hall
$11.50 full-time undergrad
$13.00 plus .50 all others

Stevie Ray Vaughan
& Double Trouble
Friday, March 29
7:00 p.m. & 10:00 p.m.
Massey Hall
$14.50 full-time undergrad
$14.50 plus .50 all others

Ticket Sales
Monday - Friday
9:30 a.m. - 4:00 p.m.
Cash Only
Bring your Student Card!



TRAVEL THE WORLD AT AN INTERNATIONAL FESTIVAL

Thursday, March 7
11:00 a.m. - 3:00 p.m.
Sidney Smith Lobby
Food Displays, Performances

TIME & PLACE

MON — FEB 25

4:00PM A series of talks on the principles of the Bahi Faith. This week's talk will be on the first principle of the Bahai Faith: "Oneness of God" - monotheism in modern religon.

TUES — FEB. 26

12:00PM Geoffrey England, Queen's University will speak on "The Role of the State in International Labour Union Affairs." Solarium, Falconer Hall Faculty of Law.

4:00PM 100 Years of Women at U of T, a creative slide presentation by Anne Rochon Ford. International Student Centre 33 St. George Street. For more information call:978-3032

4:10PM The International Relations Society presents: Nicaraguan Consul General Pastor Valle-Grey speaking on topics of special interest, after whicch he will answer questions. - refreshments provided. trinity College JCR

8:00 P.M. AN EVENING OF CANADIAN AND HUNGARIAN MUSIC presented by Alan Stelling, Cello and Mary Kendi, Piano at the Town hall, St. Lawrence Centre. Tickets are $12.00 and $10.00. Call 366-7723 for more information

8:00 P.M. DR. FAIRWEATHER, Dean of Divinity at Trinity College will deliver the Larkin-Stuart lectures, Tuesday through Thursday in the George Ignatieff Theatre. His topic will be, "A second Reformation: Reflections on the Anglo-Catholic Experience."

WED — FEB 27

10:00-3:00PM SUMMER JOB FAIR at University College, East and West Halls. Meet Company Reps! Apply for summer jobs!

1:00PM Allan Bolt, Nicaraguan playwright will speak on "Culture and Revolution in Nicaragua" in Emmanuel College 113. **6:00PM** The History & Philosophy of Science & Technology Students' Union presents Dr. Jonathan Miller's THE BODY IN QUESTION. This week: "Native Medicine." In Room 007, Northrop frye Hall, Vic. College.

7:30PM The Association for Bahai Studies is sponsoring a cultural awareness series. This presentation will be on "Black History in Ontario". International Student Centre Pendarves Rm.

7:30PM Gays and Lesbians at U of T present Prof. Rayside and D. Findlay from "Gay Courtwatch". morning Room, 33 St George St. Refreshments.

8:00PM MUCH ADO ABOUT NOTHING by William Shakespeare playing at the Hart House Theatre Feb 27&28, March 1-2 and 6-9. Box office 978-8868

THURS — FEB 28

12:00PM Prof. Al Berry, Dept. of Economics U of T will speak on "Trends in Rural Poverty and Agrarian Structure in the 1970's in Brazil". University College rm. 328

4:00-6:00PM Union of Political Science Students Forum: "Political Theory and Patriarchy". Speakers: G. Horowitz, P.Mills, M. Valverde. For further info. contact UPSS 978-6396

4:10PM The International Relations Society Presents: Ambassador From Egypt: Important Issues in Egypts Foreign Relations: His excellency T.M.Bashir will be speaking in the JCR Trinity College. Refreshments.

5:15 P.M. THE ROYAL CONSERVATORY TWILIGHT SERIES presents Yaarkov Geringas, Violin at the Royal Conservatory Concery Hall. Admission is $2.00; $1.00 for students.

7:30P.M. UCAM SERIES ON *PEACE, WAR & THE UNIVERSITIES* PRESENTS Anatole Rapoport, Prof. of Peace Studies, U of T, at the University College, Room 140, N.E. Wing.

7:30PM Knowledge & Peace: Philosophers for peace presents a lecture by Dr. Ian Hacking, professor of philosophy, on *Professors, Knowledge and the Weapons Chain* in the South Sitting Room, Hart House, U of T.

7:30PM "Confucianism & Women" The Korean Silhak Society presents Dr. R.W.L Guisso, Head of East Asian Studies. 33 St. George St. Refreshments.

8:00PM "Shakespeare's Women" is a selection of scenes from the Shakesperian cannon which will focus upon a variety of female characters.

FRI — MAR 1

5:15 P.M. STUDENT HIGHLGHT CONCERTS continue at the Royal Conservatory with Jason Li, Piano. Admission is free.

6:00PM The Muslim Students Association will give a presentation followed by informal discussion entitled "Brotherhood in Islam" Everyone welcome. International Students Centre 33 St. George St.

8:00P.M. THE ROYAL CONSERVATORY ORCHESTRA is pleased to welcome Professor Robert Riseling to conduct the RCO. Tickets range from $7.00 - $3.50. Church of the Redeemer.

The Victoria University Photography Club will be having its annual photography exhibition from March 2-29, 1985. You are invited to make submissions up until Friday February 29th at teh VUSAC office.

SAT — MARCH 2

9:00A.M.-6:00P.M. The graduate students in biology at York University are hosting their 11th annual symposium titled *Biological Tolerance to Environment Stress.* Responses of plants and animals to natural and man-made environmental stress will be explored. Stedman Lecture Hall D. York University. For Reservations call 661-6798

8:00P.M. THE U OF T GUITAR ENSEMBLE will perform works by Bach, Albeniz and Dodgson in Walter Hall, Edward Johnson Building. Admission is free.

SUN — MARCH 3

3:00P.M. THE ORIGIN AND ANTIQUITY OF HUMAN WALKING, a lecture presented by Dr. Sigmon, Professor of Anthropology at the University of Toronto. The Medical Sciences Auditorium.

4:30PM ORTHODOX CAMPUS MINISTRY AT THE U OF T celebrates a Vesperal Divine Liturgy each Sunday at 4:30pm followed by a coffee hour, and Vespers on Thursdays at 7:30PM. HartHouse Chapel. More info. Fr. David Belden 537-8300

8:00PM Association for Baha'i Studies is sponsoring a series of talks. This talk will be on "The History of Native People in Toronto" International Student Centre Reading Room. Everyone Welcome.

WHO SAW THE GIRAFFE?

IT'S OKAY, just be at that news department meeting. Rat-a-tat-tat.

wednesday at two.

Military

Cont. From P.3

made. The first figures were not just for the DND but showed the amount for all the contracts given, the government said. New figures were supplied to the students.

But this time, it was discovered the new sums differed little and in many cases were the same. "It could have been a bureaucratic fuck up," says 'Abd'el-Aziz, "but it has happened so often, logic dictates that there is something more to the figures."

He and Bacher have also tried to find out how much the Canadian Commercial Corporation, which acts as a liaison between universities and foreign interests, is dealing with. So far they've been unsuccessful. What is known, though is that the CCC has a number of foreign governments' military forces as clients.

A former director of U of T's Office of Research Administration also sheds some light on the suspect nature of DND research at universities. Tom Clark, director until 1982, says there was an attempt by the government to apply pressure on the university to allow the RCMP to do security checks on any professor working on DND contracts. He also says he once received a letter which was being circulated through the United States, urging companies and government agencies to place contracts with Canadian universities. Clark thought the Canadian government was offering a subsidy to those who took up the offer.

While those professors receiving DND funds for their research argue that because it is public, there is nothing wrong with it, others think differently. People such as Clark and groups like Science for Peace, while acknowledging that much of the work can be applied for civilian use, point out it is still furthering the military's cause.

There is now also evidence to show that chemical and biological warfare is being develo ped in Canada with the aid of some academics. Recently, York University Biologist Arthur Forer published a document which claims that nerve gas and antidotes are being manufactured and tested in this country. The work is going on at the Defense Research Establishment Suffield (DRES) in Alberta. DRES is one of six DND agencies which does research and development for the military.

Forer found evidence that DRES scientists had collaborated with foreign scientists in their chemical and biological warfare work. They also published jointly with scientists at the Universities of Alberta, Calgary, Saskatchewan, McGill University, University of Western Ontario and the Centre for Disease Control in Ottawa. To illustrate the type of work going on, Forer says, "To test the effects of the drug, they take a monkey, give it nerve gas and watch it die."

While admittedly the proportion of DND funds going to universities is small as compared to the amounts that are received for other research, it is still not peanuts. It also raises many moral questions about the role of Canadian universities in the national and international military complexes.

COMMERCE TIMETABLE

Apply for Admission to the B.Com/BA (Major in Commerce) Programmes.

MONTH OF FEBRUARY

- If you will complete COM 100Y, ECO 100Y, MAT 133Y and at least one other course by May 1985, you may apply for admission to the B.COM. Programme.
- If you will complete MAT 133Y, ECO 100Y/COM 100Y and at least two other courses by May 1985, you may apply for admission to the BA (Major in Commerce) Programme.
- If you will complete these requirements during the summer of 1985, you may apply in July — see below.
- Application forms include a ballot for commerce courses on the reverse side — students who apply for admission to commerce programmes do NOT need to submit a separate ballot for courses.
- Secure an application from the Commerce Office SS3067 or your college registrar and return the completed form to the Commerce Office before the end of February ... deadline February 28th.
- You will be notified by mail during the month of June.

Secure a place in Commerce Courses summer — 1985

MONTH OF MARCH

- No Line-Ups! Places will not be allocated on a first-come, first-served basis... BALLOT BETWEEN March 1st and March 29th.
- Deadline March 29th.
- Secure the proper ballot from the Commerce Office SS3067 or your college registrar and complete it as required.
- Return ballot to the Commerce Office SS3067 during March.
- You must bring statement of results for completed prerequisite courses.
- For COM100Y — All interested students should return the ballot during March to secure a place.
- B. COM., B.A. Major in Commerce and Certificate Programme in Business Students will secure a place in courses while you wait. Read March supplement and ballot for detailed instructions.
- Non-Commerce Programmes Students (U of T Graduates, Scarborough College Commerce Students, Special Students and letter of permission Students) will be advised by mail as to whether or not they have been admitted and class lists will be posted the first week of classes outside SS3067. Read March supplement and ballot for detailed instructions.

Ballot for Commerce Courses for Sept. 85 - May 86.

MONTH OF APRIL

- Secure the proper ballot from the Commerce Office SS3067 or your college registrar and complete it as required.
- Return it to the Commerce Office SS3067 during the month of April ... deadline April 30th.
- Ballot results will be available during the month of August.
- Graduating Commerce Students must pick up their academic progress report form from the programmes office.

Apply for Admission to the B.COM/BA (Major in Commerce) Programmes

MONTH OF JULY

- If you will complete COM 100Y, ECO 100Y, MAT 133Y and at least one other course by the end of August 1985, you may apply for admission to the B.COM. Programme.
- If you will complete COM 100Y/ECO 100Y, MAT 133Y and at least two other courses by the end of August 1985, you may apply for admission to the BA (Major in Commerce) Programme.
- If you were refused admission to either programmes in the spring and are taking summer course(s) to upgrade your marks you must reapply ... your rejected spring application will be invalid.
- Application forms include a ballot for commerce courses on the reverse side — students who apply for admission to commerce programmes do NOT need to submit a separate ballot for courses.
- Secure an application from the Commerce Office registrar and return the completed form before the end of July ... deadline July 31st.
- You will be notified by mail during the first week in September ... Results will be posted outside RM 3067, during Registration Week.

CJUT Radio looking for $1.75 fee increase

By BARRY McCARTAN

CJUT Radio is preparing to launch their campaign to persuade U of T's 29,000 undergrads to contribute financially to their bid to get an FM licence.

The referendum, which officially kicks off Tuesday, would raise the fee levy collected by the Students' Administrative Council (SAC) for student radio by $1.75, from $3.25 to $5.00 per student.

However, the fee increase is conditional on the Canadian Radio and Television Commission (CRTC) granting CJUT the FM licence. If the licence application is rejected, then the fee will not be collected by the University CJUT expects to hear from the CRTC by September, and if the licence is granted, students in the 1986-87 academic year would pay the increased fee.

In addition, students at Erindale and Scarborough will pay $1.00 of the $1.75 to CJUT, and the other 75 to their college stations. Neither CFRE at Erindale nor CJSR at Scarborough have any plans to go FM, but both plan to use the increase to improve their present distribution systems.

CJUT's FM plans are ambitious. CJUT station manager Phil Cygan says that CJUT has applied for 89.5 on the FM band and that if they get the licence, they would broadcast from Buffalo to Barrie. The site for the broadcasting tower, the Manulife Centre, has already been secured and the tower is projected to cost $200,000.

The U of T Administration has been supportive of the radio station, offering to guarantee the $200,000 loan necessary for the antenna to be erected. Cygan says that the University hopes to reach the University community through the radio station.

CJUT FM plans to be a non-commercial station which will broadcast a mix of music, educational and community based shows, including their already successful sports network which has broadcast pre-Olympic hockey games and U of T football games.

"We don't want to do what the other stations (in the city) do," said Cygan.

CJUT's entire future may hang on the referendum, according to Cygan. "It's all or nothing," he says. If students vote for the increase, CJUT will incorporate as a separate body from its current owner, the Students' Administrative Council.

The station plans to win the referendum by emphasizing that the passage of the fee is conditional on the receipt of the licence, and is hard at work passing out colourful "FM Yes!" buttons and painting posters.

Station staff are paying for the "Yes" campaign through individual donations and a recent benefit concert at the El Mocambo Club.

Cygan is confident that the CRTC will grant the licence, and that the problems which scotched an FM bid for CJUT's successor, Input Radio, have been solved. CJUT will, if the referendum passes, have about 40% of its budget provided through a guaranteed levy, unlike its predecessor.

Cygan feels confident that the station can win the referendum because of the support it has on campus. As of yet, there is no organized "No" campaign on the question.

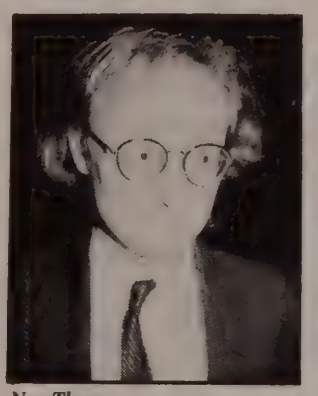
If the licence comes through it will culminate 20 years of effort by student radio buffs to get a licence at U of T.

Thomas quits presidential race to stop John Canning

(Staff) — Nye Thomas, a long-time veteran of the Students' Administrative Council (SAC), last week made a surprise run at the SAC Presidency, but dropped off the ballot a few days later.

The SAC external commissioner said he was throwing his support behind SAC vice-president Linda Quirk to try to shut out St. Michael's College Students' Union president John Canning, who he called "a pompous jerk."

"No one on Canning's (presidential) ticket has any SAC experience," said Thomas. "It would take them eight months just to find their way around. And then, because he's on the extreme right wing, he wouldn't speak for students."



Nye Thomas.

Canning's running mates in the campaign are Erindale College Students' Union president Gail MacDonald and Gumby Party leader and engineering student David Stubbings.

Thomas predicted a Canning presidency would see the disappearnce of the SAC Underfunding Campaign and withdrawal of SAC support for a Women's Centre at U of T.

"Nothing would be tried," said Thomas. "Everything would be too radical for him. I mean, Donald Duck would make a better president than John Canning."

Thomas was going to run on a "complete services" platform, which would include political lobbying on such issues as underfunding, student representation on tenure committees, and a review of pricing policies at the university text book store.

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GOOD NEWS! During February and March, All U of T Personnel and Students who mention this ad will receive a 10% discount from our menu.
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* Closed on Monday. **OPEN 4 p.m. to 11 p.m.**
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DEPARTMENT OF ATHLETICS AND RECREATION

Athletics Council Budget Meeting

A meeting of the Council of the Department of Athletics and Recreation to consider the 1985-86 Department Budget will be held on Wednesday Feburary 27 at 5:15 p.m. in the Athletic Centre Board Room. The Budget may include a proposed increase of 5 % (to $58.25 from $55.00) in the athletic fee for full-time students. This meeting is open to all members of the Athletic Centre. Those wishing additional information should contact the Office of the Director, 978-2136.

HART HOUSE THEATRE

1984 - 1985 Season
Much Ado About Nothing
written by William Shakespeare
directed by Tim Fort
Wednesday, Feb. 27 to Saturday, Mar. 2
Wednesday, Mar. 6 to Saturday, Mar. 9
at 8:00 p.m.
Tickets $7.00 Students/Seniors $3.50
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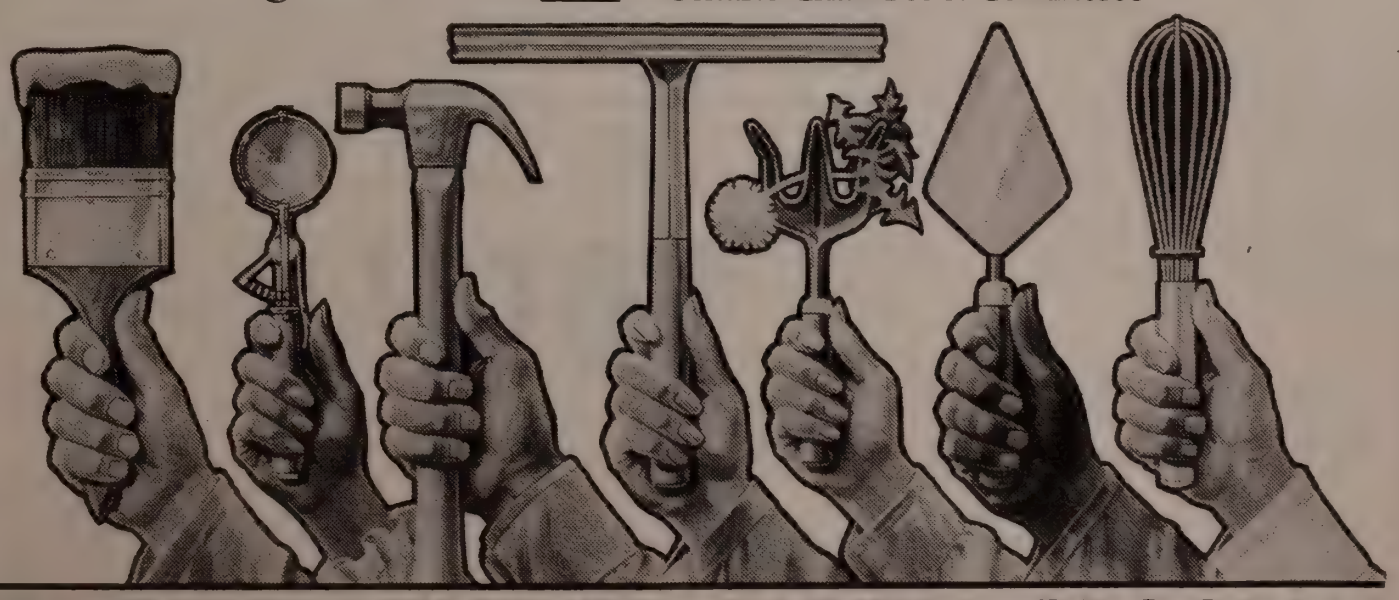
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ACE FREIGHT FORWARDING
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Mr. Bruno

This summer, mind your own business!

Have you ever considered starting your own business? If you're a student 15 or over and returning to school this fall, you may qualify for a Student Venture Capital loan to help you get started.
The Student Venture Capital Program is part of Ontario Youth Enterprise and will provide qualified young people with interest-free loans up to $2,000.
Pick up an application at your high school, college or university placement centre.

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The Royal Bank of Canada
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STUDENT ◇ VENTURE ◇ CAPITAL ◇ PROGRAM

ANOTHER VOTE?

On February 14, TAs at the University of Toronto debated three questions:

DO WE SIGN THE 'FINAL' OFFER?

723 TAs voted YES in the February 7 strike vote. This is a particularly emphatic way of saying: "no, we will *not* sign." With 66% preferring a strike to the 'final' offer, members did not feel the union had a mandate to sign.

DO WE STRIKE?

Perhaps the simplest alternative was to re-interpret our by-laws, but this course was rejected. 66% may be a substantial majority, but it is not two-thirds.

DO WE HOLD ANOTHER VOTE?

It was decided that this was the only democratic option, and 90% of those present authorised holding another strike vote.

TAs at this meeting were aware that a mediation session had been scheduled for February 18. This added to the appeal of another strike vote - some hoped that the administration would yield to the expressed wishes of the majority by making a better offer before a vote could be held.

Last Monday those hopes were dashed.

The administration must believe that 723 YES votes are insignificant - their new 'final' offer says as much. They indicated that they consider those who did not vote on February 7 were happy with the old 'final' offer. We hope the second strike vote will prove them wrong.

The new 'final' offer shows that the administration hopes that 'TAs will be fooled by cosmetic changes in the wording of teh old 'final' offer. At best, the administration has made small consessions in their demands for major concessions. They still decline to make any response to the legitimate concerns of TAS. Instead, we are offered administrative red tape, poor information, a ham-strung grievance procedure and hiring criteria not worth the paper they are written on.

Make no mistake: this vote is our last chance. The administration is a long way from their bottom line, but if we fail by as much as one vote, we will never know how far. It is not too late to prevent major rollbacks in our collective agreement, but this can be done in only one way:

VOTE YES ON FEBRUARY 27-28 !

MEMBERSHIP MEETING

TUESDAY, FEBRUARY 26, HART HOUSE DEBATES ROOM, 3p.m.

STRIKE VOTE

WEDNESDAY, FEBRUARY 27:

ROBARTS LIBRARY, SOUTH LOBBY, 1:30-8p.m.
SCARBOROUGH COLLEGE, OUTSIDE the LIBRARY, 10a.m.-4p.m.
ERINDALE COLLEGE, THE MEETING PLACE, 10a.m.-4p.m.
AEROSPACE.

THURSDAY FEBRUARY 28:

HART HOUSE, 2nd FLOOR MEETING ROOM, 10a.m.-5p.m.

VOTE!

THE UNIVERSITY ADDRESSES STUDENT CONCERNS

A Statement from the University of Toronto

The Canadian Union of Educational Workers, Local 2 (CUEW) has voiced many criticisms relating to the University's final offer. Certain proposals in the offer have been singled out and incorrectly interpreted. This has caused the Administration to be concerned that improper conclusions could be drawn. When a meeting was convened by Mr. David Dunn, a provincial mediator, on February 18, the University took this opportunity to respond to the concerns expressed in the community, providing the Union with a clarification of its final offer to ensure that the language of the proposals properly reflected the University's intent. However, a settlement was not reached. The clarifications provided by the University on **February 18** are incorperated into the University's final offer and are presented and explained below.

CUEW SAYS:
This proposal would allow the University "to turn any teaching assistant job into a course requierement by the wave of a wand. You'd lose all union protections and probably your pay". (CUEW Flyer circa January 14 1985 - undated)"You could be required to teach for free." (*The Varsity*, February 4, 1985)

Academic Exclusions
2:03 Students enrolled in courses which require the student from time to time to present lectures, lead discussions or otherwise activly participate in the presentation of the course in which they are enrolled, or students who are required to present reports, generally involving discussions of the student's area of study for academic development not necessarily within the context of a specific course, which may be in satisfaction of an academic requirement of the student's program of study, are exempt from the terms and conditions of teh collective agreement during such activity. **The Employer will not design courses for the purpose of requiring students to perform teaching duties equivalent to those normally undertaken by teaching assistants employed under the provisions of this collective agreement.**

Explanation:
Students are not paid for course work, which may include presenting lectures or leading discussions in their own courses. Teaching assistants are hired and paid by departments to perform specific duties. The proposal was made to clarify this, not to change it.

CUEW SAYS:
The University's proposal means "no grad preference in hiring" (*The Varsity*, February 4, 1985) and "the elimination of effective graduate student prefernce in hiring". (CUEW Flyer circa January 14, 1985 - undated)

Hiring Criteria
13:03 **Preferenceshall be given to graduate students enrolled in the School of Graduate Studies of the University of Toronto or prospective graduate students who have made application to be enrolled in the School of Graduate Studies of teh University of Toronto.** Appointments covered by this Agreement shall be made for the full academic session, or a portion thereof. Ability, academic qualifications and suitability for the position shall be **important** criteria used in selection. Enrolment or prospective enrolment in a recognized graduate program of study in the hiring Department or a Graduate Centre or Institute and financial need may also be considered. However, the foregoing will not **limit** the employment of persons who are not students **as established in past practice** nor will it **prevent the continuation of** the Employer's policy of employing persons on the basis of special experience or competance.

Explanation:
The graduate program at U of T could not survive without the support made possible by teaching assistantships. To underscore the importance of graduate student TA's, the University has clarified this proposal, which now contains a clear statement of graduate student preference as the first sentence, and specifically refers to the continuation of established policy concerning employment of non-students.

CUEW SAYS:
This proposal would "make it virtually impossible to resolve overwork problems and to get paid for all teh hours you work - even if management gave you extra work"... (*The Varsity*, January 14, 1985) "If you wish even to *discuss* a possible overwork problem you would have to complete a form called "Notice of Request for Discussion"!" (CUEW Flyer circa January 14, 1985 -undated)

Assigned Hours Not to be Exceeded
13:09 It is agreed that the employee and the employee's supervisor have a mutual responsibility to ensure that the total hours of work as set out in the written description of teh employee's position are not exceeded. **Discussions between an employee and teh employee's supervisor intended to accomplish this purpose are encouraged.** Where an employee, **subsequent to such discussion,** has any reason to believe that he/she may be unable to perform the duties specified in his/her accepted written offer of employment or other written description of teh position within the hours specified (either the total hours or the hours applicable to a section thereof), the employee must, immediately and in detail, complete a "Notice of Request for Discussion" (Appendix B) and deliver it to the employee's supervisor. The employee and the employee's supervisor shall meet to discuss the employee's concerns not later than three (3) working days after the employee's supervisor has received the notice. If no agreement can be reached, the employee may file an individual grievance commencing at Step 1 of the Grievance Procedure (Article 11). In the event the grievance is not settled and proceeds to arbitration, the arbitration board may award payment for additional hours worked, provided, however, that no such payment may be awarded where the additional hours resulted from the employee's choice of approach to the employee's duties, and/or where the additional hours were worked prior to the employee's delivery of the "Notice of Request for Discussion" to the employee's supervisor. No such grievance may be initiated unless the employee has complied with the provisions set forth in this paragragh.

Explanation:
The University's proposal provides *greater* protection against overwork by establishing a procedure to ensure that teaching assistants' concerns regarding workload are raised and addressed by the supervisor and the teaching assistant *before* any additional hours are worked beyond those specified in the job description. It is logical that discussions with the supervisor would take place prior to putting the complaint in writting, and a specific reference has been added to make this clear: **"Discussions between an employee and the employee's supervisor intended to accomplish this purpose are encouraged."**

Article 13:08 - Alterations During the Term of Employment
The University also felt it was appropriate to clarify article 13:08 to specifically mention that discussions between supervisors and teaching assistants is required and to emphasize that substitution or revision of duties means reallocation of existing hours of work, not an increase in workload.

Article 11:03 - Individual Grievances
In Article 11:03 the Time limit for filing an individual grievance was extended from 30 to 45 days to ensure sufficient time to resolve problems through direct dicussion with teh supervisor wherever possible.

UNIVERSITY OF TORONTO
COVENTRY CUP
SQUASH TOURNAMENT 1985

EVENTS
A. Women's Open March 21, 22, 23, & 24
B. Men's Open March 21, 22, 23, & 24
C. Men's Veteran March 21, 22, 23, & 14
(40 years & over)

Note:
A maximum of 32 participants will be accepted for each event.

Time:
Matches will be played on the Athletic Centre courts on Thursday, March 21 from 5-p.m. - 9p.m., Friday, March 22, 3:40-11 p.m., Saturday, March 23, 9 a.m. - 3:40 p.m., Sunday March 24, 12 noon - 4p.m.

Eligibility:
Open to all members of Hart House and the Department of Athletics and Recreation.

ENTRY FEE:
$5.00 non-refundable after January 29, 1985, 5:00 p.m. registration deadline.

OFFICIAL BALL:
Merco yellow dot.
EYE protection is mandatory on Athletic Centre courts.

TOURNAMENT CHAIRMAN:
Taylor Fawcett
Entry forms available at the Recreational Athletics Office, Room 101, Hart House and the Recreation Ofice, Athletic Centre. Please register early.

HartHouse debates

Question for Debate
Resolved that Toronto is still Hogtown.

Honorary Visitor
His Worship,
Arthur Eggleton,
Mayor of Toronto

Wednesday February 27
8 p.m., the Debates Room

HartHouse recreational athletics

Squash Instruction Session II
March 1 - March 28

FEE: $12.00 4-1HOUR LESSONS
REGISTER IN ROOM 101, HART HOUSE 10am — 5pm MONDAY — FRIDAY

Level 1
MONDAY 5:40—6:40pm
TUESDAY 5:40—6:40pm
THURSDAY 12:40—1:40pm
FRIDAY 11:40—12:40pm
SATURDAY 10:20—11:20am
SATURDAY 11:20—12:20pm

LEVEL II
MONDAY 6:40—7:40pm
TUESDAY 6:40—7:40pm
THURSDAY 11:40—12:40pm
FRIDAY 12:40—1:40pm

HartHouse art

Native Art

WOODLAND INDIAN SCHOOL
featuring the art of the Ojibwe
from Manitoulin Island, Georgian Bay

presented by
Barry Martin
Monday, February 25, 1985 • 8 pm The Library

an evening with

Mira Godard

owner and director of
Mira Godard Gallery
Monday, March 4, 1985 • 8 pm The Library

HartHouse

Hart House Elections

Nominations:

BRIAN MULRONEY DID IT
JOHN CANNING DID IT
BOB JONES DID IT

YOU CAN DO IT (Get Elected)
BE ELECTED TO A HART HOUSE COMMITTEE

LOTS OF SEATS TO FILL
(Almost everyone who runs wins)
8 Committee Choices: House/Music/Finance/Art/Library/Debates/Farm/Recreational Athletics

Nomination forms available at: Hart House Programme Office, Erindale's ESCU Office & Scarborough's Room S407.

HURRY — NOMINATIONS CLOSE:
5 P.M.
Thursday, February 28, 1985

REMEMBER ELECTION DAY —
WEDNESDAY, MARCH 6

Athletic Centre

FITNESS FOR THE 80's

A Lecture Series on Health and Fitness

FATNESS AND FITNESS"

Thursday March 7, 1985 7:00p.m. -9:00p.m.,
Debates Room Hart House
Speaker: Dr. Larry Leiter B.Sc., M.D., C.M.

Dr. Leiter will discuss current thoughts on the causes and treatment of obesity and will then proceed to deal with specific interaction between exercise and weight control.

tickets available through Fitness Office, 978-3084 at the Athletic Centre, students $5.00 non-student $7.00

Some complimentary tickets available upon presentation of student/membership card in room 101, Hart House, 978-4732.

review the review ther

LANDIS MAKES AMENDS

CYNTHIA MACDONALD

FILM

AND WHAT OF **INTO The Night**, John Landis' new blood-and-bikinis "thriller"? Is this the Great American Movie, the one that will erase all trace of the *Twilight Zone* scandal from the record of its beleaguered director? Well now, great it certainly isn't, but it's about as American as a box of HoHo's and just as nutritious. This guy doesn't have to worry about his name being mud in Lotusland; the perpetrator of such likeable chaff as *Animal House*, *An American Werewolf In London*, and *The Blues Brothers* has pretty well got Hollywood's number sewn into the lining of his boxer shorts.



There are those who have dubbed **Into The Night** a wholly fine piece of film-making, but then there are those who think voyeurism, violence and dingbat dialogue are fun. These qualities are featured in abundance here, but never in such quantity as to make the whole business mean-spirited. How could a film starring Jeff Goldblum, the cinema's recently annointed prince of the ordinary, be anything but a gay old time? Look at his character's name: Ed Okin. Look at his character's job: aerospace engineer. Look at his character's predicament: He can't sleep. It's like an old episode of the *Dick Van Dyke Show*, with a little T and A thrown in for the sake of modernity.

Which brings us to the question of feminity in **Into The Night**, something provided by celestial beauty Michelle Pfeiffer, playing a zillionaire's mistress in trouble with some Iranian villains for having smuggled some much-coveted emeralds into the country. In one of those subtle and natural California character pairings, she jumps into Ed's Toyota in an attempt to escape from said villains and prceeds to lead him into a quagmire of passion, intrigue, and lycra spandex.

Into The Night's biggest problem is that it's so busy being funny and neat and juicy that it never for a second holds one in suspense, even though its two protagonists spend the better part of the time scurrying from those who wish to do them evil. Its risibility quotient runs none too high, either. Sample funny line: "Maybe we're already dead." "When you're dead you don't go to a Ramada Inn." Hmm. Sample funny scene: the nefarious Iranians, while paying a visit to their tailor, having to run out into the street in their underwear to catch their prey. Tee hee.

In fact, if Landis didn't have such a crackshot sense of pacing and such delightful and imaginative casting, **Into The Night** might be a rather flat thing indeed. Because it never stays too long with one scene, the story, however insubstantial, transports its audience yawnlessly to the end. Of course, this is largely due to the people you meet along the way. David Bowie shows up as a hit man, while rockabilly legend Carl Perkins is a slimy bodyguard, and almost every major commercial film director going looms up in one form or another: David Cronenberg is Ed's boss, Jonathan Demme is a federal agent, Lawrence Kasdan a detective, Paul Bartel a doorman, Amy Heckerling a waitress,and Paul Mazursky a (surprise) movie director. Landis even plants himself in the proceedings as one of the Iranian nasties.

The real percolation, however, is provided by the film's remarkable lead players. Goldblum wisely plays Ed in broad, flat strokes, comically bewildered but so crazed with sleeplessness that his speech sounds regulated by a metronome. Pfeiffer, late of *Scarface*, is perfect as the beautiful loser, charming her leading man into her unenviable world with her natural drawl and apologetic pout. In the middle of this big, dumb Los Angeles swirl, how refreshing it is to see a couple of actors who choose to go it low-key.

Monahan's Piano Mechanics

ROB JOHNSTON

MUSIC

GORD MONAHAN, Piano Mechanic was once printed as the subtitle under his picture by a confused publicist. This unintentional witicism underscores how difficult it is to define what Monahan's work is about. To describe his pieces as music with an experimental bent sells them short. What marks a Monahan is a distinctive synthesis of theatrical, sculptural and musical inspiration. All four works on last Friday night's program illustrate this special chemistry.

The theatre above the new Music Gallery at 1087 Queen St. W. has the layout particular to community auditoriums built around the turn of the century. An open gymnasium floor with a horse shoe balcony above where most of the audience sits facing a shrunken proscenium cut out of the end wall as a sort of after thought with a fringe of emerald brocade drapery along the top.

We are struck by a blast of steel stringed distortion coming from the stage. Slowly the curtain creeps open to reveal a Fender guitar amplifier alone, centre stage, bellowing cascades of grotesque sound. The maestro soon appears and proceeds to wrest the sublime shrieking limits out of his abject but ecstatic guitar. *Guitaring* is short but all consuming.

Moving directly to the piano, Monahan launches into *Piano Mechanics*, notorious after taking First Prize for solo composition at CBC Radio's Young Composers' Competition last September. This piece explores extreme and often ambiguous sonic effects at the outer limits of the piano's mechanical capabilities. For example, fast repeated notes are played full volume at the very end of the keyboard growing into two fisted clusters while skillful pedalings release waves of harmonics. Here Monahan's subtle sense of the theatrical is an integral part of the work revealing his unique sense of sound as a derivation of gesture. There are witty sight gags in his performance — his hands move to and from his lap when there is a pause, literally faster than the eye can see. Monahan has developed a phenomenal forearm technique for creating huge trembling clusters that cover more than half the keyboard at times. Even in the densest passages, there is plenty of articulation and rich detail to the overall texture.

Tape Pulling, like *Guitaring*, places the electronic hardware in the spotlight. Monahan carries a tape deck on stage. The tape, threaded through the machine, is tacked down somewhere in the wings. The pre-recorded electronic sounds are reeled off the machine manually, first from off stage and later from the audience where the length of tape is turned over to a reticent member of the audience to play out. The concept of audience participation may be less than profound, but given the curious theatrical setting of this performance *Tape Pulling* was a most ingenious sight gag.

A short pause follows while four assistants take their places on platforms, two on the floor and two on platforms projecting from the balcony. *Speaker Swinging*, with four performers doggedly whirling speakers on tethers above their heads for over half an hour, is a pagan spectacle for the electronic age. The dynamic principle is the continuous displacement of the broadcasting sound source (four of them here) known as the Doppler Effect. Fixed, unvarying tones seem to pulsate as the speakers whirl past you. Monahan "sculpts" the Doppler phenomenon from a panel of synthesizers. At times the sound reaches an intensity that seems to have the whole room (and our ear drums) ringing in a sympathetic resonance. Both the visual and sonic effects evoke a strong sense of the celestial.

Monahan describes *Speaker Swinging* as a "science experiment manifested as dance, sport, music, performance, and sculpture." Certainly, there is a very elegant conceptual symmetry to match the sensual splendours of this performance. Perhaps Monahan is basically a modern Pythagorean who celebrates the physical experience of the world rather than the idiosyncracies of the imagination.



America Shoots and Goes Home

DAVID JOHNSTON

BOOKS

ROY ROGERS. HE'S AS American as apple pie, baseball and the Marine Corps. And he's witty, too. You all remember his famous remark about stuffing Dale when she dies and putting her up atop Trigger. A couple of years ago the following bon mots were heard to come from the erstwhile matinee idol and restauranteur: "They'd have to kill me first to take my gun." Everyone's favourite singing cowpoke wasn't addressing these words to a black hat on the silver screen, but rather to a gathering of the pro-gun lobby seeking to defeat a proposition that would regulate and punish the illegal possession of handguns in California.

Roy Rogers is one of many celebrities who come into play in Jervis Anderson's *Guns in American Life* (Random House). Anderson's book (which is an expanded version of an essay originally appearing in "The New Yorker") is a compulsively readable account of America's longstanding fascination with firearms and the corresponding battle between those who fanatically uphold their constitutional "right to bear arms" and those seeking to control the proliferation of handguns in America's urban jungles. Anderson argues from a reasonable pro-gun control bias, but tends to downplay the polemics, leaving his figures and anecdotes to speak for themselves. And speak they do — forcefully.

At the outset of his essay Anderson tries to explain and evoke the patriotic and romantic fervour with which so many Americans embrace guns and their lore. He examines the role of the rifle during the Revolution, where American technological superiority gave them an edge on the Brits (the arms race mentality apparently predates the Cold War by a few years), and in the settling of the West where bothersome elements, such as the Indians and the buffalo, were dispatched summarily. The history of guns is rife with sensational characters such as Wild Bill Hickock, Wyatt Earp, Pat Garrett and Billy the Kid, and, through the medium of Hollywood westerns, they have kept gunlore alive and attractive for generations of Americans.

Next, Anderson makes an important distinction, one which the "right to bear arms" lobby and National Rifle Association (N.R.A.) would rather downplay, between the mythos of the rifle and that of the handgun. Handguns (specifically the inexpensive "saturday night special" variety) are designed to be concealed and to kill people. But handguns, too, have acquired an aura of sanctity, and again we can look to Hollywood for building up an air of dark romance around the handgun with gangster films, film noir and just about all recent releases.

The remainder of *Guns in American Life* is devoted to a discussion of the politics behind the handgun control and "right to bear arms" lobbies. Anderson allows his advocacy of gun control speak for itself and the support behind its activists is limited both financially and

continued on p. 14

—RECORD REVIEWS—

Wynton Marsalis
Hot House Flowers
CBS Records

ROHINTON MEDHORA

Traditional jazz is undergoing an interesting renaissance these days. The older generation of jazz musicians has succumbed to the commercially divine temptation of modern music and modern recording techniques, which less than charitable observers would call worthless gizmos. For example, the King of the Cool, Miles Davis, played synthesizer and introduced programmed drum tracks on his last album. His ex-side man Herbie Hancock has sacrificed his jazz soul at the altar of funky break-dance anthems. On his latest album, Jean-Luc Ponty has shed his band altogether, programming everything himself, and featuring only "guest musicians" like Chick Corea and George Benson, both of whom long forsook their traditional roots for the pleasures of plastic pop fusion.

It remains for the younger generation to reclaim the fine old tradition of jazz. Art Blakey's numerous editions of the Jazz Messengers continually train young musicians - Terence Blanchard is the most recent example - to carry the torch. The most famous recent graduate of the band, however, remains **Wynton Marsalis**. The accolades showered on him since his first album in 1982 have been numerous, and well-deserved. The understated conceit that comes with such fame is apparent in every way - the aloofness during performances, the paucity of interviews, the tenacious defence of re-defining the traditional jazz idiom in his own mold, at age 24.

Hot House Flowers is a collection of standards - "Stardust", "Django", "When You Wish Upon A Star" -- with a little effort made at uncovering and help of a superb quintet and a 32-piece string orchestra, Marsalis himself contributes very little as a player, to the overall perspective provided here. His impeccable



Marsalis: A Man with a Horn

playing technique is overshadowed by his general commitment to the old school, and by Robert Freedman's orchestral arrangements that translate the committment to lush reality.

It is yet another example of Marsalis' confidence in himself that inserted into the lineup of accepted standards is his own piece, "Hot House Flowers", obviously destined to be made a standard by its creator. In any case, the pieces here are anything but what their title suggests. Unlike hothouse flowers, the tunes here have not been carefully nurtured in a controlled environment. Performed by a hundred musicians before Marsalis, and now re-crafted by a trumpeteer who learned his craft with Art Blakey and at Julliard, the material has been buffeted by numerous winds of change. The ambitious format in which Marsalis presents it betrays the rigidity of his classical training, as well as the informality of his jazz apprenticeship with Blakey. The token nod to the eighties comes in the form of a digital recording.

His appearance earlier this month at Convocation Hall found him considerably looser than his debut performance in Toronto two years ago at the Basin Street Cabaret two years abo. Now, he even allows himself a joke or two between pieces, but his preference for conservative suite continues.

In an interview last year with *Down Beat*, Marsalis stated: "What we have to do now is reclaim, because the cats went astray in the 70's. Everybody was trying to be pop stars, and imitating people who were supposed to be imitating them." Jack DeJohnette recently justified this imitation as jazz musicians keeping rock musicians honest. A glance at the charts and radio playlists suggests otherwise.

For Marsalis, the faculty of creating goes hand in hand with observation and study. The best example of the interaction between the three is provided by him on *Hot House Flowers*.

Bolland
Silent Partners
A&M

KAREN SHOOK

So, **Bolland** (these two white South Arican guys) have these two videos for their new album *Silent Partners*. In one of them, "Ten American Girls", they have, like, ten American girls there. And Rob and Ferdi (the Bolland brothers) play their guitars and look at the girls and look a lot like, I don't know, Cheap Trick or somebody, you know? And all the girls are really cute, and they have these really cute outfits, but then Rob and Ferdi get to the *last* girl and she's, like, fat and ugly!! Gross me *out!*

Then there's the video for "Imagination." Rob, he's the dark haired one, is in bed, right? And he thinks there's this really sexy girl there. But he's just imagining it, and so then he grabs his pillow and punches it, but then it's a girl again, and so he shakes her around by the neck, and bashes her up and down on the bed. And then there's *two* girls, and they're like, *both* singing...

Fortunately, not all of *Silent Partners* is this scary. After these two tracks, which sit solidly in the sexist pop schlock vein, things improve. Beyond the generally inane lyrics ("fast cars and computer games") there are some decent pop hooks and synth lines. The pseudo-funk track "Blind Ambition" gives hints of Bowie's *Young American* days and "All Systems Go-Go", despite a monotonous melody, is pleasant. "See You Again" is clearly the strongest track - in fact it's too good for this record - and its delicate, nuanced tone makes the most of Rob Bolland's yearning voice.

A lot of this is throwaway to the max, and proof once again that much of the rest of the pop world still thinks the US of A is where it's at. Like, the fastest cars and girls, you know?

Shooting From The Hip in The U.S. of A.

Continued from p. 13

in Congress. The right wing is flying high in the U.S. with the N.R.A. at the vanguard. Pro-gun rhetoric is full of lip service to high minded ideas which try to make the very foundation of the American democratic system rest on the right to own any gun one chooses and use it in any legal fashion one cares to.

In order to keep things brief, two recent events, out of the long list Anderson provides, should serve to show up the holes in the N.R.A. approach. In 1983 the N.R.A. effectively lobbied in Washington to stop passage of a bill which sought a ban on the sale of armour-piercing teflon bullets, bullets that were developed to shoot through bullet-proof vests. What possible legal use could thre be for ammunition that is designed for killing cops and politicians? In 1981, Morton Grove, a suburb of Chicago, rushed through a bill that banned private possession of firearms within city limits. When the N.R.A. found out about this it was too late to stop the bill, so they solicited a deluge of hate mail to be sent to Morton Grove city councillors and, by the end of the year, had arranged for bills to be passed in several southern U.S. cities making it illegal not to have a gun in the house.

The N.R.A. has a lot of clout in Washington. They credit their support as being a deciding factor in Reagan's two landslide victories. Ronald Reagan may have been the first Presidential candidate to receive the N.R.A.'s official backing, but many leaders have been associated with their pro-gun lobby; the N.R.A. alumni include Presidents Taft, Eisenhower, Kennedy, Nixon and Theodore Roosevelt.

Whether or not Reagan's pro-gun promises to the N.R.A. were important to his campaign, he paid them tribute early in his term of office. Reagan's first foreign visit after winning the 1980 election was to Mexico. Reagan's gift to Mexican President Jose Lopez Portillo was a Remington rifle. After reading Anderson's account of this I have a horrifying vision of Reagan greeting Teng Xiaoping while White House aides roll out a gift of a shiny new ballistic missile. Thank God it's only a dream.

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Updating Commedia Del'Arte

RICK McGINNIS

THE BEST WAY TO DESCribe **Mein**, the Necessary Angel production that won last year's Dora for outstanding new play, and is being revived at Toronto Free Theatre, is as commedia del'arte gone Bay Street.

THEATRE



Commedia, for the uninitiated, was a scriptless, improvised physical comedy that originated in Italy and flourished throughout Europe till nearly the end of the 18th century. At the center of commedia's success were the resources and talents of its performers, upon whose reactions and ingenuity every performance relied. While **Mein** doesn't rely on the stock characters of commedia del'arte, it updates the whole genre and gives us five different physical interpretations of one stock modern character — the upwardly mobile young executive that it seems that most of the world is turning into, or at least that's what the media would have us believe.

Mein presents us with "I", a ruthless but not guilt-free young exec in three-piece pinstripe. The play follows his swift and treacherous rise and fall from corporate power, including his dreams, his thoughts, including his doubts and fantasies, and all of this with incredible humour. That is the success of **Mein** — it has taken a situation treated with far too much sobriety — take last year's *Tower* at the Tarragon — and given us sympathetic but savage satire, entirely in the tradition of commedia.

Director Richard Rose has taken several actors from the Necessary Angel company — perhaps one of the brightest assemblages in the city — and relied on their specific talents to build on the framework of the play. The character of "I" — and character at this point is not the most accurate term — can reflect anything present in the actor in the spotlight. With Dennis Forest "I" can take on boyish fear and indecision, with Mark Christmann he has a physically perfect awkwardness reminiscent of Jacques Tati, with Elizabeth Hanna he is capable of the most unusual and hilarious facial contortions; with Bruce Vavrina he becomes intense and determined; and with Maggie Huculak he takes on a kind of glacial, cool presence.

The words in **Mein**, dialogue, monologue or whatever, are not particularly profound, but they needn't have to be. What we hear are the everyday sounds of people trying to justify themselves, to calm their consciences, and make sense of their confusion. The words are not as important as the gestures that accompany them, and that is something no playwright can script.

A recent attempt by the Actor's Lab at the physical acting propounded by theatre revolutionaries from Artaud to Grotowski was too much of a disaster to give us even a glimpse of proper physical characterization. **Mein**, though it doesn't bill itself as this kind of experience, is probably far closer to this. Because the substance of the play is entirely that of the performers, there is even more confidence in every move, every personal touch, .than there would be in repertory piece. **Mein** is not perfect by any means — there is a certain point where the fabric of the piece stretches far too thin, but it *is* solid theatre, and manages to be entertaining and provoking in a way that theatre only manages rarely anymore.

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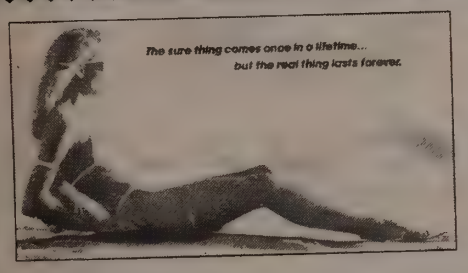
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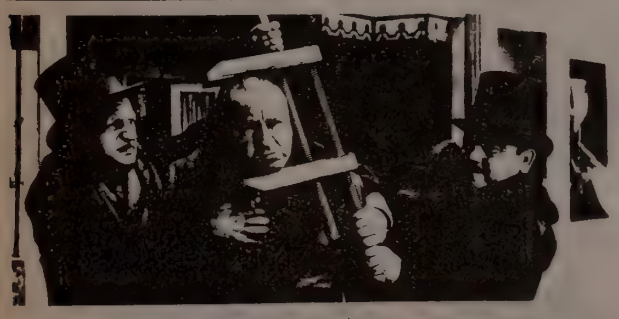
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SPORTS

Women's hockey drives for five

By MARG WEBB

No other campus team, save the track and field or swimming Blues, have dominated their league quite the way the women's hockey Blues have theirs.

This Tuesday night, the Blues take on the York Yeowomen and a win will give them their 5th Ontario Women's Intercollegiate Athletic Association title in 6 years.

"The most important thing is the league standings," says Blues coach Dave McMaster. "Anything can happen in the one game final but we've proven ourselves by finishing first in the league for the past 7 straight years."

This year, the Blues take into the game the league's stingiest defence — they have given up 42 goals in 16 games — and 3 balanced lines that each contribute to the scoring.

And the Blues will need every advantage against the Yeowomen. In 4 regular season meetings, the Blues have won two and the Yeowomen have won two.

"We have each scored 16 goals in the 4 meetings," says McMaster. "York wins in their arena and we win in ours.

"The only thing I'm worried about is the (reading week) layoff. York has been practising all week but we had just 2 practices over the week. Tonight we have a skeleton crew out for practice and so we really just have Monday night to get ready."

"The important thing in the one game final though is to come out and establish ourselves. Their goalie, Connie Wrightsel, can turn a game around when she's hot and Judi Gilbert has scored all 6 of York's goals in their last 2 games. But we have a balanced attack. All 3 lines can score. Our defence is solid but goal keeping has to be steady."

The Blues clinched first place in the league with a dramatic 4-4 tie against Queen's in the final game of the season. Karen Hughes netted the tying goal with less than 2 minutes left to go in the game.

BLUES NOTES

Gymnastics edged by York

The men's Blues gymnastics team scored a season high 160.75 at the OUAA'S, February 16th at York but it wasn't enough to overcome the host squad who turned in the top 3 individual performances. York, competing with 3 national team members, finished first with 166.9 points. Olympian **Brad Peters** was the top performer with 56.35 points while teammate **Pat Rogers** edged out U of T's **Doron Kernerman** by .05 to take 3rd spot. Kernerman turned in his best performance of the seasom placing 3rd on the rings and vault. Blues' **Dan Fedder** suffered through a rough floor routine which kept him from securing third place. Fedder, 5th all-round, placed 3rd on rings and 2nd on parallel bars and horizontal bar. Blues **Mike Burnside** finished 7th while **Jeff Daiter, Amin Murji** and **Rob Cinits** went 11, 12 and 13th. The entire team qualified for the CIAU'S set for March 1st at the University of British Columbia.

Figure skaters 4th in tight competition

judging in the group events but still managed a 4th overall finish in what Coach **Nancy Cunneyworth** described as a "really close competition" at the OWIAA's February 15th. Queen's finished on top followed by Western, York and Toronto. In the individual events, Toronto's **Barb Butler** finished on top in the open ladies while **Kathy Morrison** did likewise in junior interpretive. **Melanie Atkin** was 2nd in the Junior free as was **Helen Kandiuk** in the novice free. Kandiuk teamed up with **Ritu Nijhawan** for a 3rd place shoe in the novice similar dance. **Fiona Alberts** and **Cathie Haza** combined for a bronze in the intermediate pairs. **Lisa Austen** was 3rd in the intermediate interpretive. In the 2 group events, U of T finished 4th despite having some judges rate them as high as 2nd place. Cunneyworth expects a strong showing next year considering the majority of her skaters are freshman.

Synchro wins 2 silver at OW's

Lorraine Adams won two silvers for the Blues' synchronized swim team at the OWIAA meet February 15th at York University. Adams placed 2nd in the senior figures and teh solo. The Blues also picked up a silver in the team routine. McMaster won the team routine and OW title. Other notable Blues' performances were **Andrea Whiteacre's** 5th place finishin solos and 9th place finish in senior figures, **Cathie Haskins** 17th place finish in senior figures, **Lisa Carroll's** 12th in intermediate figures, and **Gail Storey's** 20th placing and **Debbi Stephenson's** 22nd placing in novice figures.

Beat powerhouse Vees again in finals

Cagers capture second OW

By MARK MATCHEN

For the second year in a row, the Varsity Blues women's Basketball team has captured the Ontario Women's Intercollegiate Athletic Association championship.

Once again, too, the final hurdle to the victory was the strong Laurentian University Voyageurs team. Once again, a tough match was carried by the Blues on the strength of some last minute heroics and outstanding performances by the team's leaders.

Playing in the McMaster University Athletic Centre last Sunday, the Blues downed the Vees 77-74 to take the provincial crown. In their first round game on Friday, Toronto easily handled the Western Mustangs, 92-48. On Saturday, they upended the Guelph Gryphons 79-55 to advance to the final.

Laurentian handled Waterloo and the highly vaunted Guelph Gryphons for the privilege of meeting the Blues.

Voyageur coach Peter Ennis summed up the feeling of the tournament when he said after his team's loss, "There were two teams here: Laurentian and Toronto." In fact, no other team came close to challenging either of the two national powerhouses.



photo by Scott Burns

Blues celebrate at the buzzer of the OWIAA championship game.

In the generally expected match-up on Sunday, the Blues came out flying, taking a 6-0 lead with only two minutes gone. The Vees fought back though, and by the midway point of the first half, they were down by just one, 21-20. The game see-sawed back and forth after that, with Laurentian taking its biggest lead early in the second half, when it returned for several consecutive baskets and the Blues seemed to be asleep. That did not last for long.

Pat Melville, an all-Canadian candidate for the Blues, began to assert her dominance in the second half. She had been forced to sit for much of the first half after quickly picking up three fouls. She scored 12 points in the second half without another whistle.

Angela Orton shone even brighter, particularly in the

Cont. on Pg. 23

Defeat defending champs Waterloo

Volleyball off to nationals

By JACK NAGLER

Reading Week may be a slack time for some of us, but the men's volleyball Blues used their time well, and the result was an Ontairio Universities Athletic Association championship pennant for Coach Orest Stanko.

Last Saturday, the Blues outlasted arch-rival York 15-6, 11-15, 16-14, 15-8 to take the Eastern Division crown. Seven days later, U of T demonstrated its might with a crushing 15-9, 15-10, 15-8 victory over Waterloo. That win sends the squad into the Canadian Intercollegiate Athletic Association Championships, which will be held at York March 6-8.

The real story behind the Blues' victory over Waterloo was Toronto's ability to avoid errors. Using a power service game, U of T exploited the Warriors' suspect passing in order to keep the ball away from Waterloo's big hitters, Brian Jackson and Dave Ambrose. "They had a hard time passing serve," commented Blues' coach Orest Stanko. "You can't win at this level with an almost high school type of offence."

For his part, Warriors' coach Rob Atkinson was gracious in defeat. "We played poorly... we didn't pass and our power hitters weren't on. Toronto played great, though, and I hope they do really well (at the Nationals)."

The match's opening game was marked by sloppy play by both squads, but a series of excellent serves by Paul Cox broke the game open to give U of T a 10-6 lead. The Blues front line took over, and some smart play by Marc Dunn, Jeff Vermaas and Ed Drakich carried the team to a 15-9 victory.

U of T jumped out to a quick 5-0 lead in Game 2, but Waterloo was not going to give the match away. Led by the blocking of Jim Cooke and the power of Dave Ambrose, the Warriors fought back to take a 7-6 lead. The Blues then staged a rally of their own, and forged ahead 12-8. A brief sag allowed that lead to be cut to 12-10, but Toronto regrouped, and, capitalizing on some bad Warrior passes, took three straight points to win the game.

Throughout the match, the Blues showed an intensity sometimes lacking in regular-season efforts. The hustle and drive of many performers highlighted the third and final game; John Spicer's sets, Paul Cox's digs, Steve Pollitt's positioning and Ed Drakich's power were all crucial components of Toronto's winning effort. After an eight-point run, U of T coasted to victory and the three-game sweep was fairly indicative of the Blues' edge in play.



photo by Craig Collis

Blues power service stopped Waterloo cold

Although Saturday's victory marked the high point of the Blues' season, it was the Eastern Division Final win over York which produced the most emotion. That encounter was a real grudge match, and if the two teams happen to meet at some time during the CIAU's (York is in as host team), there will certainly be some sparks flying. Coach Stanko, who was recently named OUAA East Coach-of-the-year, felt his charges made York coach Wally Diba eat his words that U of T couldn't

Cont. on Pg. 24

Hockey Blues win league by point

By GLENN MARTIN

The race for first place in OUAA hockey went to the wire, but the Varsity Blues prevailed.

In their final regular season game Saturday night at St. Michael's Arena, the Blues broke a 2-2 tie by erupting for three goals in one minute and 19 seconds midway through the third period to down Royal Military College 5-2.

The win enabled Toronto to finish at 19-2-3 for 41 points, one better than Laurier Golden Hawks. Laurier had moved ahead earlier in the evening by shading Western 5-4, a fact Toronto coaches Tom Watt and Paul Titanic — but not the Blues' players — were aware of by the second intermission.

The Blues will now enjoy home-ice advantage in all playoff series, a situation that suits Watt just fine.

"First place is what we aimed for and that's where we are," said Watt. "It's very satisfying."

Both Blues and Hawks get a bye from the sudden-death quarter-finals on Tuesday night. Blues will open a best-of-three semi-final Thursday at Varsity Arena (7:30 p.m.) against the survivor of York at Laurentian.

"We played just great defensively - I like to see that at playoff time."

For the second straight game, Don McLaughlin scored two goals, including the winner with 9:40 remaining. Ken Duggan, Darren Boyko and Ben Shepherd also tallied for the Blues.

McLaughlin and Boyko both added one assist and finished with 52 points each in regular season scoring. Depending on McMaster Marlin Grey Bullen's totals for the weekend, the Blues' star centers will wind up tied for first or second overall.

The hard-fought win climaxed a hectic nine-day stretch in which the Blues played four road games against upper-echelon teams before having to play their final "home" game at St. Mike's because of the Molson Light tennis tournament at Varsity Arena.

On Friday, Feb. 15 in London, the Blues were dealt a rare shutout defeat, 3-0, by Western Mustangs. After a 3-3 tie in Windsor the next night, first place looked to be in jeopardy.

However, by beating Guelph 6-1 and York 4-2 on Tuesday and Thursday, the Blues put themselves in position to sew up top spot with a win over RMC.



photo by Glenn Tanaka

"First place is what we aimed for and that's where we are. It's very satisfying."

Despite losing three points on the road swing, Watt was encouraged by the club's strong defensive play.

"We played just great defensively, and I said that after getting only one point last weekend. I like to see that at playoff time. In the last five games, we've given

Cont. on Pg. 24

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**Full-time Students

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Gillian Hilchey (VIC) Christopher Wirth (TRN)
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* Students may vote for only ONE Curriculum Committee
** Only full-time students may vote for this position.
Students from *any* College may vote for:

:OMMITTEE ON STUDY ELSEWHERE

Fraser M. Cameron (SMC) Jennifer Fleming (WDW)
Laura J. Dunne (SMC) Christine Muldowney (SMC)
Donald Fahey (SMC)
(3 to be elected)

VOTING

Ballots will be available and voting will take place in the foyer of Sidney Smith Hall and at Erindale College from 9 a.m. - 4 p.m. Tuesday, February 26 and Wednesday, February 27 and from 9 a.m. to 7 p.m. on Thursday, February 28.

Blues amass highest point total in OU history

Swimmers take 25th OU

By DONNA MACLACHLAN

"The last time the Men's Varsity Blues Swimming and Diving Team lost an Ontario Universities Athletic Association title, not one of the current Blues was even born," quipped an elated Coach Byron Macdonald after the Blues captured their 25th consecutive OUAA championship at Laurentian February 16th.

Outstanding performances by swimmer Marco Cavazzoni and diver Jeff Hirst helped the Blues amass the largest point total in OUAA championship history with 752 points to runner-up McMaster's 377 and Brock's 249.

Cavazzoni, a first-year engineering major from Montreal, netted a record 5 golds for individual and relay performances, saying that "I expected to win the 100m and 200m breaststroke but winning the 200 I.M. was a surprise. I've really improved over this year because the training focusses on swim technique to a greater extent than at Pointe Claire (swim club) where the focus was on quantity of swimming."

Expert coaching has likely been the key to the Blues' recent success as Head Coach Macdonald was recognized for his achievements by being named OUAA "Coach of the Year." Drawing heavily from his experience as an Olympic competitor (1972), Macdonald has combined this knowledge with a "tremendous drive to win" to produce what he calls a group of "elite international athletes."

Diving coach Skip Phoenix is also familiar to international competition, which diver Jeff Hirst stated was an important aspect of the coaching staff: "I respect Skip because he's a past Olympian, unlike some coaches who haven't even been divers themselves."

Hirst, named OUAA "Diver of the Meet" for his gold and silver medal performances on the 3m and 1m boards respectively, was pleased with his effort but mentioned "I'm really concentrating on the Senior National Diving Meet in mid-March where they pick a team to go to China."



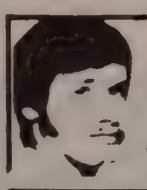
Rob Masson won gold in 200m fly and 4x200m relay at the OUAA's in Sudbury

Diving mate Randy Sageman traded Hirst for the silver and gold in both events while Mikd Seward picked up the bronze on both boards. Coming off an injury plaguing him for the entire season, diver Chris Honey qualified for the CIAU's by a mere 2/10 of a point.

Other swimmers who contributed to the Blues' mammoth point total included Steve Keith with a gold (100 free), silver (50 free) and 2 golds as part of the relays; rookie Rob Masson won a gold for both the 200 fly and the 4x200 relay as well as a silver and bronze in the 1500 free and 400 free respectively; Shawn Meloche took the silver for both the 100m and 200m breaststroke; Paul Yelle with a silver (100 backstroke) added 2 golds for the relays; and Mark Yelle picked up a silver in the 100 fly.

Along with the women's team, the Blues will be sending 24 swimmers and 6 divers to the Canadian Intercollegiate Athletic Union championships at Brock this weekend, where they will compete for three gruelling days for the national title.

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ANNOUNCEMENT OF TRINITY COLLEGE ELECTIONS:

Nominations open on Feb. 25/85 for the following positions:

Group A: Heads of College, Administration Committee Representatives, three College Council and Programme Committee Reps.

Group B: Head of Divinity, Heads of Arts, Heads of Non-Residents (N.R.A.C.), Food Committee Representatives, House Committee Representatives, three College Council Representatives.

Group C: Heads of Years, Buttery Sub-Committee Representatives, Members-at-large to Joint Board of Stewards, Editor, Yearbook, Treasurer, Yearbook.

The close of nominations is at 4:30 p.m. March 1, March 8, March 15 for groups A, B, and C respectively.

For more information regarding these positions and nomination forms, please contact the Chief Returning Officer, Tim MacKemzie at 978-3282.

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Cagers lose in O.T. thriller

By ARI MAOUNIS



photo by Glenn Tanaka

Blues Freddy Murrell drives for a basket against York

Having lost two close matchups to York this season, one could say the University of Toronto Blues were due for an upset. However, this was not the case as the Blues came up on the short end of a thrilling 79-77 overtime victory for the Yeomen in Saturday night's OUAA East division final at York University's Tate McKenzie Gymnasium.

The defending champion Yeomen led 38-33 at half time and sustained a 5 point lead throughout most of the second half, when the Blues ran into foul trouble. But even with numerous starters in foul trouble — Roger Rollocks, Fred Murrell, Sam Hill — the Blues showed a lot of effort and determination.

Graham Reside came off the bench, replacing Hill, and sparked a gutsy Toronto comeback. Roger Rollocks made some key defensive blocks and the Blues took advantage of the turnovers to close the gap to 67-65 which set the tone for an exciting finish.

With just 12 seconds left on the clock, Murrell hit a 17 foot jumper to force the game into overtime.

The Blues gave it their all in overtime, matching the Yeomen point for point, but could not take the lead. York came up big defensively to preserve a 79-77 victory.

"They came up in the clutch. We made some great moves to the basket but they took them away," said U of T coach Brian Heaney.

Heaney gave credit to York seniors Tim Rider and John Christenson for playing a big role defensively as well as leading the York attack. Rider and Christenson, York's big guns, finished with 26 and 19 points respectively.

High scorers for the Blues were Rollocks with 21 points, and Murrell with 15.

The Blues will now prepare for the CIAU Mid-East Regionals which they will host at Varsity Arena, March 8/9.

Coach Heaney is optimistic about his team's chances. "This game proves we've got as much an in as anybody in the country. We have a chance to go all the way."

Meanwhile, York goes on to play Waterloo in the OUAA championships Saturday. York coach Bob Bain felt the U of T game was excellent preparation for his team. "This was by far our hardest east final. We've never been taken into overtime," said Bain.

York has won the OUAA crown 5 times in the last 7 years.

As for another York-U of T clash, the two teams might meet again in CIAU action, or else the Blues will have to wait till next season to avenge Saturday's close loss. Whatever the case may be, coach Heaney feels the excitement and competitiveness these teams provide when they meet is here to stay. "These games are close and they're going to stay close for a long while yet."

En route to the OUAA East Final, U of T defeated 3rd place Laurentian 92-75 before a full house at the U of T Sports Gym. Rollocks topped Blues' scorers with 26 points followed by Murrell's 23.

Women plagued by injuries

V-ball CI hopes dashed

By CLARA MARMELO

The women's Volleyball Blues ended their most successful season in at least 10 years with a Bronze medal finish at the OWIAA playoffs in Ottawa on the weekend.

The Blues pulled off a 12-15, 15-3, 15-9, 15-7 win over Waterloo to capture the bronze.

The Blues were knocked out of the gold medal hunt with losses to York and Ottawa — who placed first and second in Ontario this year.

Earlier in the tournament the Blues swept McMaster in 3 straight games by scores of 15-6, 15-7, 15-11.

Against Ottawa, the Blues played a marathon match which lasted over 2 hours. After leading 2 games to 1, the Blues faltered and lost the match by scores of 11-15, 15-12, 15-11, 12-15, 7-15.

The Blues never came that close to York, which captured 1st place. The Blues dropped 3 straight games 15-3, 15-10, 15-3. This loss knocked the Blues out of the championship round and ended their quest for a CIAU berth. Only the top 2 teams in the tournament advance to the national final.

The story of the tournament for the Blues was injuries. According to Blues' coach Julie Andruchiw, "We were literally patched together by our trainer Bill Fault. There were times when he was treating at least 9 of our 12 players. We were in such bad shape that we were lucky to get through the weekend."

Captain Kristine Drakich ripped ligaments in her ankle a few weeks ago and there were doubts about whether she would be able to play. However, as Andruchiw says, "Sports therapists performed a minor miracle in preparing her to play in this tournament. But, she was only playing at 80% of her usual ability."

Even with her injury, Drakich capped off a very successful year by being selected all-star in the tournament. She was also named to the OWIAA 1st all-star team, with Donna Roach joining her on the 2nd team.

Reflecting on her team's performance this year, Andruchiw has to be satisfied. "Our minimum goal was to make the OWIAA playoffs and to get the bronze. We came very close to making the CIAU's. If everyone had been healthy, we might have made it."

THE GOVERNING COUNCIL THE UNIVERSITY OF TORONTO ELECTION

Ballots were mailed on February 20th, 21st, and 22nd, 1985 to all eligible voters for this year's Governing Council Election of teaching staff, admimistrative staff and student members. An outline of the Constituencies in which there are elections is given below.

Any eligble voter who has received an incorrect ballot, or no ballot, may telephone the Governing Council Secretariat at 978-6576 to obtain the correct ballot.

Completed ballots must be returned to teh Governing Council Secretariat, Room 106, Simcoe Hall prior to noon, Tuesday, March 12th, 1985. The results will be announced March 15th, 1985.

Ballots were mailed to eligible voters in the following constituencies:

1. Students

(a) Full-time Undergraduate Students

"Full-time Undergraduate Student" means all students (except students registered in the Toronto School of Theology) registered at the University in a programme of full-time study who are not registered in the School of Graduate Studies. All students in Arts and Science on all campuses, including students at Scarborough College, for electoral purposes, will be considered full-time if enrolled in four or more full-course equivalents over any two terms in an accademic session (including the previous summer session).

Constituency II includes all students registered in the faculty of Dentistry, Faculty of Nursing, Faculty of Medicine, Faculty of Pharmacy, School of Physical and Health Education, Faculty of Education, Faculty of Applied Science and Engineering, Faculty of Architecture and Landscape Architecture, Faculty of Forestry, Faculty of Law and Faculty of Music (with the proviso that both members elected in Constituency II not be registered in the same faculty or school, and that in the event that a member elected while registered in one faculty or school later registers in the faculty or school in which the other elected member is registered, the transferring member shall resign his or her seat).

(b) Part-Time Undergraduate Students

"Part-time Undergraduate Students means all students (except students registered in teh Toronto School of Theology) registered at the University in a programme of part-time study who are not registered in the School of Graduate Studies. All students in Arts and Science on all campuses, including students at Scarborough College, will be considered part-time if enrolled in fewer than four full-course equivalents over any two terms in an academic session.

2. Teaching Staff

"Teaching Staff" means the employees of the University, University College, and constituent colleges and the arts and science faculties of teh federated universities who hold academic rank of professor, associate professor, assistant professor, full-time lecturer or part-time lecturer, unless such part-time lecturer is registered as a student, or who hold any other rank created by the Governing Council and designated by it as an academic rank for the purposes of this clause. The Governing Council has designated the categories of tutor and senior tutor as equivalent to that of lecturer for the Governing Council elections. (Lecturer includes associates and clinical teachers in the Faculty of Medicine, and associates in the Faculty of Dentistry.)

Constituency IB includes all teaching staff members who hold their major appointments at Scarborough or Erindale Coleges.

3. Administrative Staff

"Administrative Staff" means the employees of the University, University College, the constituent colleges and the federated universities who are not members of the teaching staff therof.

Constituency I includes all administrative staff members.

Return your ballot prior to noon, March 12th, 1985 in person, by campus mail or by Canada Post. **Be sure to fill in the information required in the upper left-hand corner of the return envelope; failure to do so may result in invalidation of your ballot.**

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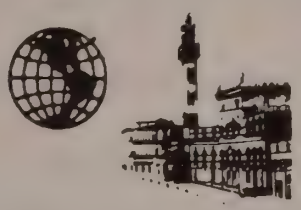
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Divers poised to sweep nationals

By MARG WEBB

The story of the University of Toronto Blues diving team used to be Randy Sageman, period.

Sageman happened along on the poolside 3 years ago — the same year U of T opened its 12.5 million swimming and diving complex, which the divers claim is second to none in North America, and when Pan American and 1976 Olympic diver Skip Phoenix took up residence as a full time diving coach, Sageman moved from the peripheral top 12 divers to break into the elite top 3 in Canada that year. He went on to become All-Canadian 3 years running.

And it didn't take long for the story to get out.

With Sageman honing in on a shot at the 1984 Olympics, the program attracted a couple of apprentices by the names of Jeff Hirst and Mike Sewards who each have a better than respectable shot at dislodging Sageman from the diving pinnacle this year.

In fact, Hirst got in an early jab two weeks ago when he edged out Sageman on the 3 metre board and captured top diver at the Ontario Universities Athletic Association meet in Sudbury.

Sewards is recovering from a back injury that prevented him from training seriously until December but Phoenix calls him "potentially the best diver of the 3 when he's on."

"It creates a unique situation. We are 3 very close friends but at the same time we want to beat each other out. Jeff and I have been in Randy's shadow for a while - he has to watch his step because he knows we're right behind."

According to the three divers, there is still only one story to the U of T diving team — U of T will go 1-2-3 at the CIAU's this weekend — but the plotline has gained considerable complexity and depth.

Neither Phoenix nor Sageman is predicting the order the 3 divers will finish at the nationals.

"It's going to be a dogfight," says Sageman. "Jeff is very tenacious and consistent. Mike is one of the prettiest divers in Canada but he still has to prove it. I have strength and consistency. I'd like to think I can still win but in the future they'll be the best in Canada. They're only lacking in international competition now."

This is the first year the 3 divers will go head to head as Sageman has been on sabbatical from university competition for the past two years training for the Olympics (in which he finished 14th).



The Photo - courtesy DAR

Randy Sageman shows three-time CIAU diving form

"It creates a unique situation," says Sewards. "We are 3 very close friends and teammates but at the same time we want to beat each other out (for diver of the year). Randy is probably "the" diver in the country right now so you just watch Randy to know where the competition's at. Jeff and I have been in Randy's shadow for a while. Everyone wants the attention he has. He's super about it but of course he has to watch his step now because he knows we're right behind."

Having the rare opportunity to constantly keep an eye on the competition has created an incredibly intense atmosphere in practice. "Every workout is like a competition," says Sageman. "You come to practice prepared to dive well. If you're having an off day, it's guaranteed that the others will be on and you have to be prpeared to dive well to maintain that high."

Sageman credits Phoenix for creating an atmosphere conducive to excellence. Phoenix led the drive to locate the thrust of diving in university competition rather than clubs. At U of T he trains both the Varsity squad and the U of T Diving Club through which he screens incoming talent.

At present, Phoenix has a handle on some 15 divers who are nationally ranked in their age group. And he says it's a gambler's dream. The almost perennial CIAU coach of the year thrives on the university atmosphere where he can concentrate his time and expertise on the "elite" athletes rather than the wider range of talents in the clubs. But at the same time, when the talent pool is concentrated, there is also the chance of missing the "surprise" jackpot.

"I'm addicted to it," says Phoenix. "The true excitement of the coach is to figure out how and if the payoff will be better tomorrow. It's fun to coach when you have the top three divers. But they're all nearing graduation. I have a line on 3 female divers — 2 you can mention (Toronto's Mary Wadsworth and Erin McCune of Burlington) and the 3rd will be here if all goes well. If they come through we'll be back on top — this time in female diving — but you never know."

"My aim right now is to have them get better and better. I'd like to gain international credibility with this program and we're on the verge of that right now."

Seems the U of T story is not only out, but it is spinning off several chapters beyond what may turn out to be merely a successful introduction by Sageman.

COUNCIL OF THE SCHOOL OF GRADUATE STUDIES
NOTICE OF ELECTION
STUDENT NOMINATIONS OPEN

Three student representatives will be elected for each of the four dividions of the Graduate School. Nomination forms may be obtained at any graduate department office, the Graduate Students' Union, and the school of Graduate Studies as of February 25, 1985. Student nominations will be open until March 8, 1985 at 4:00p.m. Complete nomination forms must be returned to the Office of the School of Graduate Studies prior to this time to be valid. Elected members will serve for one year until June 30, 1986 or for two years, if so indicated, to June 30, 1987.

DIVISION I - The Humanities
Classical Studies
Comparitive Literature
Drama
East Aisian Studies
English
French Language & Literature
Germanic Languages & Literature
History
History of Art
History & Philosophy of Science and Technology
Italian Studies
Linguistics
Medieval Studies
Middle East & Islamic Studies
Museum Studies
Music
Near Eastern Studies
Philosophy
Religious Studies
Slavanic Language & Literatures
South Asian Studies
Spanish & Portuguese

DIVISION II — THE SOCIAL SCIENCES
Anthropology
Criminology
Economics
Education
Geography
Industrial Relations
International Studies
Law
Library & Information Science
Management Studies
Masters in Teaching
McLuhan Program in Culture and Technology
Planning
Policy Analysis
Political Science
Russian & Eastern European Studies
Social Work
Sociology
Urban & Community Studies

DIVISION III - THE PHYSICAL SCIENCES
Aerospace Science & Engineering
Architecture
Astronomy
Biomedical Engineering
Chemical Engineering & Applied Chemistry
Chemistry
Civil Engineering
Computer Science
Electrical Engineering
Environmental Studies
Geology
Industrial Engineering
Mathematics & Applied Mathematics
Mechanical Engineering
Mettallurgy & Material Science
Physics
Statistics
Transportation

DIVISION IV - The Life Sciences
Anatomy
Biochemistry
Botany
Clinical Biochemistry
Community Health
Dentistry
Forestry
Immunology
Medical Biophysics
Medical Science
Microbiology
Nursing
Nutritional Sciences
Pathology
Pharmacy
Physiology
Psychology
Speech Pathology
Zoology

Connell, Evans take up the oars

Presidents row for Blues

By ANTHONY MILLER

Fund raising efforts by the University of Toronto Rowing teams will receive a shot in the arm this year.

On Tuesday, March 5th, past U of T president Dr. John Evans and present president George Connell, both avid supporters of the sport of rowing, will take a turn at the ergometer in the teams' "Row to Rochester" rowathon.

Connell, who was in large part responsible for the creation of the University of Western Ontario rowing dynasty, will now mount a challenge to his former employer.

Evans also has rowing in his blood. Father of 2 Olympic rowers who helped stroke the 8-man shell to gold in 1984, he strongly supported the Blues during his tenure and will again return to perpetrate this harbourfront outpost of university athletics.

The ergometer is a chain-driven rowing machine that operates much like a stationary bicycle, registering distance and speed. Team members will each pull for 5 miles in attempting to reach the 225 mile goal in the Blue crew's 1st annual "Row to Rochester."

Held in Sidney Smith Hall, this 12 hour ergothon is an attempt to raise money to send a crew to Boston for the Head of the Charles Regatta (the most princely in North America). Funds are also needed to maintain the delicate and expensive equipment crucial to success in the sport.

The Blues will be recruiting pledges at Sid Smith during the event and before. Interested sponsors can pledge support at 925-9409 and 468-9016.

Orton amazing in cager victory

Cont. from Pg. 17

last five minutes. Orton had 15 points in the second half, including 5 of 6 from the free throw line. Those fouls were key to the result. With the game winding down, Orton's experience and awesome talent overshadowed everything else on the court, including Laurentian's star forward Carol Hamilton, who played on the Canadian Olympic team. Orton was driving into the young Vees defenders, and nothing they could do was going to stop her. She finished as the Blues' top scorer with 26 points.

The game was tight right up to the final minutes, and the large crowd, estimated at over 1,500, loved it. Foul trouble began to eat at both teams, but the Blues, with superior bench muscle, were best able to cope. Even with the eventual losses of both Sue Marzolini and hot-shooting rookie guard Mary-Ann Kowal, the Blues had a group on the floor stronger than anything Laurentian could muster.

A large part of the Blues' success was the control of the Vee's Hamilton, a chore handled mostly by Melville. Hamilton was not often free to charge the basket and display the moves that make her such a valuable commodity.

An interesting wrinkle in the Blues' offensive scheme seemed to be a strong reliance on outside shooting.

"I don't know if it was *planned*," said captain and tournament all-star Orton. "We knew they'd play tight defence because we scored a lot of points on them inside in Toronto. (The Blues downed Laurentian by 10 in their final regular season meeting.) They have good rebounders, so we tried to box them out (on the outside shots) and it worked."

'This will be a stepping stone to bigger things'

Tournament MVP Melville echoed these comments. "They were playing us tight inside, so we had to open it up. It's not my strong point, but it came through for us today."

The victory gives coach Michele Belanger's team a shot at establishing something of a dynasty in the OWIAA as the core of the team will be back for next year. Belanger played on the Voyageur dynasty teams of the mid-seventies.

But the Vee's are not conceeding yet. Their strong team will be a little older and wiser next year, and they plan to have another go. In fact, the Vee's are not even waiting for next year.

"I'd like to meet them in the nationals," said Ennis after the tournament. "It'd be nice to have another shot at them."

Laurentian may get that shot. Both teams travel this weekend to Bishop's University in Lennoxville, Quebec for the national finals. Last year, the Blues did not win a game there. This year, they figure things are a little bit different.

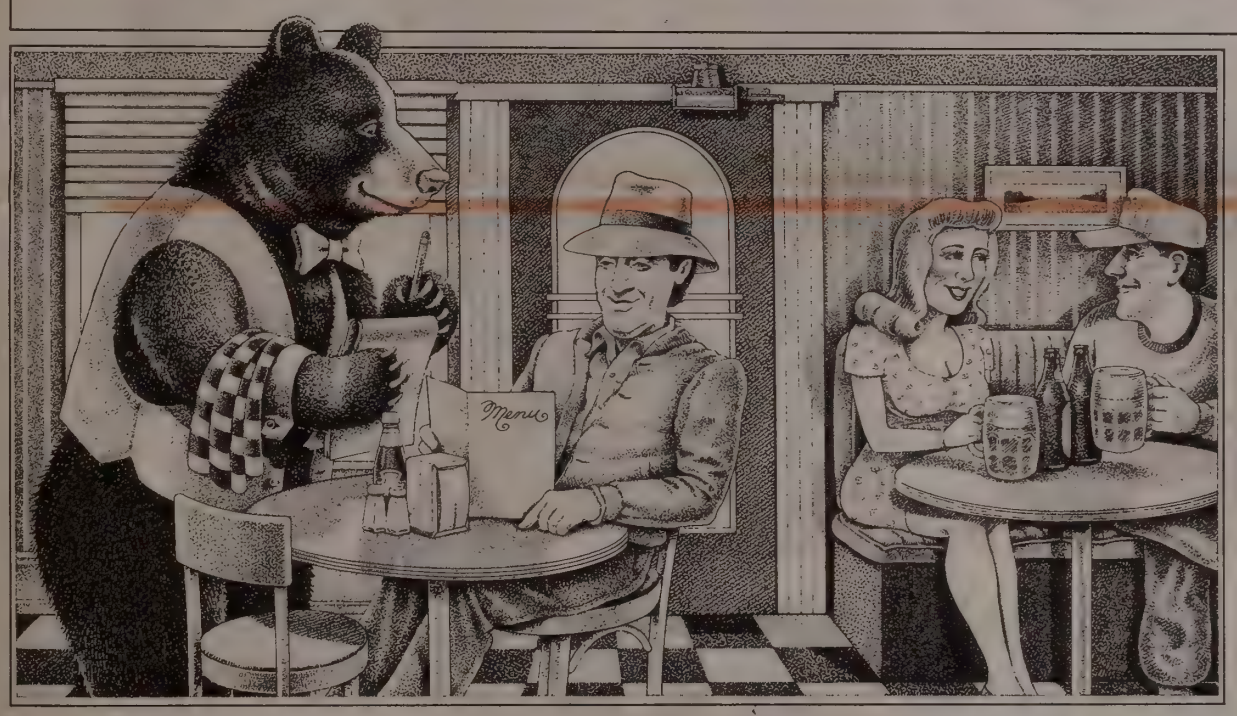
Said Orton, "We hope this will be a stepping stone to bigger things. This time we know we can do well at the Nationals."

GRIZZLY

No. 1 in a roaring good series.

ENCOUNTERS

(The day Guy Mann ordered the toast.)



I was sittin' in this roadside joint when along comes a bear all dressed up like a waiter. Told him I'd like a Grizzly Beer and an order of toast. "I can getcha the Grizzly, but there ain't no toast," said the bear. "This is lunch, doncha know." I was real tickled that they had the Grizzly Beer. Told the bear how smooth and easy goin' down it was, and how it came in a nice tall bottle and went at regular beer prices. Also told him it was sellin' like hotcakes down there in the U.S. "Don't have any hotcakes either," said the bear. "This is lunch, doncha know." Fine, I said. Get me a Grizzly Beer and a toasted chicken sandwich. Hold the mayo, hold the lettuce, hold the chicken. Smilin', the bear said, "Where should I hold it?" Well, to make a long story short, the bear brought the Grizzly. And we struck up a friendship. 'Cause he had a sense of humour, you see. Holdin' all that chicken and lettuce in the place he was holdin' it.

Grizzly. Paw yourself a smooth one.



Blues take OU title

Cont. from Pg. 17

win the big one. "If this isn't a big one, I don't know what is," a jubilant Stanko exclaimed.

The York match was important to the Blues in that they were able to win despite a less than stellar effort from team captain Ed Drakich. Steve Pollitt and Marc Dunn both stood out in the victory over the Yeomen, as they surprised their opponents time and time again with powerful smashes. Drakich, who along with Dunn was named all-OUAA all star thiss past week, finally came to life late in the third game, as the Blues rallied for a 16-14 win.

In an anticlimactic fourth game, U of T scored nine consecutive points, and with one final, thundering Drakich spike, took the match and the East Division title.

With only nine days left until the beginning of the CIAU Championships, The Volleyball Blues have certainly chosen the right time of year to peak as a unit. Their probable first-round opponent in the single elimination tournament is Victoria, and the seventh-ranked Blues will have to further improve their game if they hope to advance very far against the excellent teams coming out of Western Canada. The OUAA championship is certainly a cause for celebration, but there is still a long, long way to go.

Hockey captures title

Cont. from Pg. 18

up only 11 goals, and really, all five were on the road."

Watt has little or no preference as to the Blues' playoff opponents as they set out to defend their Queen's Cup (OUAA) championship. He's right on in saying there's little to choose between the third through sixth place teams: Western, Laurentian, York and Guelph finished within three points of each other.

After Thursday's playoff opener, the Blues will hit the road. If they face York, the second game of the series will be at York Saturday night. Laurentian has yet to confirm whether a second game in Sudbury would be played Friday or Saturday. If necessary, a third and deciding game against either team would go Sunday night at Varsity Arena.

By the way... the loss to Western snapped an incredible streak: Blues had gone 48 straight regular season (OUAA) road games without a loss, dating back to the 1980-81 season ... Ticket prices for the playoffs are $4 reserved and $3 general admission. Advance student general admission for the entire 3 day national tournament March 15-17 at Varsity Arena is $15.



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Hockey Blues begin defence of national title... P.16

VARSITY
VOL. 105 ISSUE NO. 39 THURSDAY FEBRUARY 28 1985



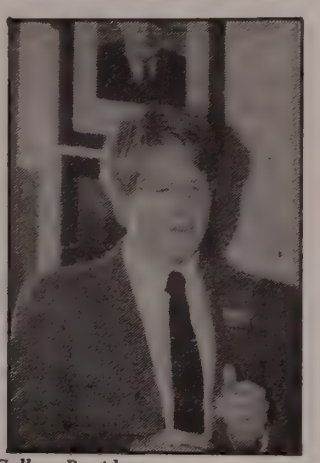
photo by Lesko Hryhorijiw

Women's Hockey Blues take OWIAA crown...see p. 16

SAC race begins with all candidate's debate







Linda Quirk- SAC VP, John Canning- SMCSU President, with David Stubbings, and Scott Burk- Innis College President

By JOHN LORINC

After a month of backroom manoeuvering and politicking, the SAC presidential race began yesterday with the showcasing of the tickets at the all-candidates debate.

This year a renewed interest in the SAC race seems to have surfaced and five candidates are challenging for the opportunity to lead up the student government at U of T. These are: Scott Burk with Phil Boland and Andy Filipiuk; John Canning and Gail MacDonald and Dave Stubbings; Avi Hyman with Michael Landau and Benjamin Rusonik; Linda Quirk with Dave Boghosian and Arnold Borsutsky; and Alan Smith with Bob Seeman and Avi Barkin.

The Burk ticket is the major services oriented ticket in the race this year. Burk, the Innis College Council president, is running with Boland, a SAC Scarborough rep., and Filipiuk, a star receiver for the Blues.

Filipiuk, who is without U of T political experience, explained that "The political profile has been the case at SAC recently."

He outlined various proposals for upgrading pubs and the almost defunct spirit organization, the Blue and White Society. Burk pointed out that, although the ticket will attempt to remain apolitical, they will confront the underfunding problem and others like it by setting up a "Community Government Relations Committee" to "promote (the fight against) underfunding in a positive way." Boland posed a challenge to SAC: to change it radically or to let it eventually disintegrate and asserted that their services ticket would achieve the former.

Canning's slate spoke next. He opened by saying, "My name is Donald Duck ... there I go again, sounding like a pompous jerk," alluding to a statement made last week by Nye Thomas, SAC External Commissioner, in *The Varsity*. His ticket is emphasizing an extended base of support brought to the slate via the positions all three have held outside of SAC. Canning is president of St. Michael's College Student Council (SMCSU), MacDonald is president of the Erindale College Students Council (ECSU) and Stubbings was Chair of the Congress of Canadian Engineering Students.

Canning questioned the present SAC administration's sense of priorities and feels that "maybe they misread their mandate."

"Should South African divestment come before the copy centre, the possible invasion of Nicaragua before the SAC Info Desk?" he demanded to know. "This administration's platform would be primarily concerned with campus activities and would attempt to tap into the resources already at U of T."

Avi Hyman, sitting alone, explained that his running mates were in classes "getting the education they paid for," as he launched into his "average student" platform speech. The focus of his campaign is that his candidacy is a departure from the politically motivated tickets who are regulars in such contests.

"It is clear that we're not

Cont. On P.6

TA strike halt: Jones' attempt

By JOHN BLAKE KNECHTEL

While U of T teaching assistants were lining up for their second strike vote yesterday, Bob Jones was making a last ditch effort to have their union and the U of T administration come to a settlement.

The Students' Administrative Council (SAC) president went to the offices of the Canadian Union of Educational Workers (CUEW), local 2 to find out "What their bottom line was. I asked them what the administration would have to move on for CUEW to sign a contract."

The union told Jones that the bottom line was graduate preference in hiring. "They wanted an effective mechanism to make sure that grad students got offered jobs before non-students," said Jones.

"I went to (U of T head of labour relations) John Parker and said 'Look, they (the union) feel painted into a corner. You can really sign a contract if you move on this issue.' "

Parker agreed to negotiate on the issue, but when Jones went back to the union they did not want to return to negotiations under preconditions.

"I was a bit frustrated with their attitude," said Jones. "They didn't seem willing to change their position."

Union President Pat Baker said, however, that settling the issue of grad preference in hiring wasn't worth accepting "major rollbacks to our rights under the previous contract."

"We're completely prepared to return to the bargaining table at any time," said Baker, "but not with preconditions."

"If we win today's strike vote we'll get a better deal, and our first priority is maintaining our present rights."

CUEW executive member Robert Bradley said he thought Parker was using Jones' initiative to score political points.

"Jones is a babe in the woods when it comes to labour relations," said Bradley.

OISE study reveals opposition to education cutbacks

Ontario poll: "no cuts"

(Staff) — The people of Ontario don't want education to be left by the wayside.

A poll released Monday by the Ontario Institute for Studies in Education (OISE) reveals an overwhelming 86 per cent of Ontarians oppose any government cuts in education. Nearly half of those surveyed (46 per cent) said the province should be spending more money on higher education. Students Administrative Council (SAC) President Bob Jones was excited by the recent support for post secondary education.

"This (public opinion) is the crowning glory of four to five years of lobbying," he said, adding, "I was very much surprised by the results. It just shows how much the issue has been gaining momentum."

The $50,000 survey was conducted for the OISE by the Gallup organization and found that even among those favouring cutbacks in government spending, support for education was strong. 29 per cent of those polled said the government should tighten its belt but only 11 per cent suggested education as a possible area for cuts.

Jones told *The Varsity* higher education may become a battle line for the next provincial election.

"It's really interesting

Cont. On P.6

Linda is relaxed and candid or "deliberate civil servant"

Two faces of Quirk

By JOHN LORINC

Linda Quirk, presently VP Corporations at SAC, is leading the Quirk, Boghosian, Borsutsky ticket in this year's SAC presidential race. The following article is first in a series of Varsity profiles of all the presidential candidates.

There are essentially two Linda Quirks at SAC this year. One, well known to reporters and SAC Board members, is an instrument of the bureaucracy at SAC, and conducts herself with a deliberate civil servant manner which she describes as her "shop voice." This Quirk has been an integral part of the SAC administration, sitting on many committees, commissions, and boards and seeing to it that the day to day operations of SAC go smoothly. The impression she gives is dry and 'down-to-business'; hardly president material.

However, the second Quirk emerges during the interview, and although perhaps posing for the press, she appears relaxed and candid in the office beside the War Room at SAC, which still bears evidence of the legacy of past services mogul, Goldie Powell. This Quirk displays a vision of student activity at university which is centred around the club: the "grassroots" participation level on campus.

A study of Quirk's record at Erindale, where she is a fourth year English major, foreshadows her involvement in Project Aid (the club funding organ at SAC) this year, a major pet project. Quirk's past – at Erindale is highlighted by a two year tenure with the Erindale Christian Fellowship (ECF) which is a club she reorganized and enlarged.

"I'm fairly unusual for a born again Christian," she comments, referring to their activities which included things such as radio shows and pub nights.

Although she was an Erindale SAC rep last year (acclaimed), her profile at SAC was quite low and it seems she was more intent on devoting her time to her position on the *Medium II* Board of Directors, the ECF and the Erindale College Students Council. Her position at ECSU was again clubs oriented as she held position of humanities rep.

Quirk's 'political career' really only began last year with her inclusion on the Jones presidential ticket. Even in that capacity she remains fairly apolitical. During the current administration she has

Cont. On P.6

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HartHouse

THURS. FEB. 28 — NOMINIATIONS FOR HART HOUSE ELECTIONS CLOSE AT 5PM TODAY. You have decided which one of 8 committees (House, Music, Finance, Art, Library, Debates, Farm, Recreational athletics) to run for election. Nomination forms availabe in the programme office until 5.

CAMERA CLUB ELECTIONS: NOMINATIONS OPEN UNTIL MARCH 15. CLUB MEMBERS ENCOURAGED TO RUN IN MARCH 19 ELECTION. VOTE AT NOON IN THE CLUBROOM.

THURS. FEB. 28 TO MAR. 7 — ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS" — Original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberte and Dumouchel. East Gallery. "25 YEARS: COMPARISONS" — 25 SCULPTURES OF MARY HECHT bronze works. West Gallery. Ms. Hecht present in the gallery Sat. Feb. 9, 3-5 p.m. JUSTINA M. BARNICKE GALLERY HOURS: Tues. - Sat., 11 a.m. - 6 p.m.

THURS. MAR. 7 — CHESS CLUB LECTURE AND SIMULTANEOUS DEMONSTRATION runs from 7:30 p.m. to midnight. Held in Debates Room. Guest Speaker Robert Morrison discusses "The Legacy of Bobby Fischer". Simul. follows.

CHAMBER SERIES MUSIC AT HART HOUSE! FINAL CONCERT OFFERS Paul Bendzsa, clarinet, Clare Carberry, cello and Susan Chenette, piano. Programme includes works of Brahms, Poulenc, Berg and Lutoslawski. 8pm, Music Room. Admission FREE — no tickets required

FRI. MAR. 1 — HART HOUSE ORCHESTRA ANNUAL OPEN CONCERTO COMPETITION DEADLINE for submission. Audition a work for soloist and orchestra, for performance in the Fall of 1985. Contact Warden's Office for details.

RECREATIONAL ATHLETICS SQUASH INSTRUCTION: Session II. Level One and Level Two offer a selection of four one hour instruction periods at convenient times. See schedule and sign-up at room 101 weekdays. Day and evening choices: Fee is $12.

MON. MAR. 4 — CHESS CLUB 1985 LECTURE AND SIMUL EVENING with I M Lawrence Day. Topic: "Emmanuel Lasker at the 1924 New York International Tournament". Free lecture Simul $4 for non-members, $2 Chess Club card holders. Please bring your set.

THE ART COMMITTEE offers an evening of open discussion with Mira Goddard, well known art gallery owner and director. 8pm Hart House Library.

NOTIFICATION OF THE ANNUAL GENERAL MEETING OF THE GALLERY CLUB OF HART HOUSE MONDAY, MARCH 4 at 6 pm Gallery Lounge. Preprandial punch with annual reports. Dinner at 6:45 pm at $14.95 per person. NOMINATE AND ELECT your representatives for next year's Gallery Club Committee. All of U of T students are eligible to stand for election.

RIFLE CLUB CHAMPIONSHIPS continue today and Wednesday at 4pm in the Range.

TUES. MAR. 5 — CAMERA CLUB DISCUSSION SERIES provides a demonstration of colour printing and the Cibachrome process of Ilford Canada. Session runs from noon to one in the Camera Clubroom located directly across from the Arbor Room

INVESTMENT GROUP last meeting of term discusses "Templeton Growth Fund." 7 — 8 pm. Room TBA.

SUN. MAR. 10 — MUSIC HART HOUSE SUNDAY AFTERNOON CONCERTS offers "FETES GALANTES", a glorious feast of French songs and operatic ensembles. Vocal talents Mark Dubois, Rosemarie Landry, Catherine Robbin and pianist William Aide perform at 3 p.m. in the Great Hall. Two free tickets available to Hart House members (all U of T students) upon presentation of student cards at Hall Porter's Desk.

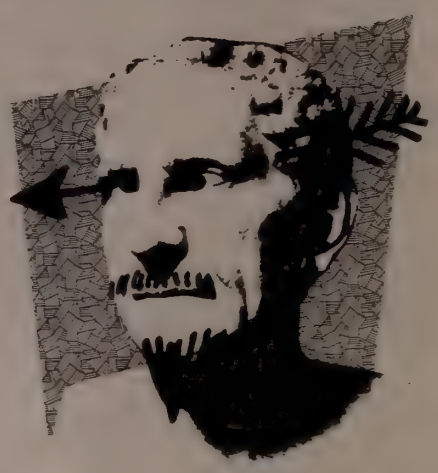
FRI. MAR. 15 — FILM BOARD COMPETITION *DEADLINE* 6 P.M. HALL PORTERS ACCEPT SUBMISSIONS. GALA SCREENING AND PRIZE PRESENTATION ON MARCH 29. ENTRY FORMS AVAILABLE AT PORTER'S DESK. 16 mm first prize $350; Super 8 $200.

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An Open Letter To President Connell:

We the undersigned, having determined that current contract proposals of CUEW Local 2 tend towards the good of both graduate and undergraduate education at the University of Toronto, and deploring any possibility of the disruption of academic life, respectfully urge the Administration to instruct its bargaining team to withdraw its offer of Jan. 11, 1985, and to return to the negotiating table.

Lise Betteridge	POL. SCI.-U	Charles Bull	SCHOOL OF THEOLOGY-G	Dyan Elliott	MEDIEVAL STUDIES-G
Deborah C. Heffernan Black	MED. STUDIES-G	Michelle Bull	MEDIEVAL STUDIES-G	J. Farrow	ANTHRO-U
Theo de Bruyn	SCHOOL OF THEOLOGY-G	Prof. F.L. Case	FRENCH-Fac.	Michel Fattouche	ELEC. ENG.-G
Barbara Broden	MEDIEVAL STUDIES-G	Prof. D. Clandfield	FRENCH-Fac.	Prof. P. Fitting	FRENCH-Fac.
Prof. C. Bay	POL. SCI.-Fac.	Tami Kaplan	LINGUISTICS-G	Fung Shi-Chung	ELEC. ENG.-G
Prof. P. Fitting	FRENCH-Fac.	Shelley King	ENGLISH-G	James Gillanders	ELEC. ENG.-G
Prof. P. Grosskurth	ENGLISH-Fac.	Josefa Kropp	ENGLISH-G	David Sanderson	FRENCH-G
Prof. G. Horowitz	POL. SCI.-Fac.	M. Krauer	ANTHRO-G	A. Manuela Scarci	ITALIAN-G
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Lionel Pilkington	DRAMA-G	Steven Lavander	LINGUISTICS-U	R. Schmidt	ENGLISH-G
S. Reed	ENGLISH-G	Keith Lawson	ENGLISH-G	L. Schotten	LINGUISTICS-G
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Clifford Werier	ENGLISH-G	David Lederman	POL. SCI.-U	L. Shakinovsky	ENGLISH-G
Joanne Abbiento	ITALIAN-G	Geoffrey Lindsay	ENGLISH-G	S. Soderlind	COMP. LIT.-G
Julie Adam	ENGLISH-G	Virginia Lovering	ENGLISH-G	Prof. Ricardo Sternberg	SPANISH & PORT.-Fac.
George R. Alkalay	POL SCI-G	Christina Luckyj	ENGLISH-G	Anna Shymkeh	SLAV. STUDIES-G
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Rodney Haddow	POL. SCI.-G				

Those wishing to add their names to this list may do so at Carrell 12-063A, Robarts Library.

Undergrads may pay $45. more

By BARRY McCARTAN

U of T students will be hit with the annual wave of incidental fee increases over the next few weeks.

Some of them, mostly student societies, will have to ask their membership for approval in a referendum or a membership meeting. Others, such as athletic departments and Hart House, will simply pass their increases through their governing bodies.

And in almost every case, the Governing Council will rubberstamp these increases which amount to between $135-$150 per U of T student with little discussion.

This year several groups are asking for, or have already approved, fee increases for next year. The New College Students Council took a trick from last year's Student's Administrative Council (SAC) referendum and is asking for a $6.00 increase in their $19.00 fee spread in $2.00 installments over the years 1985 to 1987.

SAC will also get $2.00 more next year because of a successful referendum held last fall. Fees collected by SAC for other groups could increase next year with student radio seeking an increase of $1.75 and SAC sponsoring a drug plan which could amount to $37.00 per student if it passes.

SAC is also sponsoring a referendum for Downtown Legal Services (DLS). DLS is asking for a new fee of $1.00 to finance the operations of the Legal Aid Clinic on St. George Street. All of the SAC fees are paid by all 29,000 undergraduate students at the University.

The Students Law Society is asking for $10.00 on top of their $40.00 fee. Both the Scarborough Campus Students Council (SCSC) and that college's student newspaper, *the Underground*, are asking for increases to alleviate their financial woes.

The Erindale College Athletic and Recreation Association is asking for an increase of $2.00 in their full-time student fee, the fourth consecutive time in the last four years that they have asked for an increase. Unlike other athletic departments, ECARA asks for students to vote on the question of a fee increase, although two years ago the ballot had reasons for voting in favour on it.

Woodsworth College students will be paying $20.00 for a special fee to renovate and add to the physical structure of the College. This fee has been approved by the U of T, although voter turnout was only 1.9% of the total eligible voters.

The Department of Athletics and Recreation was to have asked its Council to increase its full time fee by a maximum of 5% from $55.00 to $58.25 yesterday evening. Results were not available at press time.

The Hart House Board of Stewards has already approved a $2.50 increase in full time fees and a $0.50 increase for part time students for next year.

What this means is that U of T full time undergraduates could face up to $45.00 in fee increases next year, not including the fees levied at individual colleges and constituencies.

Fee increases for campus services and student societies have been increasing above the rate of inflation for the past two years.

Fish "supports choice in abortion" and is "for peace"

Susan no cold fish: calls self "Red Tory"

By Maria Casas

Member of Provincial Parliament for St. George riding Susan Fish has a refreshing way of synthesizing seeming contradictions.

Esconced in a huge ministerial office at Bloor and Bay with ornately framed paintings on the walls, the thirty-nine year-old Minister of Citizenship and Culture calls herself a "red Tory", supports choice in abortion, and is "for peace." Born in Brazil and raised in Manhattan, she has been living with her common-law husband for sixteen years, and calls herself a "populist."

"A populist is one who focuses on the individual, helps the individual to develop to their fullest possible potential by ensuring that the individual conducts her life with real dignity, has genuine choices and the freedom to make them. And (she) always has in mind the impact on the little person of the policy or program."



Susan Fish MPP for the ST. George riding

"Societies aren't something magic and global and faceless; they're collections of people."

Fish always returns to people, and the individual's right to make choices, whether in a city environment or in education.

"(People) want to be in a neighbourhood, not a sterile, hollow atmosphere... if you start to see people in the street as human beings, then you become sensitive to the fact that we are a part of society."

Fish leans forward in her chair, face and voice softened. "When you walk through a nursing home, when you see the people, their families long gone, families don't visit, no friends around ... where's the picking up of the slack?"

Fish first came to Toronto in 1968, doing research for a graduate thesis on municipal bargaining problems.

"Toronto had a humanity to it," says Fish. She also felt that there was room to be creative about Toronto's urban planning and policies, and like many other American city planners such as Jane Jacobs, she settled in Toronto in the late sixties.

Since then Fish has been a lecturer at the U of T Law School, Executive Director of the Bureau of Municipal Research, policy advisor to David Crombie, and a member of the Toronto City Council as alderwoman for Ward Five.

"Back then the conventional wisdom was to tear everything down to build offices. People should live in suburban bungalows and private lots. But cities are where people should *live*. That's actually an anti-city position. A city should be a collection of neighbourhoods."

"There is no question that the challenge (of a housing crisis) exists. We have seen a tremendous increase in value of land in the central core. But prices have been substantially held down by rent review, and it is critical to continue in that direction."

In the long run, Fish's solutions include retaining existing housing, improving the transit system, and insisting on residential units alongside office buildings.

The St. Jamestown housing project, a huge, densely populated concrete jungle in the northeastern corner of her riding, Fish dismisses with a grimace.

"God, we've got to know enough about the past and our mistakes not to repeat them."

Fish considers the University of Toronto the "flagship University, the cornerstone of the system." She also considers the Bovey report "a real problem."

"I'm appalled at the

Cont. On P.6

200 signatures urge return to bargaining table

Petition for CUEW

By JOHN BLAKE KNECHTEL

Two graduate students have gathered over 200 signatures from professors, graduate students, and undergraduates supporting U of T teaching assistants and calling for the administration to return to the bargaining table.

"We were distressed at how the administration isolated the union," said one of the petition organizers Josefa Kropp. "We were sure we could find support, and we did, although we only started working on this last week."

Some of the names on the petition are of U of T's more prominent personalities, including Professors Mel Watkins, Sam Soleki, Danny Goldstick and Anthropology Graduate Program Director Michael Donnelly.

The petition will be presented to U of T president George Connell tomorrow morning, although he refused to meet with Kropp and her partner Greg Guderian because the meeting would be "inappropriate" while negotiations were ongoing, said Kropp.



Josefa Kropp and fellow petitioner

U of T head of labour relations John Parker said he didn't know if the petition would affect U of T's bargaining position, but pointed out that "anyone could have gone out and got the other point of view on a petition and got just as many names."

"I'm always impressed by what prominent people think," said Parker, "but it won't influence policy."

The petition is reprinted on page 2 of today's *Varsity*.

S.A. minister "Don't divest"

By SHARON McAULEY

Calling for continued Canadian investment in South Africa, Mangosuthu Buthelezi addressed 150 members of the Canadian Institute of International Affairs (CIIA) at the Westin Hotel Tuesday.

Buthelezi, the hereditary and elected Chief Minister of Kwa Zulu, a segregated Black bantustan or "homeland", met with representatives of business, academic and the clergy as part of a month-long speaking tour to "present the anti-boycott point of view and to counter (Nobel Peace Prize Laureate) Bishop Tutu's arguments head-on."

In his opening remarks, Buthelezi thanked CIIA for the opportunity to tell his story and the story of his people. According to the 60 demonstrators outside of the Westin, however, Buthelezi voices the views of the South African régime. Calling him a "collaborator with apartheid", literature from a coalition of anti-apartheid groups in Toronto stated, "Although Chief Buthelezi professes to be an outspoken opponent of apartheid, it is clear from the record that Buthelezi's actions have actually benefited the racist régime."

Buthelezi's well-received speech appealed for a "pragmatic" approach to the elimination of South Africa's fundamental and systematic discrimination against Blacks, "Coloured" (mixed race) and Asian peoples. He stated that "the influx of capital and managerial and technological expertise from the West is a prerequisite for preparing the future" and further stressed that "indignant Canadians should not attempt to isolate South Africa in such a way that the virulence of apartheid is left immune from Western inputs aimed at bringing about change."

"Disinvest and refuse to invest in South Africa and you will be asking for Black mothers and fathers, and Black children, to starve. Is that what you want? ... Do you want children to suffer because you want to be *pure*?"

Buthelezi maintained that total disinvestment and total isolation of South Africa "is a call by those who see the destruction of the existing society through revolutionary means as their first responsibility." The KwaZulu Chief believes, however, that "the prospects for negotiation and compromises are growing," and that there is now an opportunity for resolution of the problems. Said Buthelezi, "I would be false to my own principles, and I would be unrealistic if I, with my opportunities I do have in South Africa, agreed with these despairing souls that violence was the only thing left for us."

His concluding remarks summed up his response to the present South African situation: "The might of the West leads me to say that if Canada and other Western countries can be constructively engaged in bringing about change in South Africa, then we must retain whatever Administration involves itself in constructive engagement."

THE VARSITY

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"Tofu scares me...it's like those square hamburgers at Wendy's. If they're supposed to be all-natural, why are they square?"

—Mr. Pete, feeling overwhelmed by the space age

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Promising Poll

It is frustrating when our government seems determined to pursue policies that are directly opposed to the beliefs of its constituents.

So it is with the Ontario PCs' plan to "refurbish" the province's ailing university system. The now famous (infamous?) Bovey Commission on the Future Development of the Universities of Ontario was given one restriction when it was assigned the task of building a better higher-school: it wasn't allowed to recommend increased funding for the university system. And, of course, its report (released this past January) *didn't* recommend increased funding. What it *did* recommend was reduced enrolment and higher tuition fees for students — in other words, measures to help deal with a decreased quality of education under present funding levels.

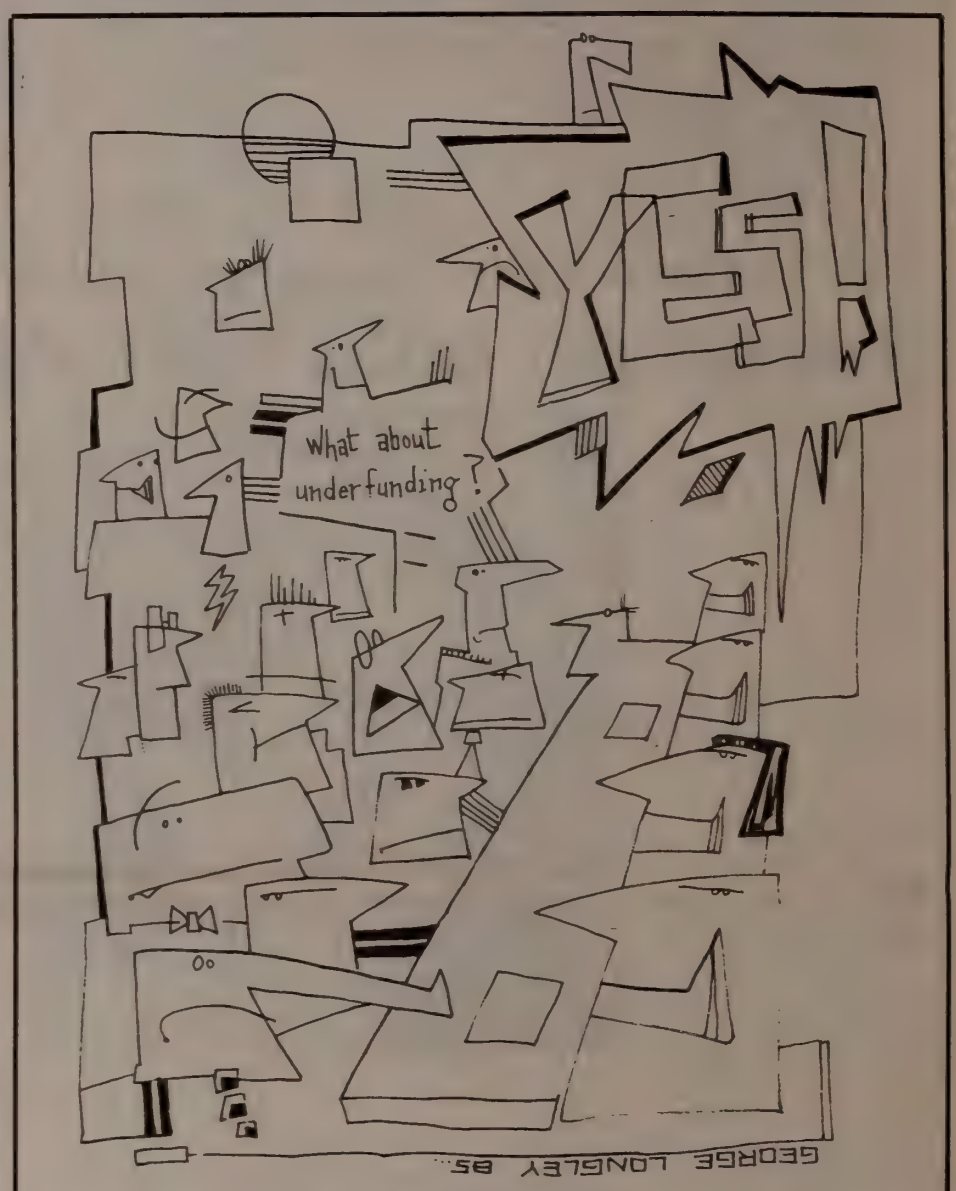
The universities have indicated that they will (reluctantly) accept Bovey's recommendations — for they have no other choice. The alternative, after all, is a further drastic decrease in the quality of post-secondary education. The one demand made by the Ontario Council of Universities in their Bovey response (made public on Tuesday) — that one third of the proposed tuition fee increase go to student aid and the rest to physical improvements — seems little more than a feeble attempt not to appear to be completely at the mercy of the powers that be. Clearly, the universities have felt there is little they can do save put up with the government's wishes — but without losing face in the process.

However, it now seems that they have the ammunition to do more — much more. If Gallup's recently released poll concerning education spending is to be believed, the Ontario public disagrees with the government's stance. The poll, commissioned by the Ontario Institute for Studies in Education, found that of the 1,046 adults surveyed, 46% felt that the provincial government's spending on education should increase; 40% believed that funding should be maintained at current levels. One person in five thinks that the number of universities in the province should be *increased*. Only 13% support a reduction in student enrolment.

Interesting statistics, concerning the vigilance with which the PCs are pursuing their education policy. And interesting also in light of the upcoming provincial elections — if the government is looking for support in their Bovey dealings, there's a good chance they won't get it.

Which leaves the government in a curious position — for at the moment it would appear that they are not acting with a mandate from those they represent. It will take more polls before the public opinion can be firmly established, but all indications point to a general dissatisfaction with current education policies.

It's time the people of this province made vocal their opinions on the subject. And it's time the universities took advantage of favourable public opinion to renew the fight for their cause.



Item:the SAC "all candidates" meeting is a resounding success...

the staff list

The following are eligible to vote in the upcoming editorial elections:

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Janet Millar
Rick McGinnis
Neil Guthrie
Barbara Mendel
Mike Zryd

The following need one more contribution:
Mark Matchen

The following need two more contributions:
Maria Casas
Pamela Young
Susan Elliot
Rob Johnston
Catherine Sudds

The following need three more contributions:
Diane Wood
Bernard Wong
Phyllis Ellis
Ingrid MacDonald

Just a reminder...

that nominations are open for *Varsity* sub-editorial positions for 1985-86. Apply at *Varg* offices. Deadline:Mar 8

Just time for a quick one tonight. Thankee to Gruff, Kerenski, Dark n' ScariAlli, Richard, Marg, the Flake-Baker, CC, Johnnny L., and *especially* to Dr. Worthless.Really. Thanks.

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Pro Life #1

I see you subscribe to the Ernst Zundel School of Journalism. Statistics are made to be "revised." This can be the only explanation for your turning the ProChoice crowd of 2,500 (police estimate, and the official published estimates in professional media) into "around 5000" and thus representative of "the silent majority." The pro-life group that you characterize as "relatively small" mustered the following crowds according to official media and police estimates: Monday 300, Tuesday 500, Wednesday 1200, Thursday 3000.

But let's step beyond last week's political rallies to test your thesis — that ProChoice are the "silent majority" and ProLife a "relatively small group." FACT: The largest political petition in Canadian history, containing more than one million verified citizens' signatures, was tabled in the House of Commons in 1976 calling for stricter abortion laws. FACT: Gallup polls since 1971, and statistics gathered by the Badgely Committee (1975-77), *all* consistently show that 75% of Canadians wish abortions to be legal only in restricted circumstances, delineated by law (i.e. "life", "health", "rape", "incest"). Those supporting abortion on demand have consistently fluctuated between 18-23% of the polled population.

But it's not only your factual inaccuracy. Your abuse against the Catholic Church is prejudice, pure and simple, especially when last week's rallies were organized by a coalition of (among others) Jews and Protestants. Again, the Zundel discipline shows through. And, of course, there's the mindless rhetoric. Equations of murder and Holocaust "must be shown to be what they are — false and tasteless." But *you* don't show why. You don't inquire into the life of the unborn; talk of its genetic makeup and its growth and demonstrate the line at which one moment it has no value at all, and the next moment it is a human being with all the rights and obligations of any human being in our state. No. Mushy rhetoric is much easier than dealing with the thorny problem of when human life begins — and when one human can justify taking another's life. I have no doubts you won't publish this, either. Gutlessness and mindlessness are the foundation of *The Varsity*'s editorial policy.

Yours Truly,
Kevin Gillese

Pro Life #2

Okay, Taylor, so you and *The Varsity* staff are obviously pro-choice. you made your point; now I'd like to make mine. Hopefully, my information will carry a bit more

Con't On P.12

German prof responds to class

Dear Students,

I would like to acknowledge your letter of January 23, 1985. As I already told you during our meeting on January 28, I deeply regret the inconvenience caused by the various changes in your instructors. The situation is quite unusual, and your complaint is justified. However, the fault does not with the Department. It

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is the constant underfunding of our University which, in conjunction with the sudden illness of an instructor, has led to this situation. Let me explain in detail.

Normally, three of the five weekly hours of GER100Y are given by a staff member, and two by a TA. It is often necessary to change the Teaching Assistant after the first semester. Sometimes we have to change the staff member, but in that case we try not to change the TA.

When classes started last September, the 9 a.m. section of GER100Y had more than fifty students. As you know, languages can only be taught effectively in small classes; 25 students is the maximum. So we had to divide the 9 a.m. class and to create an additional section. We asked the Dean's office for supplementary funds; we also needed extra funds to staff two other courses. The Dean's office did not have these funds.

When we were informed of this, we decided to try nevertheless to accommodate the 9 a.m. students, although it was extremely difficult. We took Ms. Darlington out of your section and assigned her the new 9 a.m. section. Yours was the only section whcih was staffed by two experienced language teachers, rather than by a staff member and a TA. For a hosrt while we found it difficult to replace Ms. Darlington. This is why Professor Weissenborn took over for a few classes (for less than one week). Then we closed an evening class with a relatively low enrolment, which freed Professor Mayer. By September 21, the end of the shopping period we had stabilized the situation in your class, with Ms. Freytag scheduled to teach for the full academic year, Professor Mayer teaching until Christmas, and Professor Weissenborn scheduled to take over from him after Christmas, as he then did. Up to this point the inconvenience to you was very much smaller than it would have been for the 9 a.m. section had we not made the change.

On January 7, 1985, Ms. Darlington was suddenly hospitalized. First her TA, who owed us several hours, took over. About one week later we realized that Ms. Darlington might be absent for a longer period. I then asked Professor Packer, the instructor of the other 9 a.m. section, to take Ms. Darlington's students into his class until she was back. He found this impractical because the sections had not advanced in lockstep, the classroom would not have held the two sections, and the group would have been much too large. Instead, he very generously offered to teach an additional section without pay. This could not be Ms. Darlington's section, since he taught already at 9 a.m.

At this point we asked Ms. Freytag to take over Ms. Darlington's 9 a.m. class, while Prof. Packer took over your class additional change prompted your protest.

Unfortunately, all I can do is explain how these changes came about. We in the Department re-examined our various decisions in the light of your protest and came to the conclusion that, given the insufficient funding, these were the most satisfactory arrangements we could make. The financial situation in the university is so tight that the sudden illness of an instructor creates enormous problems. This is a risk we must constantly take. We must count ourselves lucky that in this instance a staff member volunteered to teach extra hours over a longer period of time. The problem is therefore not with staff coordination, as you suggest, but with the tightness of the overall staffing situation.

To illustrate the point, I should mention that on the average, German at the U. of T. has lost about one full position annually over the last ten years. Last summer we lost two full positions at the St. George campus (more than 10% of our staff). This summer we will lose another position. Some of the other humanities departments have not fared any better. It is with the general problem of underfunding that the difficulty lies.

Yours sincerely,
Heinz Wetzel
Chairman

Editorial oversights sighted

By ERWIN KREUTZWEISER

The other day I picked up a copy of My Own Years, the latest book by Barry Broadfoot, and opened it at random. Near the top of page 178 I saw two misspellings of place names: Portage La Prairie and Wetaskawin. This was in a Doubleday book, reprinted by Penguin without correction.

These errors illustrate an unfortunate decline in the quality of editing, not only in commercial publishing houses, but at university

COMMENTARY

presses. As I have noted elsewhere (The History and Social Science Teacher, March, 1984) mistakes in grammer, word usage, and style abound. One can find redundancies in most books, even scholarly treatises. Clichés and vogue words offend the eye. Verbs and adjectives disagree with nounds. Punctuation is often incorrect, or absent.

In reading for history classes at the University of Toronto and in research for free-lance writing, I have perused many books of history, biography, and political science. A great many errors in these books are noted in the HSST article.

Sad to say, one of the serious offenders in recent years has been the University of Toront Press, hitherto to the best and most important university publisher in Canada.

In volumes published by the U. of T. Press there have been numerous redundancies such as the general public, absolutely essential, filled to capacity, sitting member, banned altogether, past history, continue on.

Impressive words like parameter and instinctively are used incorrectly. Such words should be left to mathematicians and psychologists. Vogue words abound in some books, such as The Government Party by Reginald Whitaker, where we read of non-starters, square one, viable structures.

The most disturbing example of inadequate editing is Reading from Left to Right by H.S. Ferns (U. of T. Press, 1983). There are redundancies, of course, in this autobiography: the biggest mistake I ever made in my life, for the first time in my life; the first ever, absolutely essential, world premiere.

Ferns, like many other persons, uses "myself" for "me", and the editors do not correct him. They probably do this themselves. Examples: on the part of either my parents or myself, some Canadians like myself, a Communist like myself. Did no one ever teach Ferns (or the editor) that "me", not "myself", is the objective form of "I"? How much better it would have been to print "some Canadians like me" and "a Communist like me."

Unfortunately, it has become common — almost universal — for people to use expressions such as "He asked John and myself" and "Miss Jones and myself want."

Reading from Left to Right is also marred by misspellings, misprints, mistakes in punctuation, and other errors. On page 10 we find "omniverous." Then there are:

in a simply way (p. 20)
Anglican Young Mens' Bible Class (44)
my year at Queens (53)
an overcoat purchased at Eatons (163)
alright for Kiernan to (116)
ahd (128)
pusilanimity (156)
wht (172)
genglemens' agreement (246)
the employers organization, the One Big Union (255)
Ostragorski (319)

On Page 202 we find 1953 when it should be 1943. On page 51 the Imperial Order, Daughters of the Empire is called the Imperial Order of the Daughters of the Empire.

The prize, however, goes to a sentence on page 22: "Thus for quite different reasons than Lea there was not cause for me to seek an intellectual confrontation with Christianity." A failing student at the University of Toronto could scarcely do worse.

Ferns has been a university professor and a well-known author, and his book is generally well written and interesting. It is a pity that its numerous errors were not corrected during the editing process. Scholarly works deserve better treatment.

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university of toronto community radio
91 St. George Street, Toronto, Ontario M5S 2E8

University of Toronto Community Radio hereby announces that a referendum will be run on March 13 and 14 regarding a fee increase toward the operation of University of Toronto Community Radio.

There will be separate questions on each campus as follows:

St. George Campus

If an FM broadcast licence is granted to University of Toronto Community Radio Inc. to serve the Toronto and surrounding regions, do you favour an increase of $1.75 in incidental fees toward the operation of University of Toronto Community Radio?

Erindale Campus

If an FM broadcast licence is granted to University of Toronto Community Radio Inc. to serve the Toronto and surrounding regions, do you favour an increase of $1.75 in incidental fees comprised of:
i) a new fee of $1.00 toward the operation of University Community Radio, constituting a membership fee in the corporation.
ii) an increase of 75 cents for the operation of Radio Erindale.

Scarborough Campus

If an FM broadcast licence is granted to University of Toronto Community Radio Inc. to serve the Toronto and surrounding regions, do you favour an increase of $1.75 in incidental fees comprised of:
i) a new fee of $1.00 toward the operation of University of Toronto Community Radio, constituting a membership fee in the corporation.
ii) an increase of 75 cents for the operation of Radio Scarborough.

CJUT

Presidential Candidates meeting: platform talk

Cont. From P.1

politicians; that's why we'll win." Without the politics, he feels they'll return SAC to the constituents, and deal with other causes than just the perennial favourites such as Pubs and underfunding.

Hyman's ticket was briefly disqualified for campaigning before the official start of the race but was reinstated on a ruling by the Elections Committee. "The Elections Committee found that Hyman's actions (a campaign style letter to *The Gargoyle*), although contravening the spirit and intention (of the rules) were, because of the Section's sentence structure, technically permissible," said a SAC press release.

The "inside" SAC ticket of Quirk, Boghosian and Borsutzky spoke next and played up their experience at SAC this year. Quirk is VP Corporations this year and Boghosian is a special executive assistant.

Quirk explained her choice of running mate by saying that she wanted diversity of opinion on the ticket and cited Boghosian



Avi Hyman, "Average student"

as a major "shit disturber" at SAC this year. She feels that they will, by virtue of this year's experience, be able to land on their feet next September, rather than flounder around learning the ins and outs of SAC bureaucracy for four months.

Boghosian discussed the policy oriented side of the ticket, saying that the political issues which affect students, like underfunding, legal services and housing, will be dealt with in an "active, intelligent lobbying effort."

The final ticket to speak was that of Smith, Barkin and Seeman, who go by the slogan "Choose Fun." Smith, who is running as the "below average student", wants to get rid of just about everything SAC does which doesn't directly affect the students (for example, the taking of minutes, most committees) and "give the money back to those who give it to us." Seeman, and Engineering SAC rep and Toike Oike editur (sic) wants to do away with 95 per cent of SAC's operations and concentrate their efforts on clubs and fraternities and other socially oriented organizations. "We want people to have fun," they assert, representing themselves as the ultimate services ticket.

The forum featured debate on many of the issues which have been central to SAC policy this year such as underfunding, Women's Centre, the poor quality of services and the TA strike vote.

There seems to be a consensus amongst the Canning, Burk and Quirk tickets that the lobby effort against underfunding and proposed increases in tuition (the Bovey report recommendations) will be stepped up in light of the appointment of a new education minister and an upcoming provincial election.

The tickets were also in agreement concerning the proposed Women's Centre, but there was a split in opinion about whether or not SAC should officially endorse a strike vote by the TAs. Canning, Hyman and Burk feel that the needs of the students and their education supercede those of the TAs. The Quirk ticket represents the opposing view while the Smith ticket asserted that SAC's opinion is totally inconsequential.



Smith "Below Average student"

The debate was not without a few jabs made between the tickets. Hyman declared that he "did not want to be a president who inflicts his moral and religious values on government," alluding to Canning's views on abortion and contraceptives. Canning mentioned in his platform a plan to include members of COPOUT (Council of Presidents of U of T) on the SAC executive as ex officio member but was later corrected by Boghosian who mentioned that this plan was Quirk's initiative and is part of the present by-law revision proposal.

Also various records of attendance were challenged during the meeting (Arnold Borsutzky's single appearance at the SAC Board meetings).

The debate was chaired by Chief Returning Officer, Bruce Hollowell, and many SAC members, past and present, were on hand as well as officials and representatives from the various tickets. This year's Vice-President Elections, Neil Henderson, did not make an appearance.

Fish for accessibility, not increase

Cont. From P.3

(Bovey) proposal for tuition increases; I'm appalled at the proposal for reduction of space and accessibility."

"We need a massive re-examination of formula support to universities. Cripes, to have a formula for a university like U of T that had developed by the time formula funding started."

"Sometimes money is used in some directions, sometimes in others ... Now investment must go into ensuring that established areas are up to par. Capital dollars have to be devoted to renovation and renewal, as, for example, at U of T."

Fish seems most concerned with the proposed cuts in accessibility.

"I reject it flat. Young people have to be able to make choices. They may decide — in an informed, serious way - that post-secondary education is not for them, but the choice has to be there."

Because of a present "bump in demography" and a projected decreased registration in about ten years, according to Fish, it would be the "height of folly" to start slashing spaces now."

Fish will be running against New Democratic Party candidate Diana Hunt in the next provincial elections. Both women have a concern for "the little person" and his/her quality of life in the city core. Both find Bovey's recommendations on the restructuring of Ontario's university system unacceptable. Fish insists that the Conservative government holds a "populist," people-oriented perspective very similar to her own.

On the question of differences in political perspective between herself and her opponent, Fish says that "The NDP tends to focus on collectivity — and a focus on the big is in danger of forgetting the little."

This is the second in a series of articles in which The Varsity will profile candidates for ridings around U of T in the upcoming Provincial election.

Quirk not traditional feminist

Cont. From P.1

remained on the administrative end of things for the most part rather than committing herself to various political stances.

She describes herself as a little to the right of centre ("I say what I think and I'm not a traditional feminist") and feels that this political difference with Jones (who is NDP) has helped at SAC this year. "I believe in working with people who think differently," she points out and emphasizes that her running mates were chosen with this philosophy in mind. What this promotes, Quirk speculates, is the desire to find the compromise position.

The philosophy of speaking her mind may haunt Quirk in the ring of contentious political and moral issues which crop up at SAC. She has a record of voting against "popular" motions such as divestment from South Africa and including some contraceptives on the proposed SAC drug plan. Such positions may meet with strenuous opposition from factions within the Board and lobby groups like the U of T Divestment Committee.

But what she returns to is her ability to administer and organize, and she plans to leave the politics to Dave Boghosian, one of her running mates. She finds that interpreting leadership, what she may lack in personal charisma will not hinder her in the presidency. She's not in the race to have a charisma competition with Canning.

What if she loses? Quirk says that probably her days at SAC would be over in that instance and she would return to English graduate work.

"Maybe I'll try journalism," she quips with a chuckle.

Cont. From P.1

because when we first came to SAC one of the first things we did was we talked to the politicoes at Queen's Park, Sean Conway and Bob Rae. They felt it (post secondary education) was just on the fring of becoming an important issue. As the year progressed, more and more attention was given to it (education) and now I believe the Liberals are making this their number one issue."

The survey also showed Ontarians dead set against the Bovey Commission's recommendation that universities cut enrolments by between 4 and 8 per cent (around 11,000 undergraduates). According to the survey only 13 per cent believe Bovey is correct in suggesting reduced accessibility to the province's universities.

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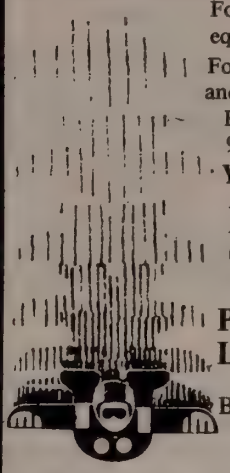
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Three student representatives will be elected for each of the four dividions of the Graduate School. Nomination forms may be obtained at any graduate department office, the Graduate Students' Union, and the school of Graduate Studies as of February 25, 1985. Student nominations will be open until March 8, 1985 at 4:00p.m. Complete nomination forms must be returned to the Office of the School of Graduate Studies prior to this time to be valid. Elected members will serve for one year until June 30, 1986 or for two years, if so indicated, to June 30, 1987.

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History of Art
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Museum Studies
Music
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Religious Studies
Slavanic Language & Literatures
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Physics
Statistics
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Immunology
Medical Biophysics
Medical Science
Microbiology
Nursing
Nutritional Sciences
Pathology
Pharmacy
Physiology
Psychology
Speech Pathology
Zoology



SAC

Nominations Reopened

for the following seats on the SAC Board of Directors

College/Faculty	No. of Seats
Law	1
Music	1
Forestry	1
Architecture	1
Wycliffe	1
Re-hab Medicine	1
Knox	1
Woodsworth	1
Medicine	1
New College	3

Nominations close:
Wednesday, March 6 (12:00 pm)
ELECTION:
MARCH 13 & 14

REFERENDUM QUESTIONS
In accordance with SAC By-law 4.04, notice is given for two Referendum Questions that will appear on the SAC election ballot March 13 & 14.

PRESCRIPTION DRUG AND SUPPLEMENTARY HEALTH CARE PLAN
Do you vote in favour of a student prescription drug plan which would also include coverage of supplementary health care costs and contraceptives and which would be operative for a full year, 24 hours a day?
The cost would be $37.00 a year and would be collected as a compulsory incidental fee.
YES ____
NO ____

DOWNTOWN LEGAL SERVICES (for St. George Campus only)
Do you vote in favour of a new compulsory incidental fee of $1.00 to fund Downtown Legal Services (DLS)?
YES ____
NO ____

As full-time undergraduate and other SAC fee-paying students of . . . . . Constituency
We nominate (name) . . . . . .
Phone . . . . . .
Address . . . . . .

Name (print)	Signature	Student No.
1.		
2.		
3.		
4.		
5.		

SAC
Students' Administrative Council
University of Toronto
Board of Directors Nomination Form

Name (print)	Signature	Student No.
6.		
7.		
8.		
9.		
10.		

I hereby acknowledge that this nomination form has been completed and agree to run for SAC Director in my Constituency. Rules Governing Elections (APPENDIX I) must accompany this form
Name of Nominee _____ Signature _____ Student No _____

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ELECTION: March 13th & 14th

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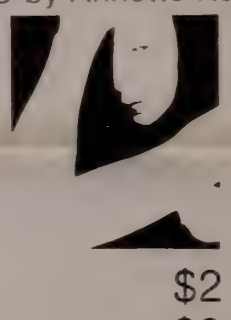
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(1 to be elected)

* CURRICULUM COMMITTEE ON SOCIAL SCIENCES
**Full-time Students

Victor G. Dodig (SMC) David J. Power (SMC)
Gillian Hilchey (VIC) Christopher Wirth (TRN)
(2 to be elected)

* Students may vote for only ONE Curriculum Committee
** Only full-time students may vote for this position.

Students from *any* College may vote for:

COMMITTEE ON STUDY ELSEWHERE

Fraser M. Cameron (SMC) Jennifer Fleming (WDW)
Laura J. Dunne (SMC) Christine Muldowney (SMC)
Donald Fahey (SMC)
(3 to be elected)

VOTING

Ballots will be available and voting will take place in the foyer of Sidney Smith Hall and at Erindale College from 9 a.m. - 4 p.m. Tuesday, February 26 and Wednesday, February 27 and from 9 a.m. to 7 p.m. on Thursday, February 28.

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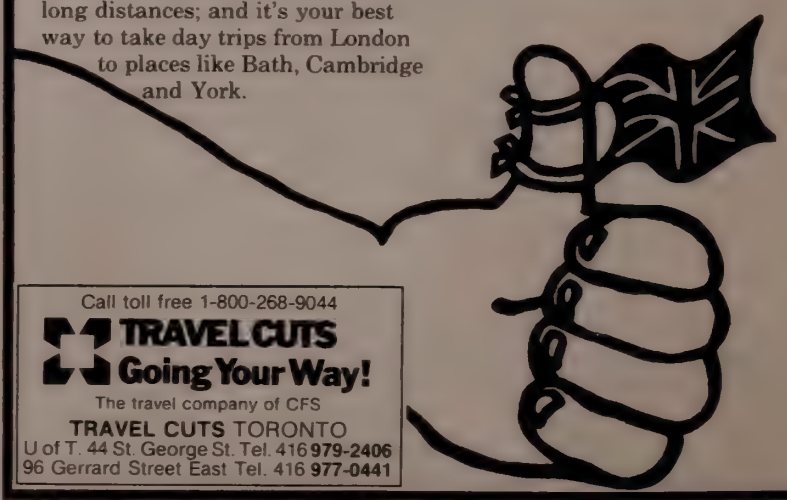
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review the review ther

KLUNDER:

Illustrating A Point

RICK McGINNIS

MOST PEOPLE KNOW of artist Barbara Klunder through her work for Queen Street's Bamboo Club. Her lively, deceptively simple designs are probably the greatest factor behind the club's rapid success in establishing an image strongly distinct from the city's other night spots.

ART

Klunder's work for the Bamboo, which also includes wall murals and designs for the club entries into the Caribana parade, is just a small fraction of the prolific output of this talented and gregarious local artist.

The artist herself is as lively as her designs. Her home is filled with past projects, bits of other inspiration — a toy skeleton hangs from a lamp, a souvenir of a recent trip to Mexico — and while Clifton Chenier's zydeco blues plays in the background, she describes her latest designs, for rugs to be hooked in china: "It's going to be very funny. It's got my views of life in it — the devil attaching himself to antennas, that's a very big thing of mine, I believe television to be really evil, and it's got my spiral, that's the force of life."

Barbara Klunder was born in Toronto, into a family she describes with a grin as "WASP", and wound up entering the Ontario College of Art at the age of fifteen, "far too young". She only lasted a year at the OCA, but managed to find work immediately upon leaving — for the Globe and Mail. "I've always had luck — I'm an optimistic person."

And always there's work. At this point in her career, Klunder is able to obtain more of the work she prefers, and get it done with as little interference as possible. Besides the Bamboo, Klunder has done ads for "cat food, Kellogs, shoes, fashion — you just stretch the figure out really long for that. When you've been in the business this long you do one of everything." As advertising is the better-paying branch of design, agents are more aggressive in seeking contracts in that field than anywhere else, and this frustrates Klunder. "Advertising is stupid. It's designed to teach people that they are full of insecurities, that they're full of bad breath and that by buying their product they'll buy love. not true!"

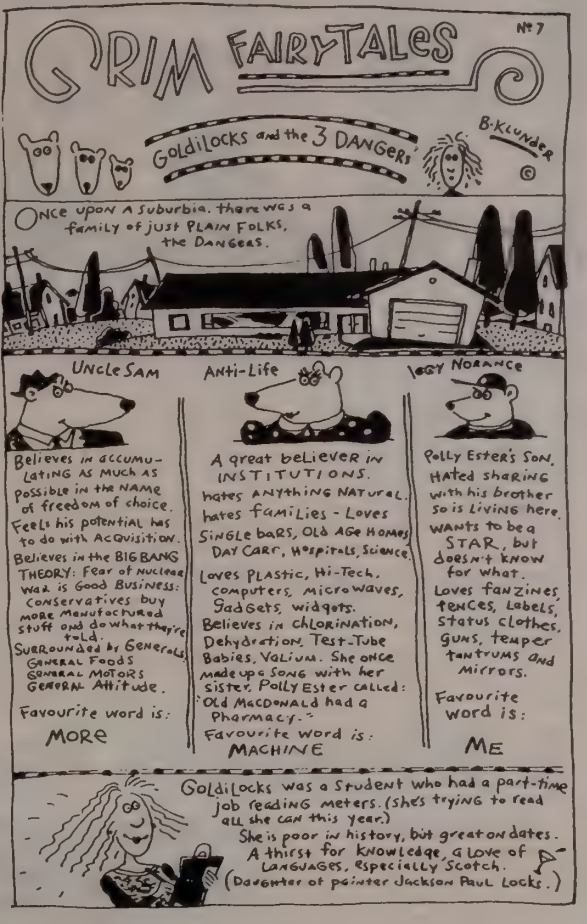
The other half of design work, and the side Klunder enjoys far more, is editorial work — illustrations for stories, books, work for magazines like *Saturday Night*. When illustrating, say, a short story, Klunder prefers working with as little editorial interference as possible. Having to submit layouts — rough drafts for approval — is "insulting". Illustrations are an added facet to the article, a further enhancement. While we talked, she received a phone call from a potential client who didn't share Klunder's particular vision of an illustration for a children's story. "My martians weren't the same as his martians." A good working relationship for Klunder hinges on trust and respect for her abilities. "That'w what's wrong with the world — respect, lack of." She says pointedly, "The right angle, that's when the world started going downhill — fences, borders, — the cult of efficiency is the problem with the world today."

Cartoons, written and drawn by Klunder, and published by Toronto's underground comic magazine, *Casual Casual*, are one of the many recent projects that Klunder speaks of with enthusiasm. Using Grimm's fairy tales as a starting point, Klunder writes pieces with titles like "Goldilocks and the Three Dangers" about "The three bears that live in suburbia and consume too much electricity," or a version of Rapunzel dealing with psychotherapy.

"Mendelsohn Joe and I had an argument about news. He won momentarily but I think it's going to come out as a cartoon."

In addition to the rugs, Klunder has expanded her fashion designs, which started with sweaters designed "for dear, dear friends" and are soon to be introduced in Paris, and now include t-shirts, hawaiian shirts, and sweatshirts for Roots and other clients. Also in the works is a book, "I know it's very rude of me to assume that I can write," and a plan for a kind of "total design" adventure inspired by her trip to Mexico. Immense flea markets in California, where families sell their wares from the backs of trucks, have made her want to buy a van, which would be painted, and furnished with everying needed for the trip to California — everything designed and painted by the artist — and upon arriving at the market, everything would be sold. "It will probably take me till I'm around eighty," she laughs.

Still, the project is a sort of culmination of the artist's theories about creativity: "Everything must have meaning — that's what's missing those meaningful things. We should make things ... we're all potentially creative, we all can potentially do something."







JAZZ/ROCK

This is the last really slow week before the spring concert onslaught begins. This year's edition will include UB40, UK Subs, U2, Hall and Oates, Depeche Mode, Archie Shepp, Michel Petrucciani and Al Di Meola.

Pick of the Week is the veteran agitpunk band Angelic Upstarts, Fri., March 1, at Larry's. Their latest album, *Last Tango in Moscow* with the British indy chart single "Machine Gun Kelly", features unusual and polished instrumentation for the cultured safety pin and purple hair set.

Attic Records has bought the Canadian re-issue rights to a number of classic bands originally signed to ex-Stones manager Andrew Oldham's Immediate/NEMS label. Look for mid-priced *Greatest Hits* packages of **The Nice** (with Keith Emerson and David O'List), **Humble Pie** (with Peter Frampton), and **Small Faces** (with Rod Stewart and Ron Wood). Also look for the Small Faces' psychedelic concept LP *Ogden's Nut Gone Glake*, **Moody Blues'** 1965 *Go Now*, and **Marianne Faithfull's** *Faithless*. The only disadvantage of mid-priced re-issues is that the are usually bare bones collections, with few or no lyrics and liner notes.

Finally, will the Stranglers' *Aural Sculpture* go domestic next month, will Hugh Cornwell and Jean Jacques Burnel be in town to promote this masterpiece, will the Varsity talk to them, and will the band do a North American tour this summer? Yes, yes, maybe, and yes!

Rohinton Medhora

BOOKS

Seems everybody's running. Running to sweat, running to get elected, running to get away. Slow down, sit down, open a book. Cool yourself.

In the fiction space there's a fine item in *The Growing Pains of Adrian Mole* by **Sue Townsend**. Pains follows *The Diary of Adrian Mole*, and both are narrated by a charming U.K. adolescent, a soul brother of Harriet the spy.

See also *Flaubert's Parrot* by **Julian Barnes**, the story of Flaubert and the novel's protagonist Geoffrey Braithwaite. A nice Flaubert bio and melancholic Flaubertian feeling.

Over to non-fiction. *The New Our Bodies, Ourselves* from The Boston Women's Health Book Collective is an expanded version of the 1973 original. This edition is bigger and remains a nice combination of information and enthusiasm.

Canadian diplomat E.H. Norman joined the Communist Party in his youth and was harassed by American authorities for it until his death by suicide. His story is told in *E.H. Norman, His Life and Scholarship*, edited by **Roger W. Bowen**.

Knowlton Nash will read at the Hart House Library on Thursday, March 7, at 3:30.

At Harbourfront on Tuesday, March 5 are English poets **Ruth Fainlight** and **Kathleen Raine**, usual t & p.

Barbara Mendel

FILM

Those "changing perceptions of art, politics, sexuality and feminism" are responsible for "the reconstruction of narrative within North American avant-garde cinema". And you thought it was all due to mass sinusitis and the advent of boxed wine. Well, where's a narrator to go while all these perceptions are being diddled with? On Friday the Funnel examines this dilemma (which is threatening to destroy civilization as we know it) in the second program in a series entitled "The Displaced Narrator". 3 films will be shown starting at 8:00, including Resnais' *Hiroshina Mon Amour* — confusion at its most arty. Cost is 4 beans; it's at 507 King E.

Opening tomorrow: *The Sure Thing*, about some hormonal hyena who aims for a strumpet in a bikini but ends up with an honour-roller in a kilt. Ain't it always the case.

Furthermore: Woody Allen's *Purple Rose of Cairo*, which is neither a) a biopic about Anwar Sadat, nor b) what happens when Broadway Danny gets a sunburn while vacationing in Egypt, but c) Allen's best since *Manhattan*, chockful of whimsy and romance with nary a death joke in sight.

Cynthia Macdonald

THEATRE

Beatrice and Benedick are back with a vengeance in Hart House Theatre's production of Shakespeare's romantic comedy, **Much Ado About Nothing**. The play runs until March 9 and should be good for a laugh or two in an otherwise drab, humourless and angst-ridden existence. 978-8668.

Victoria College celebrates the 43rd year of its annual muscical with **A Funny Thing Happened on the Way to the Forum**, at St. Michael's Theatre to march 3. **Forum**, winner of a Tony Award for best musical in 1962, is directed by Alan Nashman, who would be most grateful should you decide to see it.

Evgeny Shvarts -- remember him? -- wrote a play once called **The Dragon**, which has gone on to become "a classic of the Soviet Theatre." All this and more at the Glen Morris Studio Theatre, February 26 to March 3. 978-8668.

The UC Playhouse is presenting Strindberg's **Miss Julie**, diredted by Annette Kurjanczyk, from March 6-9. The show, which features a fine cast, also has the nicest poster to be seen on the campus in a while. 978-6307.

Colin Taylor

Purple Passion On The Silver Screen

CYNTHIA MacDONALD

THERE WILL LIKELY BE entirely too much clapping and yapping over Woody Allen's new film — but this time, that's as it should be. **The Purple Rose of Cairo** happens to be an even nicer movie than *Bambi*, and even funnier, too.

FILM



This tale, yarn, ballad, whatever you will, concerns the plight of one Cecelia, a Depression-era waitress who lives at the movies to escape her sad, stale New Jersey surroundings and a husband who "beats up on her and treats her bad" (Writer Allen seems to have culled lots of Cecelia's lines from old Billie Holiday songs, to great effect). Fired on the old excessive clumsiness rap — Allen himself isn't in this one, so someone's gotta play the thumbsy twit — she sobbingly snuggles into a movie theatre for an indefinite period, watching the 30s glitterati bounce around onscreen in a film after which the film we are presently dissecting takes its name. Somewhere in the middle of her fifth viewing of The Purple Rose, one of its richest, handsomest and most nobly lunkish male characters — one Tom Baxter — espies her in the audience, and fantastically steps out of the screen with courting on his mind. A flimsy conceit, perhaps, but it's never milked for more than it's worth, as was the case in Allen's *Zelig*. "I've met a wonderful new man," muses the wistful Cecelia. "He's fictional, but you can't have everything."

Things complicate themselves when the actor who had created the errant character, one Gil Shepard, comes into town to get Tom back in the movie but ends up following his lead and falling for Cecelia. The heroine is left to wonder which one is the better deal — nobility, courage and artificiality in the form of Tom, or flesh and blood and faults in the form of Gil.

This is a movie so virtuously romantic that it includes a ukulele solo and a visit to a brothel wherein nothing (you know what I mean) happens. This movie is so old-fashioned that one of its male leads runs around with eyeliner on the whole time. This movie is lead has to wipe his brow with a hankie and whisper "Oh, my goodness" after first kissing his inamorata. And that's kissing as Grandma and Grandpa, not you and I, know it.

Mia Farrow, physically and emotionally deflated since her Broadway Danny such a sentimental little trifle that the other male Rose goings-on, is a stuttering, kittenish, perfect Cecelia; she has never used her wanness nor her great marble eyes to such advantage. And Jeff Daniels, looking much like one of those quarterbacks enrolled in medical school, is a bullseye choice for the roles of Tom and Gil. But the real star of this movie is Gordon Willis, who should be canonized if ever there comes a day when cinematographers are accorded that honour; here he nimbly skips from gorgeous colour to gorgeous black and white, cross cutting and splitting images and pasting up graceful little collages with a wizardly skill. And then there's the marvellous handiwork of Mr. Allen himself, who has proven here that maybe only the most tortured cynic among us can pull off this much sweetness without leaving everyone feeling sticky.



NOTHING DOING

RICK McGINNIS

MUCH ADO ABOUT Nothing is, to be generous, one of Shakespeare's lighter comedies. Stock characters and plot devices serve to keep a not-too-sturdy storyline moving, augmented by a rather sparse spicing of word-play and punnery. This in mind, any treatment given the piece is justified so long as it maintains audience interest, even if novelty touches are needed.

THEATRE

Hart House's production of **Much Ado** is certainly just that, a novelty production that, in its best moments, makes it easy to believe that you can do just about anything to Shakespeare. Unfortunately, in its worst moments, it lets you know just what you shouldn't do in the theatre.

Under the pretext of cheerfully bogus scholarship, director Tim Fort has set **Much Ado** in turn-of-the-century upstate New York. Linen ice-cream suits and flounced dresses plundered from Stratford costume shops don't really seem too far out of place in this airy, harmless piece. It's rather humbling when you think that the immortal poet could have written something that looks so much like *The Music Man*.

The best performances in the show unfortunately don't do much to defeat the old axiom that the greatest lines in English verse are best spoken by the English tongue. Three of the prominent male leads — Jamie Mainprize's Don Pedro, Mark Houlahan's Don John and David Parry's Benedick - all speak in a sturdy but clear and precisely enunciated stage Brit. As the proud heroine, Beatrice, Martha Bailey might have benefited from a bit of this mannerism, but only manages to level her share of the poetry, with a remarkable look of colouring or tone.

A large supporting cast of it seems, mainly amateurs, manages to pull off the odd amusing bit of mechanical work, but often gives one the sickly feeling of longing

continued on p.14

A Whirlwind Of Drumming And Dance

ELAINE DUFFY

SOMEWHERE BETWEEN a Jack de Johnette solo concert and the Iron Man Triathlon lies the remarkable spectacle of Japan's **Kodo: Drummers and Dancers of Sado**, at the Ryerson Theatre until Sunday, March 3. Last night's performance by this group of ten was evidence of a phenomenon, both cultural and musical, which is not to be missed.



In its format, the show has elements of a circus, a religious ceremony, a classical concert and a wrestling match. But beyond its diversity, it is the primal power of the drums which makes Kodo's audiences clap louder than the thundering music they've just heard.

Their most energetic and best-received pieces are those involving the most exhausting feats of physical strength, but those feats are consistently equalled by the drummers' musical virtuosity.

The evening's showstopper is its second-to-last piece, in which four men revolve on an immense flatbed stage. It holds a 900-pound wooden drum and two briefly-clad musicians, both brandishing a small log in each hand. One drummer is invisible but audible. The other stands on his toes and raises his arms to reach the skin of the monolithic drum. He emits a martial grunt, and begins a ten-minute workout, ostensibly with the instrument, but also with the limits of his physical endurance, and no doubt with the Shinto gods who are said to meet their worshippers through this ritual medium.

The second drummer plays a rhythmic ostinato while the lead drummer improvises a solo worthy of the greats of any other musical genre. He does not sweat. Six other drummers, lined up cross-legged and poker-faced at the front of the stage, take turns bringing the main rhythmic figures into relief with smaller drums of varying registers. When the solo is over, its creator immediately joins the front line behind one four feet in height. With his body at a 45-degree angle to the ground, he delivers yet another blazing solo.It would appear that these men are made from the same stuff as their drumskins;and the world of the Demon Drummers would be nothing but a beefcake pageant if it weren't for their command of this remarkable musical idiom. Above all, they are generous performers. Nothing less than consummate discipline, and though they must be the world's tightest combo, their improvisations nonetheless reflect a flexibility which

continued on P. 14

A Hybrid Soviet Satire

DAVID CHARLES JOHNSTON

EVGENY SHVARTS, the Soviet playwright, wrote his play **The Dragon**, a fairy tale about a dragon who keeps a village in thrall, to be a thinly veiled condemnation of Hitler and Nazi Germany. What he came up with is something of a theatrical hybrid, mixing comedy and melodrama with fairy tale and political tract. The play opened and closed the same day in Moscow in 1943. Obviously the irony of a Soviet writing critically of the totalitarian state was not lost on Stalin's censors.

THEATRE

In writing this parody of the St. George and the Dragon, Schvarts was apparently trying to create a fable for the modern age. This may sound a little bit schmaltzy, but Jonathan McKenzie's new adaptation and exuberant direction (playing at the Glen Morris Studio Theatre until Sunday) manage to overcome most of the platitudes **The Dragon** relies upon. And just in case we're not quite on the ball, a director's note in the program points out that "Presidents can be just as frightening as dragons."

The Dragon in this production isn't particularly terrifying. In fact, it's hilarious. Strobe lights, airplane noises and a half dozen flashlights attached to coathangers make up the Dragon's firebreathing incarnation. When the Dragon appears in his human guise he takes the form of three actors (one for each head) speaking in a variety of European dialects. Louise Deniset, as the Dragon's second head, is particularly amusing playing a vampish character with an outrageous French accent. Deniset shows off her comic talents again, later on in the play, as one of two twin magic carpet weavers who bustle about giggling and speaking rapidly in sync.

The other standout performance was given by Timm Zemanek as the toadying Burgomaster, who claims to be suffering from every nervous disorder known to man, and then some, due to the strain of administering the Dragon's wishes. He does his best to convince us of his insanity, holding schizoid conversations with himself, and sporadically falling into a catatonic stupor. Eric Murphy, as Lancelot the Knight Errant, and Lezlie Wade as Elsa, the love interest threatened with betrothal to the Dragon, are suitably noble and chaste, playing it as what looks like a Dudley Doright and Nell imitation.

By the end of **The Dragon**,(which is a slightly lengthy play — perhaps the adaptation should have incorporated some cuts), the exuberantly farcical approach tends to submerge Schvarts' message. But the moral is a fairly simple one (just as it should be in a fairy tale) so the loss is not to be too greatly mourned.

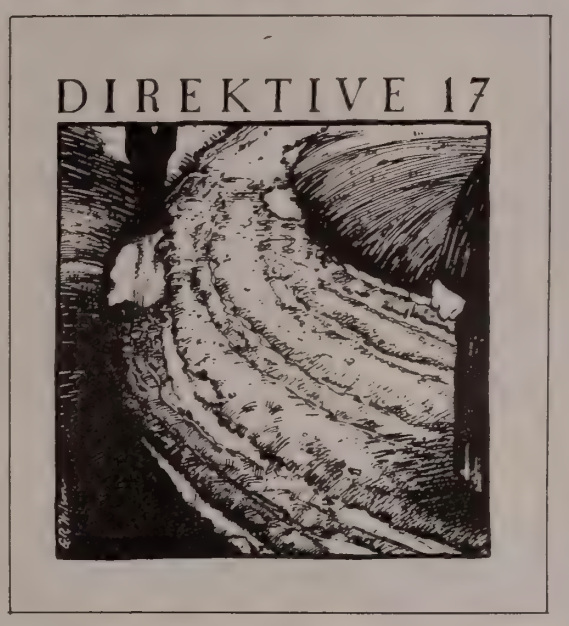
Local Talent Sounds Off

Rave Revues
Voices
World Records

Directive 17
Directive 17
Macbeth Productions

ROHINTON MEDHORA





ALTHOUGH THE established recording industry is remarkably impervious to new bands and fresh ideas, the emergence of independent labels and "alternate" retail outlets had led to burgeoning local music scenes in many North American cities. In Toronto, the combination of mainstream radio and adventurous promoters has resulted in interesting homegrown music gaining some national exposure.

The two albums under review here are good examples of the advantages — and limitations — of going it alone. **Directive 17** confirms the notion that when the band played with L'Etranger and the Alarm at Larry's in September, 1983, the show saw not one, but three great bands in the making. Tonight (Thurs.) they showcase some new material upstairs at the EL Mocambo.

Voices is equally promising, throwing off a number of ideas, any one of which could be pursued on the next album. This sort of freedom is difficult to obtain once a band is beholden to a major label, but the price **Rave Revues** pay for their freedom is relatively low key (read low budget) production.

The realities of making an indy album are not complicated — only expensive and risky. There are enough small studios around with basic equipment, to make the technical constraints less important than the economic ones. Jamie Browning, lead singer for Daphne's Purple Closet, provides figures largely confirmed by others in the business. It costs roughly $6000 to make 1000 copies of an album, of which $3000 is the minimum required for recording and production. Thus, simply to break even, each copy must sell for over $6, counting free promotion copies and retail mark ups (which, on indy releases, are only half what they are for regular label bands).

Cinderella stories of low-budget local releases going on to make it big are few and far between. In the U.S., with more established distribution networks like Greenworld, Important, and Dutch East India, bands have more opportunity — and a larger market — to break even. In Canada, the situation is more difficult.

Dave Smeltzer of the Record Pedlar finds that local bands' record sales typically start slowly, and pick up later — often a year or so later, after the band has played enough grimy bars, or not bombed out opening for an international act. The success stories here have been Deja Voodoo, whose *Cemetery* sold 4000 copies in a year, and the Forgotten Rebels, who routinely sell over 5000 copies of their releases. Breeding Ground's *Reunion* has sold about 2000 copies, although it is unlikely that there is a market large enough to justify pressing a second batch — even though the cost of releasing subsequent batches is considerably lower than the first batch.

The lesson on fixed cost and marginal cost aside, there is also the question of publicity. The Pedlar now runs a retail network with over 150 outlets across Canada, a number likely to increase with the superb national support that the CBC's *Brave New Waves* has been giving Canadian bands. CFNY's *Streets of Ontario*, too, has given considerable support to local bands, although here the issue of tokenism arises. Recently, some members of Norda suggested that this show merely railroaded local bands into one time slot, allowing the station's regular programming to be devoted to glossier international music.

This charge isn't entirely accurate, although as the members of Rave Revues point out, their music (and that of Ohama, Breeding Ground, and the Spoons) has found no trouble making the transition from special programming to regular programming. *Voices* contains an impressive range of material, from the gothic "Play in Your Grave" to the vaguely Middle Eastern "Have You" to justify regular airplay.

Directive 17 are more strident in their music and opinions, one of the many local bands who are not ashamed to ally themselves more closely to the early Clash than even the Clash are these days. "Jericho" and "Don't Pass Me By" should endear this album to those who covet the basic strings and drums approach to music.

There are other bands around that at least deserve an indy release — **Daphne's Purple Closet**, with a simple yet effective sixties sound; **Whitenoise**, whose debut cassette *Window of Vulnerability* is sold out, and may make an album soon; and **Skreef**, perhaps the most intense and intelligent jazz musicians in the city. But even if they never get on vinyl, they are worth catching live. The sound is sometimes muddy, the clubs they play in always are, and often, so is the beer, but this is what being at the formative stage is all about.



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Con't From P.4

truth.

Firstly, you assume that pro-life supporters are in a minority and pro-choice supporters are in a majority. I'd like to know where you get your statistics on the "silent majority". I admit that the pro-choicers did manage to bring a large number of people out on Friday. However, pro-life supporters marched all week, as they have for several months, and their numbers were hardly "relatively small" as you stated. Believe it or not, pro-life supporters also have families, jobs, and other commitments. Furthermore, if the pro-choice rally was "scarcely publicized" how come I had heard about it two weeks before and how come the media was referring to a counter demonstration as early as last Monday?

My next point is that you erroneously assume that some Catholics are pro-choice. To be a Catholic is to believe in and follow the universal doctrine set down by the Catholic Church. What you should have said is that there are some pro-choicers who claim to be Catholic.

In addition, you commented on the "flexible mores" of the Catholic Church regarding when life begins. The Catholic Church has always believed that life begins at conception. The controversy was over the time of ensoulment and this was only due to Catholic theologians' lack of scientific knowledge of the unborn child.

Furthermore, you refer to pro-choicers as the "non-rallying" type. In other words, pro-lifers are the rallying type. And of course they are also uneducated and extremely naive. (Thanks for the enlightenment on how I should feel about the effectiveness of birth control.)

Finally, the one thing I can agree with you on is the fact that the government is indeed quite "gutless". The abortion clinic is operating despite laws set down by parliament which state that abortion clinics are illegal in Ontario.

Sincerely yours,
Cathy Driscoll
SMC IV

Pro Life #3

Re, the "Right to Choose" editorial (Feb. 25). I am not writing this letter to disagree with the opinion expressed, but rather to ask where the editor obtained his information.

The editorial contains many false allegations concerning the pro-life movement. Pro-lifers do not say that "birth control is 100% effective." Pro-lifers do not say that "with the establishment of abortion clinics abortion would become a standard, routine form of contraception"; but rather, that SOME women use abortion even now as a form of contraception and that this phenomenon would increase with the establishment of abortion clinics. Pro-lifers do not say that "women would stop having 'backroom' abortions if legal abortions were not available." Pro-lifers realize that 'backroom' abortions take place even now and would increase if abortion were illegalized, but that this does not justify abortion on demand. (Tax cheating is far more widespread than illegal abortions used to be, but we do not eliminate tax laws or consider them unenforceable.) Pro-lifers do not say that all "pro-choice supporters somehow 'like' the idea of abortion"; but rather, that SOME individuals — namely the entrepreneurs of abortion clinics and the abortionists — are not in the abortion business solely for altruistic reasons.

I would also like to comment on the editor's statement that the Catholic Church "has been known to change its stance on when 'life' begins." This has as much relevance as the statement that the U.S. Congress has been known to change its stance on the issue of slavery. Such statements are misleading since they suggest fickleness, when nothing could be further from the truth.

Where did the editor obtain his information to support these "standard pro-life assumptions and arguments"? Did he seek pro-life literature or talk to pro-life groups (there is one on campus)? Apparently not. The editor's libellous commentary is in his own words (describing pro-life arguments) — "false and tasteless".

Frank Wittmann

Pro Life #4

The Varsity's February 25 editorial "Right to Choose" presented an erroneous view of the pro-life stance.

Pro-lifers believe life begins at conception and they are committed to protecting that life. The defenseless unborn are now aborted at a rate of over 65,000 per year in Canada (Statistics Canada) in accredited hospitals, on the pretense of protecting the "health" of the mother. Morgentaler's Clinic is an attempt to remove that pretense altogether and declare the life of the unborn worthless.

The pro-choice side cleverly rallies to the cry of freedom of choice. Our society, including pro-lifers, is sensitive to an individual's freedom of choice, but one must not be misled. Does an individual's freedom of choice take precedence over an innocent human life? Even a life that is dependent upon its mother for survival is not in the hands of that mother to destroy.

For those who question whether the unborn fetus is a life, I invite them to research the issue and then think about when life begins. Those pictures of aborted fetuses are disturbing because they look (and, prior to their destruction, acted) a bit too life-like.

The Varsity editorial proposed many fallacies. Pro-lifers do not believe birth control is 100% effective, as stated, and in none of their literature do they make that claim. With over 65,000 abortions in Canada every year it is legitimate to say that abortion is used by many as a form of birth control. The unborn lives are simply deemed inconvenient. Pro-choice supporters may not "like" abortion per se (for which they might be applauded) but then why do they

Con't On P.13

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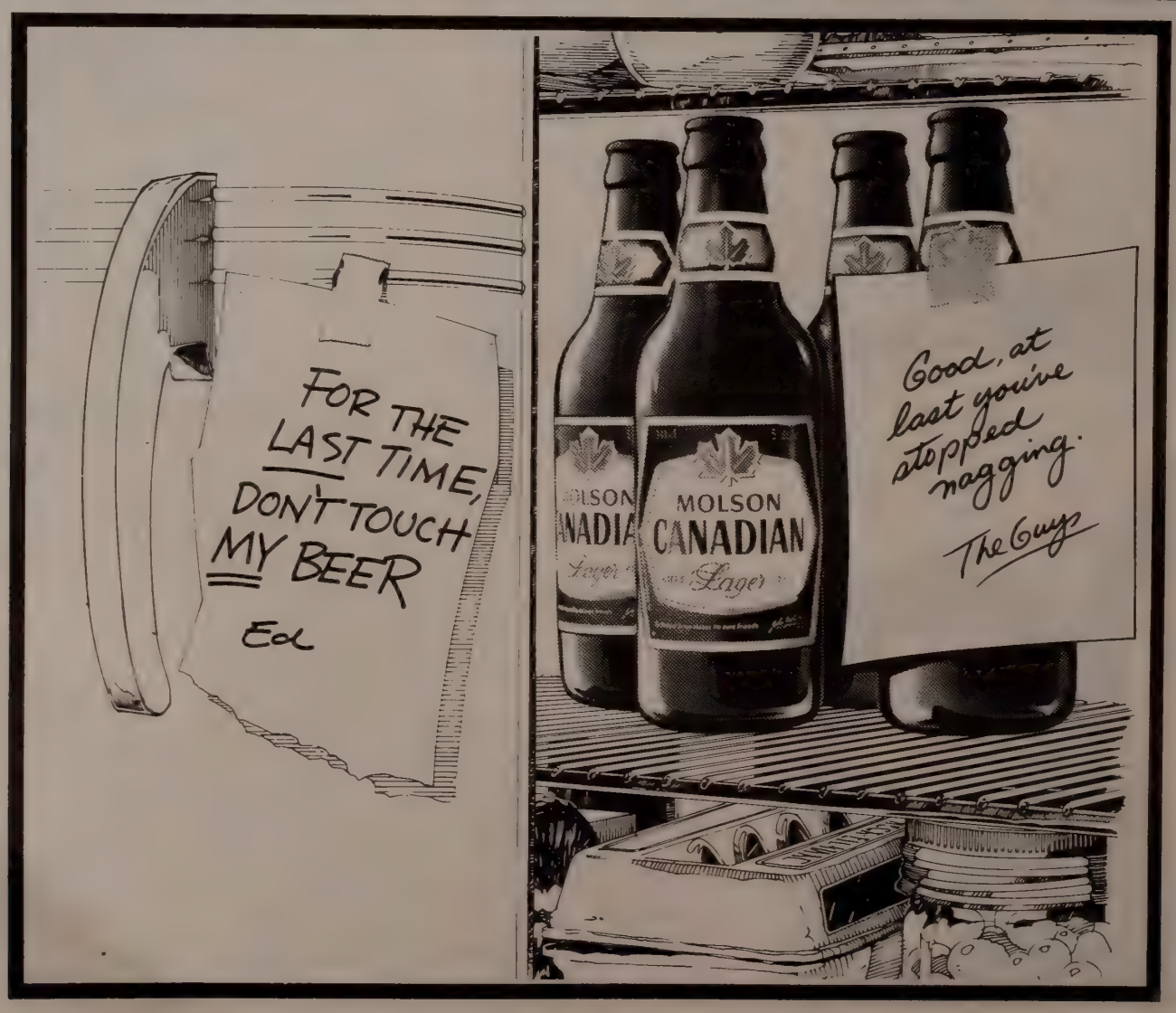
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Con't From P.12

advocate it?

The Catholic Church accepts the premise that biological science instructs theology. Science has helped convince the church that life begins at conception. The church has always condemned abortion from the moment of conception, as the body is the house of the soul regardless of when animation takes place.

But the pro-life cause is not simply a religious issue. It is a humanitarian issue led by groups, such as the Right to Life and Campaign Life, that are not affiliated with any religion. These groups consist of individuals who recognize that life comes before choice.

Sincerely,
Mark Lacy

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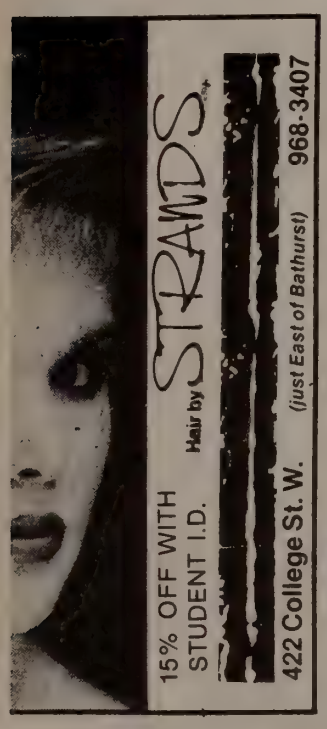


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7:00 Mar. 1
Raiders of the Lost Ark
9:00
Purple Rain

7:00 Mar. 2
Repo Man
9:00
Stop Making Sense

1:30/7:00 Mar. 3
Parsifal

7:00 Mar. 4
My Man Godfrey
9:00
Dark Star

7:00 Mar. 5
Dona Flor and her Two Husbands
9:00
Bye Bye Brazil

7:00 Mar. 6
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Girvan to smash record

cont't from page 16

Simpson's record vault of 5.38m. This may be the weekend that Girvan breaks through to achieve national prominence.

The meet record in the men's 600m will certainly be destroyed. The only question which remains to be answered is who will finish first. U of T's Paul Osland and Tim Bethune are ranked second and third respectively in the country, and are expected to battle each other down to the wire.

Although the women's team is not as strong as the men's, Higgins feels "it is potentially one of the best teams we've ever had. But, because of injuries, it won't be as strong as it should be."

Freshman Elise Braithwaite has been a standout on the team this year. Ranked first in Canada over 1000m, the Pan American junior gold medalist is expected to win her race and possibly surpass the meet record. She will also be utilizing her speed to anchor both the women's 4x400m and 4x800m relays.

Karen Dunstan, Sheila Cowie and Donna Dixon have also had successful seasons as they combined to finish second in the Canadian Cross Country Championships earlier in the year. Higgins says, "They are all talented runners, but they'll be running against some of the very best in the country. Although they won't break any records, we'll probably see personal bests out of all 3 women."

The event gets underway Friday at 5 p.m. and Saturday 1 p.m. at the Athletic Centre Field House. Girvan will be going for the Canadian record around 3 p.m. Saturday.

continued from p. 10

for a Robin Philips-Stratford style treatment, where every role down to the supernumeraries are Equity professionals.

There were, undoubtedly, some fine moments, particularly due to David Parry's Benedick, but the greatest share of pity has to go out to Barnaby Southgate as Dogberry, who had to contend with the most unfortunate of stage curses in the form of a live, very vocal dachsund sharing the stage.

If **Much Ado** came across as uneven, it was probably due to a seeming lack of proper rehearsal, which might have made the abundant stage business slide along a bit more smoothly. The most maddening part of it all, in the overview, would be that, with all of Hart House's resources, its superior draw of talent, and undeniable position as the university's most nearly professional stage, it repeatedly produces shows, like **Much Ado**, that come across as half-realized and unbalanced, ersatz jewels in splendid settings.

continued from p. 10

many a jazz drummer would appreciate. This is traditional music, some of it classical, some folkloric, which, as explored by the Demon Drummers, knows few limits.

Some members of the audience on Friday night, who looked like fans of, say, The Cure, were seen slapping their slacks in and out of time to the beat. A very old Japanese man in a wheelchair grinned a lot, and sundry Rastafarians whistled for more.

The village on Sado Island in the Sea of Japan has launched as campaign for funding fo that Kodo and other musicians - the world over might establish a kind of rhythm-conservatory to promote this and other forms of Japanese culture. If this seems an ambitious project, it is not out of keeping with the universal spirit of this heartbeat music.

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(Develop orienteering course/ sit in the sauna/ plan a winter carnival)

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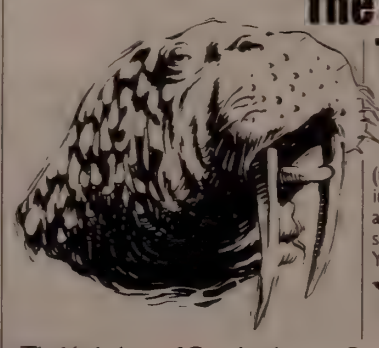
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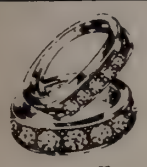
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SPORTS

Cager Nationals through the eyes of a benchwarmer

By MONICA DUVALL

During the last regular season basketball game against Laurentian, Julaine Sandrin, a rookie on the Varsity Blues women's basketball team, watched from the bench as her teammates edged by the Vees to nail down first place in the OWIAA East.

Playing for perhaps the best university team in the country is not easy; Sandrin is used to watching games from the bench. "I expect that though, especially against the tougher competition," comments Sandrin, who didn't expect to get on the court against Laurentian. "It was a crucial game for us because we hadn't yet defeated them and we needed that win going into the OWIAA's."

"It's hard to sit on the bench; at first it was O.K., but as the competition increased during the season, my playing time decreased, but I still feel like part of the team regardless of playing time because our practices are so intense, they're just like games."

Sandrin is a 5'10" forward who comes from St. Pat's High School in Sarnia where her team was the best high school team in Ontario in 1983. Playing ball at U of T was a big adjustment, especially at the beginning of the year when Sandrin found herself playing side by side with All-Canadians Angela Orton and Pat Melville. "It was hard at the beginning, but now I know them and they're just other players, excellent players, but real people."

Sandrin still admires their skill but their superstar image has worn off. "I'm not apprehensive about taking any of them on in defence anymore now that I know them."

Another adjustment for Sandrin was getting used to the professional atmosphere of the team. "We have a coach, two assistant coaches, a manager and a trainer, and it's hard getting used to having more than one authority figure."

Coach Michelle Belanger built her team for a national triumph but she's not forgetting the future, and the latter is where Sandrin fits in. Says Belanger, "I have to be looking ahead to next year's team and the experience Sandrin has gained this year is very important. Playing time is also a personal thing and Julaine has to earn her time, but she knows the ropes now and that will lead to more court time."

For now, Sandrin is ecstatic about just being part of a winning team. "I played in the OWIAA's against Western, and we won the tournament so we are on our way to the CIAU's." The Blues are in Québec this Tuesday through Saturday for the three day Canadian Championship. Sandrin is definitely looking forward to the tournament. "I've heard there's nothing like it, I can't wait."

Take fifth Ontario championship in six years

Blues smash York U.

By MATTI ANTONAKOS

The Women's hockey Blues clinched their fifth Ontario Women's Intercollegiate Athletic Association title in six years Tuesday night at Varsity Arena.

And they captured the title with a 5-0 win over York — a team that is always aggressive, especially when they're up against U of T.

Jennifer Dalgarno, who got the team going with 2 goals in the second, said, "It makes a difference when we play York. They're a physical team and really get up to play against us. We didn't come in expecting to walk away with the game. Coming into the game it could have gone either way."

In the first period both sides looked nervous; the Blues ran into penalty trouble late in the period. Faced with a three man to four disadvantage, Mary-Ellen Vitale held on in the nets while Karen Spence, Heather Ginzel and Kerri Hardill manoeuvred the puck in front to end the period in a scoreless draw.

Dalgarno sparked the Blues' offence to life in the second. On a powerplay, at 10:55, she put in Spence's rebound for a 1-0 score.



photo by Lecko Hryhorijiw

Kelly Weaver (7) and Laura McDonnell (9) fight for puck in final minutes.

Five minutes later, Ginzel broke down the wing and found Dalgarno alone in front of the net. And less than a minute later, Spence picked up her 3rd assist on Janice Maxwell's marker.

York was fired up for the third, out-shooting the Blues 12-6, but Vitale was not about to give up her shutout bid. She faced two 2 on 1 breakaways and managed to smother the puck with 3 York players looming on the goalline. The performance brought the offence to life and the line of Jodi Glazer, Laura McDonnell and Kelly Weaver went to work.

With 4 minutes left, Glazer sent the Blues ahead 4-0 and two minutes later capped off the scoring on an identical setup by McDonnell and Weaver. The final minute of the game was devoted to preserving Vitale's shutout.

The Blues were ecstatic over the win. Knowing York had been practising diligently over the break with a full squad, even Coach Dave McMaster was leery going into the game. "I didn't think we'd be as strong as we were because we haven't been on the ice as much as York. Many girls were away over the holiday and we didn't have a full team practice."

The Blues named 3 players to the Ontario all-star team. Both Hardill and Radecki were named to the defence while Ginzel took forward honours.

Vitale had a hard time adjusting to champion status: "This team is super and deserved to win. But it's going to take a while to sink in — I still can't believe it."

Radecki said, "We've had a great year. Tonight everyone came together. 5-0 is a very one-sided score and it shows how well we did."

Blues set to battle Yeomen in semi-final hockey playoffs

By GLENN MARTIN

Does home ice really mean that much? When the Varsity Blues open their best-of-three semi-final series against York Yeomen tonight at Varsity Arena (7:30 p.m.), they'd better hope it means more than in previous Toronto-York games.

In all three meetings with the Yeomen this season, the visiting team won. The Blues took 5-2 (exhibition) and 4-2 victories at York, while the Yeomen spoiled the Blues' home-opener with a 6-2 win back on November 21 — Toronto's only regular-season home loss.

But, as they say, playoff hockey is a new season. You can forget those scores. The bottom line is York, coached by one of college hockey's sharpest tacticians in Dave Chambers, will give the Blues all they can handle in what should be a great series.

Don McLaren, a first-team all-star who led the OUAA with 28 goals, will be a Yeoman to watch. But York's strength is defence. They surrendered only 78 goals, trailing only Toronto (74) and Laurier (75).

York finished fifth at 15-9 for 30 points, 11 back of first place Toronto. They advanced to the semis with a 4-1 win over Laurentian in a sudden-death quarter-final Tuesday night in Sudbury.

The second game of the series will go Saturday night at York. If necessary, a third and deciding game will be played Monday at Varsity Arena (7:30 p.m.).

In the other quarter-final Tuesday night, the hometown Western Mustangs dropped Guelph Gryphons 8-5 to advance to the semis against Laurier.

Besides winning the goals against title — the second straight year goalies Kevin Hamlin and John Kemp have led the league — the Blues were the OUAA's most potent offensive force. Their 170 goals topped Laurentian by four.

In the individual scoring race, Blues' centers Darren Boyko (20 goals, 32 assists, 52 points) and Don McLaughlin (23-29-52) tied with Windsor's Ken Minello (25-27-52) for second place. McMaster's Grey Bullen won the title with 27-28-55 totals. Phil Drouillard of the Blues was ninth at 22-24-46.

The OUAA all-stars announced this week include Kemp and McLaughlin on the first team, and Boyko, Drouillard and defenceman Ken Duggan on the second team.

The Blues are currently ranked fourth nationally by the CIAU, trailing Alberta, P.E.I., and Moncton.

BLUES NOTES

Two Blues nominated CIAU all-stars

For the first time in team history, the women's basketball Blues named 2 players to the CIAU all-star team. At the CIAU banquet last night at Bishops University, center Angela Orton and swing player Pat Melville were recognized for their outstanding seasons. Melville and Orton led the Blues to a first place finish in the OWIAA East and the Ontario Championships last weekend in Hamilton. Orton, an 83-84 All-Canadian, averaged 16 points a game and lead the team in rebounds while Melville led the team in points averaging 19 a game. Both are former National Junior team members.

U of T settles for second in squash

The defending champion University of Toronto finished a close second to last year's finalist Western February 16th in the OWIAA squash finals. In the semis, the Blues downed Queen's on strong performances from **Linda McDonald, Carolyn Merritt, Angela McCullough, Terri Richards** and **Tereshka Gama-Pinto**. Western defeated McMaster in the other semi to stage a replay of last year's final between the Blues and Mustangs. The Blues lost 3 close singles to Western which forced them to settle for second place. The doubles team of Richards and Gama-Pinto were successful in their match, while McDonald took her singles match.

Track team chases 13th OUAA title

Track records in danger

By CLARA MARMELO

Records will be shattered in the men's 600m and pole vault at the Ontario Track and Field Championships this weekend at the Athletic Centre.

According to U of T Coach Andy Higgins, "It will be one of the most competitive meets ever within the OUAA's. There are so many schools developing high level track and field athletes today." U of T will by no means be left behind — they ranked Number 1 in Canada and will be gunning for their 13th OUAA title while the women are ranked 6th.

Barring a disaster, Ross Girvan will easily break the meet pole vault record of 5.10m, but he has his sights on a higher goal — the Canadian record. Girvan has succeeded at 5.30m and brushed the bar on several attempts at 5.40, which is 2cm higher than Bruce

con't on page 14



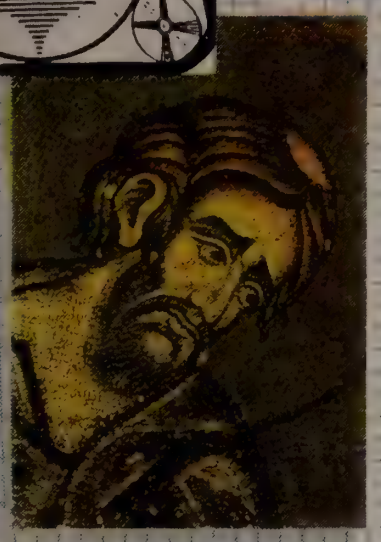
photo by Craig Collis

Osland and Bethune wait for the baton in 4x800m relay

The VARSITY
VOL. 105 ISSUE NO. 40 MONDAY MARCH 4 1985

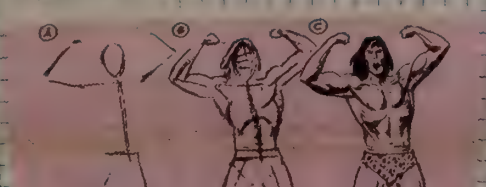
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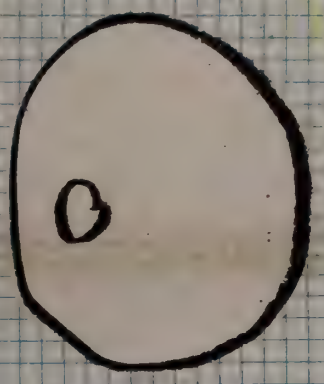


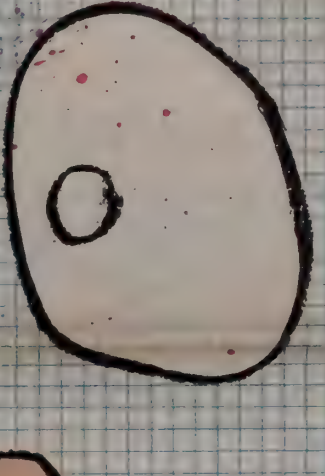
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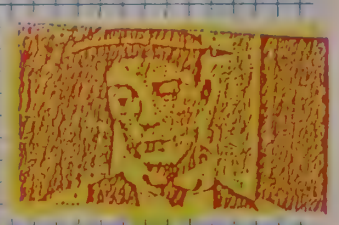




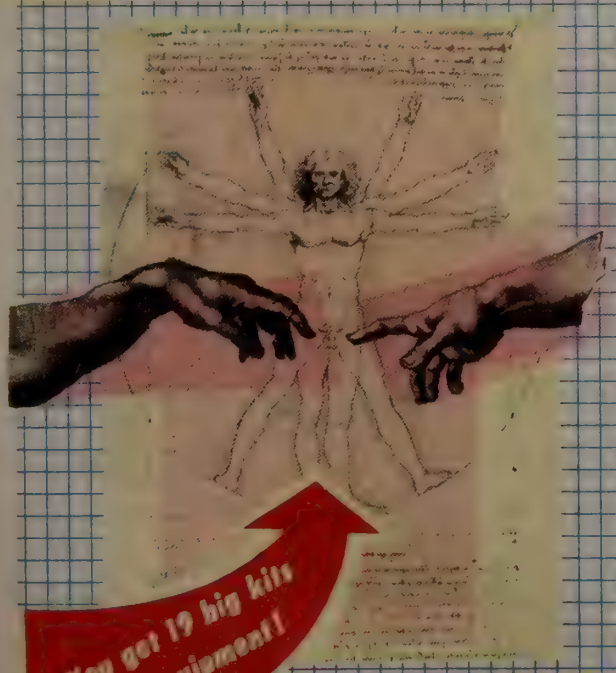








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In memory of CHARLIE GRANT, who risked his life to save hundreds of Jews from the hands of the Nazis, I hereby donate $_____ for _____ tree(s) to be planted in the Canada Forest in Israel as a collective effort of the Jewish Students' Union at the University of Toronto.

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Each tree costs $5.00, but we will take donations towards that amount. Tax deductible receipts will be issued from the Jewish National Fund for donations of $5.00 and over.

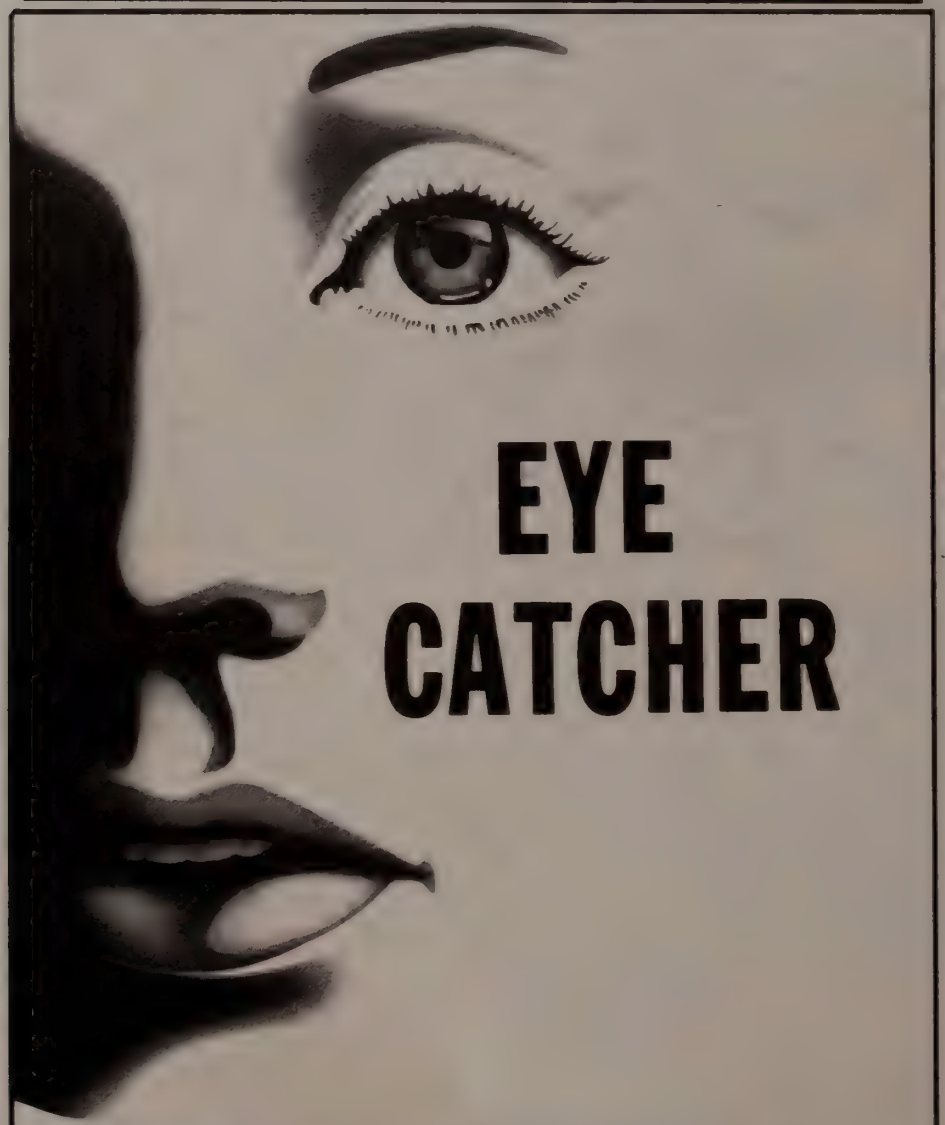
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HartHouse

	CAMERA CLUB ELECTIONS: NOMINATIONS OPEN UNTIL MARCH 15. CLUB MEMBERS ENCOURAGED TO RUN IN MARCH 19 ELECTION. VOTE AT NOON IN THE CLUBROOM.
MON. MAR. 4 TO MAR. 7	ART COMMITTEE EXHIBITION: "QUEBEC PRINTMAKERS" original prints created by 14 internationally known Quebec printmakers such as Riopelle, Pellan, Laliberté and Dumouchel. East Gallery. "25 YEARS: COMPARISONS" — 25 SCULPTURES OF MARY HECHT bronze works. West Gallery. JUSTINA M. BARNICKE GALLERY HOURS: Tues. - Sat., 11 a.m. - 6 p.m.
FRI. MAR. 1	HART HOUSE ORCHESTRA ANNUAL OPEN CONCERTO COMPETITION DEADLINE for submission. Audition a work for soloist and orchestra, for performance in the Fall of 1985. Contact Warden's Office for details. RECREATIONAL ATHLETICS SQUASH INSTRUCTION: Session II. Level One and Level Two offer a selection of four one hour instruction periods at convenient times. See schedule and sign-up at room 101 weekdays. Day and evening choices: Fee is $12.
MON. MAR. 4	CHESS CLUB 1985 LECTURE AND SIMUL EVENING with I M Lawrence Day. Topic: "Emmanuel Lasker at the 1924 New York International Tournament". Free lecture Simul $4 for non-members, $2 Chess Club card holders. Please bring your set. THE ART COMMITTEE offers an evening of open discussion with Mira Goddard, well known art gallery owner and director. 8pm Hart House Library. NOTIFICATION OF THE ANNUAL GENERAL MEETING OF THE GALLERY CLUB OF HART HOUSE MONDAY, MARCH 4 at 6 pm Gallery Lounge. Preprandial punch with annual reports. Dinner at 6:45 pm at $14.95 per person. NOMINATE AND ELECT your representatives for next year's Gallery Club Committee. All of U of T students are eligible to stand for election. RIFLE CLUB CHAMPIONSHIPS continue today and Wednesday at 4pm in the Range.
TUES. MAR. 5	CAMERA CLUB DISCUSSION SERIES provides a demonstration of colour printing and the Cibachrome process of Ilford Canada. Session runs from noon to one in the Camera Clubroom located directly across from the Arbor Room INVESTMENT GROUP last meeting of term discusses "Templeton Growth Fund." 7 — 8 pm. Room TBA.
VOTE WED. MAR. 6	VOTE TODAY: EXERCISE YOUR DEMOCRATIC RIGHT. ELECT YOUR STUDENT REPRESENTATIVES ON 8 HART HOUSE COMMITTEES. REMEMBER YOUR BALLOT COUNTS. POLL LOCATIONS: ST. GEORGE CAMPUS: HART HOUSE MAP ROOM AND ARBOR ROOM (11 A.M. — 7:30 P.M.); ERINDALE CAMPUS: E.C.S.U. OFFICE (11 A.M. — 3:00 P.M.); SCARBOROUGH CAMPUS: "H-WING" CAFETERIA (1:00 P.M. — 3:00 P.M.)
MAR. 6	GRADUATE COMMITTEE'S DINNER SERIES features John Hirsch, Artistic Director, Stratford Festival Company. A special evening for theatre buffs begins with reception at 6 p.m. and dinner at 6:30 p.m. South Dining Room. Tickets are $26.50 now available at the Programme Office, weekdays.
WED. MAR. 6	MUSIC HART HOUSE "JAZZ PLUS" offers the music of Scott Merritt from 8 p.m. on in the Arbor Room Pub "HART BEAT". Remember, no cover.
THURS. MAR. 7	MUSIC OF THE WORLD'S PEOPLE sponsored by MUSIC HART HOUSE open this series with "IZALCO" Latin-American quartet raises social conscience through music. 8 p.m. Free admission to House members. Music Room.
THURS. MAR. 7	LIBRARY COMMITTEE presents an afternoon with KNOWLTON NASH, Chief Correspondent, CBC's "The National", editor and long time journalist. 3:30 p.m. Library.
FRI. MARCH 8	CAMERA CLUB EXHIBITION DEADLINE NOON TODAY, ARE YOUR ENTRIES SUBMITTED?
SAT. MAR. 9	RECREATIONAL ATHLETICS — FREE: CREATIVE MOVEMENT WORKSHOP to explore dynamics, shapes and colours in expressive movement. Instructor/Choreographer, Julia Tassonyi leads workshop from 11 a.m. - 1 p.m. Please pre-register at Room 101 weekdays (9-5) as participation is limited.
SUN. MAR. 10	MUSIC HART HOUSE SUNDAY AFTERNOON CONCERTS offers "FETES GALANTES", a glorious feast of French songs and operatic ensembles. Vocal talents Mark Dubois, Rosemarie Landry, Catherine Robbin and pianist William Aide perform at 3 p.m. in the Great Hall. Two free tickets available to Hart House members (all U of T students) upon presentation of student cards at Hall Porter's Desk.
MON. MAR. 11	AMATEUR RADIO OPEN MEETING begins at 7 p.m. Meeting Room, 2nd Floor.
TUES. MAR. 12	ARCHERY CLUB — all club members participating in the Club Championship meet on the Range at 5 p.m.
WED. MAR. 13	HART HOUSE CAMERA CLUB 63RD ANNUAL EXHIBITION OF PHOTOGRAPHS AND HART HOUSE ART COMMITTEE COMPETITION: Opening at 7:45 p.m. Exhibitions run through March 28. The Justina M. Barnicke Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m.

SAC race gets dirty; 'Ban Falk' says Burk

By MARK JOHNSON

The race for Students' Administrative Council (SAC) President has already turned ugly according to members of the three tickets rumoured to be front-running.

The Scott Burk and Linda Quirk campaigns are both planning to file complaints with Chief Returning Officer Bruce Halwell today. They are alleging that Will Falk, a prominent supporter in the John Canninng camp, tore down Quirk and Burk posters Thursday at Scarborough. Phil Boland, running for Vice-President Corporations on the Burk ticket, claims he caught Falk red-handed putting one of Canning's posters on top of a Burk poster.

"We had a few incidents at Scarborough while a number of Canning people were postering. I saw Will Falk put a poster over one of ours and then he did the same thing to one of Quirk's," he said, adding, "He shrugged it off as a joke but then seeing his posters up everywhere and our posters in the garbage, I came to a logical conclusion."

Falk dismissed the charges against him and accused the Burk ticket of "willful misinterpretation (of the facts) to score political points."

"What happened was Phil (Boland) and I were talking and I simply walked over about fifteen feet away and just stapled two of our posters over two of their posters. 2 p.m. in a crowded cafeteria with one of the running mates from the other ticket there, is hardly the time to pull dirty tricks. It was just an act of jest and I think Burk's just trying to establish himself as a first-tier candidate by getting more media time."

Burk told *The Varsity* he was unsatisfied with Falk's explanation and said he would demand his resignation from the campaign.

"That's a ridiculous response. I see no humour in it. I'll tell you right now that we'll be asking him to resign from the campaign," he said, adding, "I can see how hotheads further down in the campaign could do this sort of thing but for someone that close to Canning it's really inexcusable."

Quirk has also leveled charges against Falk claiming "There were repeated instances of him tearing down posters and throwing them in the garbage."

"I think there's a real lack of subtlety here. But we had problems right from 5 p.m. Tuesday (the official start of the campaign). At 5:01 Tuesday, the Chief Returning Officer had to be called in to settle a dispute about an outdoor banner at Sid Smith," Quirk said.

Falk told *The Varsity* the Canning campaign has been the victim of any foul play in the race and not the culprit.

"Linda has some very dirty campaigners working for her. We've already seen that with the Nye Thomas incident (Thomas called Canning "a pompous jerk" and a worse candidate for SAC President than "Donald Duck")," he said, adding, "We've had somewhere between three hundred and six hundred of our posters deliberately torn down on the St. George campus."

Quirk said she contacted the other candidates about trying to clean up the campaign.

"If everybody takes down everyone else's posters fewer people know what's going on and fewer people vote. I've asked the other candidates about writing a letter to *The Varsity* asking all our supporters not to do this kind of thing."

Halwell will hear the complaints from Burk and Quirk, as well as a complaint from Scarborough SAC director Larry Leger, at a meeting of all the candidates at noon today.

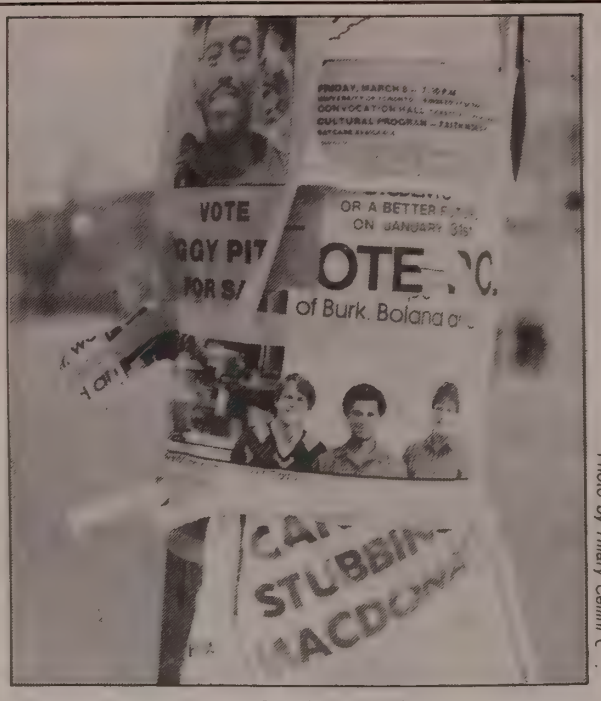


Photo by Hilary Cellini C.

Poster on poster on poster along St. george Street.

Leger told *The Varsity* Falk put Canning posters on top of SAC posters advertising the Teenage Head concert at Scarborough.

"Thursday morning between 9 and 11 a.m. he (Falk) was on (Scarborough) campus and he covered up about fifteen of the Teenage Head posters with Canning posters. I'm writing a complaint about that and in at least four separate places Quirk posters were taken down and covered up by him. I think Falk made some judgement errors when he was postering at Scarborough and now he's trying to cover it up."

With the election still a week and a half away the Burk and Canning tickets are attacking each other for resorting to desperate measures. Falk has charged Burk with "blowing the incident out of proportion" to grab media attention. In

Cont. On P.6

TA union loses new strike vote; ready to sign

By JOHN LORINC

The teaching assistants' union has once again failed to get a mandate from its members to strike and is now prepared to sign the U of T administration's final contract offer.

Last week, the Canadian Union of Educational Workers, Local 2 (CUEW) held a second ballot to determine whether or not a strike should be authorized, and received a 55.6 per cent yes vote, 11.1 per cent short of the two-thirds majority required to strike.

Earlier this month, a first vote was held with the same question and 66.1 per cent of the members voted in favour, .6 per cent shy of the 66.7 per cent mark. At that point, there were allegations that some professors influenced the TAs working with them to vote no and a second vote was called.

Last week's ballot had a turnout of 1162 (50 per cent of the bargaining unit) which is about 70 more than last time. Although there was a stepped up phone campaign to get members out to vote, the increased turnout failed to bring the expected result.

A brief exit poll taken at the voting station showed that the members had mixed feelings about prolonging the dispute. Although many of the TAs polled said they had been contacted and urged to come out and vote, some told *The Varsity* that they had changed their vote from yes to no on the second ballot. They felt that, with only five weeks of classes left, it would be less effective to run a strike. The TAs polled who voted no also said they felt some pressure from the union not to have their views aired.

Killeen Farrell, a member of the union negotiating team, said that a late strike would not adversely affect them and that a previous strike vote in March of 1980 brought about the inclusion of job descriptions in the contract.

Today the union will sit down with the administration to sign everything in the offered contract except one clause, which union executive member Robert Bradley feels will require clarification.

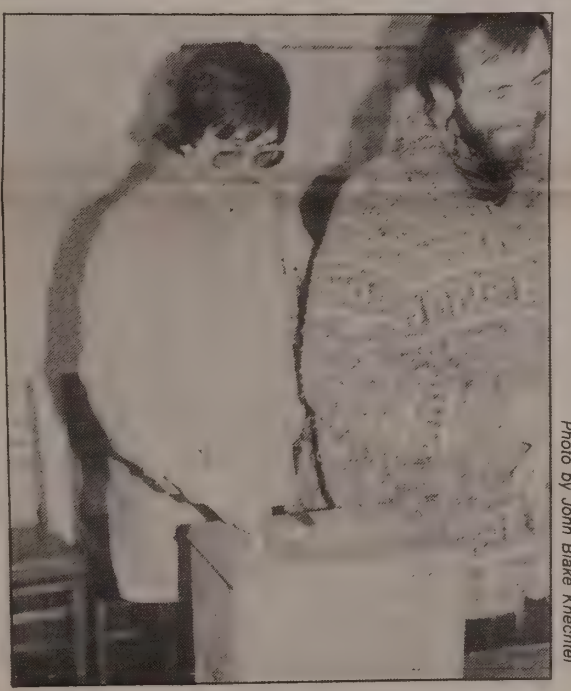


Photo by John Blake Knechtel

TA's vote: *Some felt pressure from the union.*

The clause concerns the issue of changing the classification of teaching assignments from job standing to academic standing. This would imply that a graduate who stands up in front of his class to lecture might be classified as a teaching assistant and thus could become part of the union. Also there could be the option of 'paying' for teaching assignments with academic credit rather than a salary.

Cont. On P.6

Smelly chemical spill forces evacuations at Banting & Best labs

By PAMELA YOUNG AND BILL BRYDEN

The powerful, fishy stench of pyridine rose through the Best Institute last Wednesday, eventually filling the building and forcing evacuation. 16 litres of the toxic lab chemical had been spilled in a basement corridor by a courier, who broke four large bottles.

In the administrative office, there was no one who knew how to clean up pyridine, or whether a health hazard existed. The building was evacuated at 1:00 p.m., and U of T's Department of Protective Services was called. Chemical Engineer Elizabeth Krivonosov, the department's expert in toxic waste disposal, took charge of the clean-up.

Pyridine is an important solvent, and a basic component of work in most laboratories. The vapour can explode and burn if ignited, and may be harmful to the Central Nervous System and the repiratory tract if inhaled. Krivonosov acted quickly in order to prevent the spread of vapours, and wore a repirator.

The pyridine was absorbed with vermiculite, and packed in plastic bags. In spite of this effort, the smell continued to spread through the building after the clean-up, eventually causing a second evacuation. This time, the Best Institute stood empty overnight.

On Thursday, Krivonosov returned to remove the residue. No one suffered any ill-effects from the accident, although Krivonosov received a slight headache.

Krivonosov's main job is to oversee the collection and disposal of the university's toxic waste. She responds to accident calls only if there is no one on hand with expertise in handling the chemical involved. Krivonosov's primary responsibility is to oversee the collection and disposal of the university's toxic waste.

Chemical waste is collected from university laboratories and taken to the Chemical Holding Area, a converted garage north of the Faculty of Architecture Building near the intersection of Hoskin and College Streets. At the Holding Area, Krivonosov sorts chemical wastes into compatible groups and

Cont. On P.6

John Canning's status cleared up

By MARK JOHNSON AND JOHN BLAKE KNECHTEL

John Canning, a visa student, will have no problem taking the job of SAC president should he win the current election.

That's the verdict SAC has reached after looking into the St. Mike's students' council president's eligibility to run for the SAC job. Current SAC President Bob Jones said Canning's status was investigated to make sure his election would not be illegal.

Cont. On P.6



Photo by John Blake Knechtel

Arnold Borsutzsky (right), V.P. candidate on the Quirk ticket, threatens a praying John Canning. Borsutzsky was bartender for Canning's campaign kick-off party at Hart House

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"Well I don't know why they just don't move DeHaviland to South America. Just think of it--Bolivia DeHaviland!!(yuk, yuk, yuk)

—not the Features Editor

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Blissful Thinking

With SAC elections a week away, this year's candidates are asking students to do some "blissful thinking." They're telling students how dedicated they'll be in serving the university. They're presenting themselves as honest, sincere and friendly people. And they're trying to tell the students all about the "new approaches" they're going to bring to SAC.

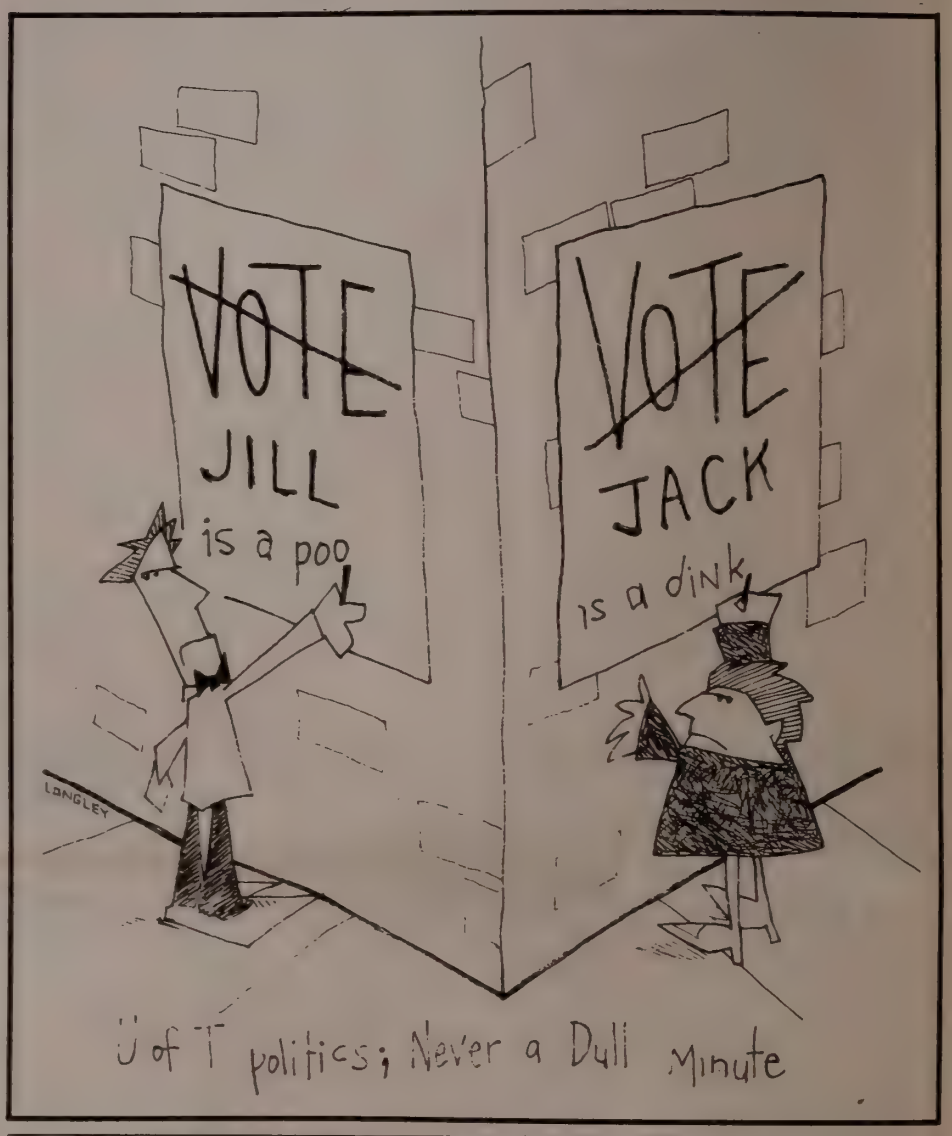
If there is a "new approach," then it is nowhere to be found in the hair-pulling battle the candidates are waging for all to see. The race was barely a minute old, in fact, when Chief Returning Officer Bruce Hollowell had to be called in to settle a territorial dispute over an outdoor banner at Sid Smith. On Thursday members of the Burk and Quirk campaigns claimed they'd caught Will Falk of the Canning staff covering up posters at Scarborough. The besieged Falk defended his actions as "a joke" and claimed Canning was the real victim, suffering deliberate assaults on between 300 and 600 of his downtown posters. Each campaign has affirmed its martyrship, each claims to have taken the initiative of calling the others to put an end to this senseless fighting. Perhaps if we really could remain blissfully ignorant, we'd believe that cosmic interference was to blame—that an alien force was at work tearing down these posters.

But the story is sadly all too familiar. The illusion of mature candidates genuinely wishing to serve the students (and not themselves) crumbles when we recall SAC campaigns of years gone by. We remember last year's bitter pre-election bickering under the dome and we can't help wondering whether one year's pettiness breeds another's. The candidates last year were busy slandering each other, ripping down posters and spending hours settling their differences in negotiating sessions (from which they inevitably emerged with clean hands and good intentions). Yet even after the hands were shaken on election night, the warring went on, providing a smooth transition to another successful year at the *Student's* Administrative Council. Which brings us to this year's race, which has apparently entered with all the trimmings of a typical SAC slugfest.

And yet, to be blissful for another moment, it might be possible that this year's candidates have exhausted their collective stores of bitterness and bad feeling a little earlier than usual. Perhaps Canning's early trumpeting about "fighting a good, clean fight" will turn out to hold more water than these early indications have led us to believe. It is clear that the students have seen this "approach" before. The candidates would be naive to think they've hidden the wolf from the public's view with only a thin, synthetic layering of wool.

If they truly want to demonstrate a "new approach" they'll have to offer a style of campaigning which somehow avoids the dirt and gets at an idea or two.

More "blissful thinking," perhaps. But then, surely an approach which would do more justice to the students has been long overdue. And with continued underfunding and higher tuition fees around the corner, it would be nice to think next year's SAC administration could spare a little time (and inspiration) to genuinely serve the students they're elected to represent.



Boff! Bam! Pow!

The Varsity — a lean, mean, journalism machine. We want you to be a part of it.

We want you to have a say in running the paper. We want you to join our staff and help us in the fight for honesty, integrity, democracy, and justice at this university. We want you to find out for yourself how decisions are made at U of T — how strings are pulled, how influence is peddled, how backs are stratched. We want you to get a taste of what this whole goshdurn higher education thing is *really* about. Look at it this way — writing for *The Varsity* benefits both of us.

We also want you to have a say in the business affairs of *your* paper. Sure, we throw it all together, but it's you the student who we serve and you the student who helps fund our operation through a $1.25 fee levy. If you are a full time undergrad you are at this moment a member of Varsity Publications *Inc*. We don't think enough of you take full advantage of your position.

The *Varsity* Board of Directors includes student representatives (one from each of Erindale and Scarborough Colleges, three from Professional Faculties and Theological Schools, and four from downtown Arts & Science) who help make weighty board decisions.

The Board oversees the legal and business affairs of Varsity Publications. It hires and fires non-staff members. It sets the budget. Most importantly, it acts as a liaison between the paper and the student body. It may not *make* the world go round, but it helps. A lot.

There are a few positions left. Grab 'em while they're hot.

Board Update

The following are acclaimed to the 1985-86 *Varsity* Board of Directors:

Barry McCartan, Erindale College
Barbara Mendel, Victoria College
Mike Zryd, Innis College
Steve Smith, New College
Greg Taylor, Trinity College
David Hileman, Architecture

Three positions are still available: Professional Faculties...2
Scarborough College...1

Nominations are open until Friday, March 8 at 5:00pm. Nomination forms must be signed by at least 25 members of the Corporation (every full-time undergraduate is a member of Varsity Publications).

STAFF MEETINGS

Tuesday at 1:00pm: Job descriptions etc.
Friday at 2:00pm: screening of SAC hopefuls

You'll want to attend.

Just a reminder...

that nominations are open for *Varsity* sub-editorial positions for 1985-86. Apply at *Varg* offices. Deadline:Mar 8

the staff llst

The following are eligible to vote in the upcoming editorial elections:

Greg Taylor
Geoffrey Fairbank
John Blake Knechtel
Alison Maclean
Karen Shook
David Charles Johnston
Marg Webb
David Hileman
Jeffrey Kastner
Anthony Ocana
Colin Gray
Margaret Hoogeven
Richard Levin
Glen Tanaka
George Longley
Stephen Webster
Mark Johnson
Bruce Dinsmore
Richard Verrier
John Lorinc
Kim Huie
Lois Mermelstein
Julia McNally
Phil Street
Barry McCartan
Kate Lazier
Hilary Cook
Alison Pipa
Al Saplys
Monica Duvall
Anthony Greco
Matti Antonakos
Glenn Martin
Jack Nagler
Stuart Taylor
Chris Glover
Donna MacLachlan
Craig Collis
Cynthia MacDonald
Sharon McAuley
Colin Taylor
Rohinton Medhora
Kate Lyon
Janet Millar
Rick McGinnis
Neil Guthrie
Barbara Mendel
Mike Zryd

The following need one more contribution:
Mark Matchen
Pamela Young

The following need two more contributions:
Maria Casas
Susan Elliot
Rob Johnston
Catherine Sudds

The following need three more contributions:
Diane Wood
Bernard Wong
Phyllis Ellis
Ingrid MacDonald

SAC is suffering because it has "no support", needs a shot of campus spirit

Burk: more Mr. Nice Guy

Scott Burk, presently the president of Innis College, is leading the Burk, Filipiuk and Boland ticket in this year's presidential race. The following article is second in a series of Varsity profiles of all the presidential candidates.

By ALISON MACLEAN

Scott Burk is horrified that he is late for his interview. He apologizes, not with the air of a candidate for the SAC presidency, but with sincerity. This man wants people to like him as much as he wants them to vote for him.

Burk is recognized by most of the students in the Innis cafeteria. As president of Innis College this year he has maintained a high profile and it shows. Not only do several students approach Burk during the course of the interview, but the entire proceeding has an audience that extends beyond his table.

This is exactly the image that Burk strives for as Innis President, and hopes to attain as president of SAC. "Recognition through accessibility and approachability is what is needed for operations like SAC," he says.

"I mean, you could go out for a beer with me, you could come up to me and say, 'Hi, Scott', can you imagine going for a beer with Canning or Quirk?"

It is through being an everyman that Burk wants to appeal to the student population, and achieve some tangible support for SAC. "If people know who SAC is, what SAC's doing, then they'll start by showing up at some of those football games, they'll start having fun on campus, and then they'll be prepared to stand out in the rain lobbying at Queen's Park. Involvement comes through trust and support."

This emphasis on involvement and enthusiasm on campus is the extension of Burk's efforts to inject some spirit into his own college. It is also a facet of his presidential campaign that has earned him the 'services ticket' label. Burk says that the emphasis on this aspect of his platform is perhaps an exaggeration; "I think that it's important to improve services to the extent that they will encourage student involvement but I'm not suggesting a major outlay of money, I'm primarily suggesting better advertising and better management."

When asked why he cares whether or not U of T students are involved in their campus, Burk replies that SAC is suffering from "a lack of credibility" as he sees it, caused by a paucity of support from the campus.

"How can SAC be a valid representation of the campus when everyone there has such open political ties?" he demands. "There might as well not be a SAC for all of the use they are to students, things have to change."

Change is a catchword in Burk's political platform.

As a first-year student at Innis, Burk was one of the apathetic students who now earn his derision. "I didn't need U of T. I came to school and went straight home after my last class. Then I met up with some guys here and slowly started getting involved by playing football after school."

"Finally I got directly interested and decided to run for student council so that other frosh wouldn't come to a place where they felt they didn't belong."

He has succeeded to some extent in changing the attitudes toward involvement at his college. This is evidenced by the substantial cheering section that accompanied him and his running mates at the all-candidates debate last week.

But the image and attitude that Burk projects as the affable 'guy-who-just-wants-to-help,' have already earned him criticism: "At that conference (the all-candidates meeting) I answered all the questions. I tried not to duck anything, and I tried to be specific, to really answer the question. But they get you on the semantics every time, why can't people just loosen up?"

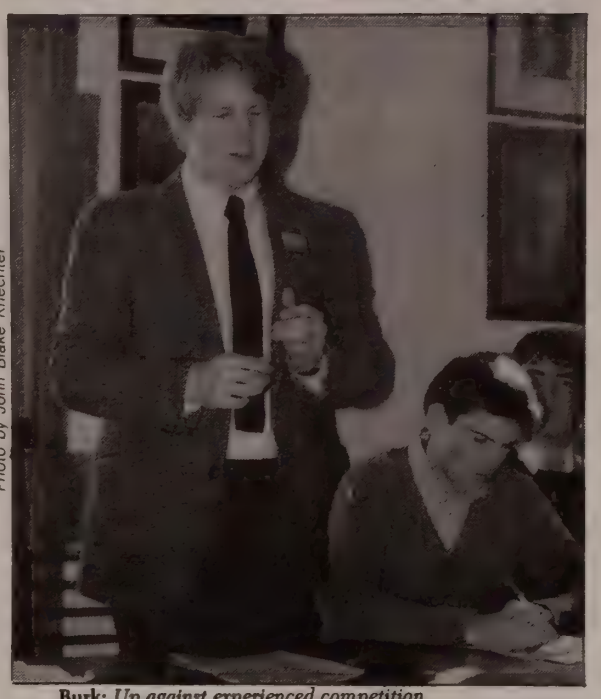


Photo by John Blake Knechtel

Burk: *Up against experienced competition.*

He is referring to his comments about the Women's Centre and who should be running it which were construed as sexist by some onlookers. ("I think that by now women are capable of running the women's centre.")

"I mean, our ticket was the most enlightened in terms of the Women's Centre, the others haven't even endorsed it yet, but no one pays attention to your intent, they just look for mistakes."

This is where Burk's more politically experienced competition will give him a run for his money. He may be likeable and approachable but in a SAC presidential race, "they get you on semantics everytime."

Referenda questions confused

By BARRY McCARTAN

Several referenda being run by the Students' Administrative Council (SAC) are mired in confusion because of uncertainty as to what the rules are.

SAC is running three referenda in conjunction with its March 13 and 14 presidential elections. One seeks to have all U of T undergraduates pay $37 for a compulsory drug plan and another to finance the operations of the Downtown Legal Services' (DLS) Legal Aid Clinic on St. George Street. The third is to give CJUT a fee increase of $1.75 only if they are granted an FM broadcasting licence in the fall.

According to SAC's by-laws, notice and the text of the referendum questions as they appear on the SAC ballot must be published on campus at least "once a week in the two consecutive weeks next preceding" the date of the referendum.

SAC called *the newspaper* on Feb. 25 to attempt to get notice in the Feb. 27 edition of that paper. Because the advertisement was past deadline,



Photo by John Blake Knechtel

Phil Cygan

the first notice was published in the Feb. 28 *Varsity*. This appears to make the notice late by one day.

SAC Vice-President Elections Neil Henderson maintains that any day during the two week period is sufficient for the notice, but a SAC fee increase referendum held on Nov. 16 last year was advertised on Nov. 2 of 1983, exactly two weeks to the day.

The most serious problems plague the drug plan and the DLS questions. The text of the question given by SAC literally says *Do you vote in favour* of a new compulsory fee of $1.00 to fund Downtown Legal Services (DLS)? Yes or No." A similar format is used in the drug plan question.

Referenda are normally stated in terms such as *"Are you in favour..."* or *"Do you favour..."*. The question literally asks students to state their intentions on the matters rather than to approve or reject them. Henderson noted that he thought this wording was fine as "no one has raised any qualms about it at SAC."

Additionally, SAC was required to notify the U of T of their fee referenda by the 15th of February in order for the University to process the paperwork necessary to collect new fees. According to Michael Dafoe, an official of the Office of the Vice President and Provost, notice of the drug plan and DLS referenda was not at his office by the deadline, and according to the Director of Student Affairs, Erik McKee, there was still no notice given by last Thursday. McKee says that despite this, the Administration is treating both matters as if notice has been given.

Henderson says that he believes that "everything had gone through proper channels."

CJUT, which is largely independent of SAC, has a different problem in that their notice on Feb. 28 failed to outline that their fee increase would constitute a change to the SAC By-laws. Station Manager Phil Cygan says that SAC said their notice was fine and when the station "found out something was wrong," they did the best they could to correct the situation.

He also noted that with all the publicity concerning the referendum in the past few months, students are aware of the pending vote, and "aren't being misled" by the station.

Cygan expressed some frustration with SAC's handling of the affair, although Henderson, who is responsible for enforcing SAC's election laws, seemed unconcerned.

Cont. On P.6

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For more information, come to the Career Counselling and Placement Centre, 344 Bloor Street West, Rm. 416, and pick up a brochure, or call 978-8590 for details.

Our Mistake

In Richard Verrier's article on Vietnamese students (February 25) the song sung by the 'Humber College teacher was a romantic song, and was not called "Vietnam, Vietnam" as reported. The latter was the final song of the festival.

John Lorinc's article "SAC race begins with all candidates debate" said Arnold Borsutzky (Innis College SAC representative and V.P. candidate on the Quirk ticket) had only attended one SAC meeting all year. Mr. Borsutzky has a 100 per cent SAC attendance record this term, but has attended only one Innis College Students' Council meeting this school year.

APOLOGY: *The Varsity regrets that due to space constrictions the following names were left off the 'Open Letter to President Connell' in the February 28th issue.*

Daryl Diamond	Elec. Eng.-G	Peter S.Y. Lau	Elec. Eng.-G	Prof. Richard	
Idit Dodds-Weinstein	Med. Studies-G	G. Levin	Slav. Stud.-G	Perman	Socio.-Fac.
D. Richard Doherty	Sch of Theo-G	Niels Lobo	Comp. Sci.-G	Prof. Elliot Ross	Hist.-Fac.
Prof. D. Goldstick	Phil.-Fac.	Prof. G.A. MacDonald	Director, New College Writ. lab-Fac.	Peter Scarlett	Elec. Eng.-G
Ali Grami	Elec. Eng.-G	Prof. Robert MacKay	Socio.-Fac.	Deborah Schlow	Med. Stud.-G
Marsha J. Groves	Med. Studies-G	Gordon R. McOuat	IHPST-U	Andrea Sella	Chem-G
Gregory J. Guderian	Med. Studies-G	Nick Marchese	Poli. Sci.-U	Prof. B.-Z. Shek	French-Fac.
Doug Harris	English-U	Mark D.	Med.	Leslie G. Smith	Elec. Eng.-G
G. Henderson	Pol. Sci.-U	Meyerson	Studies-G	Susana Soler	Span.&Port.-g
Marian J. Hollinger	Med. Studies-G	Prof. O. Miller	Com.Lit-Fac.	M. Stingl	Phil.-G
Hugh W. Jarvis	Anthro.-U	Bob Mokry	Med. Studies-G	Kathryn Ann Tagiia	Med.Stud.-G
Margaret Kerr	Med. Stud.-G	Calvin Ostrum	Comp.Sci.-G	L. Thomasos	Zool.-U
Prof. Bruce Kidd	Poli. Sci.-Fac.	Dannie Otto	Med. Stud.-G	Rick Wietfeldt	Elec. Eng.-G
Steve Kirkland	Math-G	Margaret Penman	SGS-FAc.	Chi Kan Yan	Elec. Eng.-G
Kirsten Krismer	Psych.-G	Shiva Ram	Elec. Eng.-G	Prof. J. Yashinsky	French-Fac.
		Maureen Riggin	Med. Stud.-G	Terezia Zoric	Poli. Sci.-G

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Poster wars

Cont. From P.3

return Burk has accused the Canning campaign of using dirty tactics to compensate for a lack of support.

"I really don't see Canning as the front-runner in this campaign and this incident bears it out. If you have to go to these levels then you can't have very much support," Burk said.

Referenda confusion

Cont. From P.5

"It's pretty stupid to quibble over technicalities," says Henderson.

Despite these technical difficulties, it is unlikely that Governing Council would refuse to approve any of the fee increases. GC rarely rejects fee increases on technical grounds as long as they are satisfied that the questions were asked in a democratic way and that the constituents affects were aware of them.

All SAC referenda affect U of T's 29,000 full-time undergraduates.

Canning can be employed

Cont. From P.3

Len Westerburg, Public Affairs Officer at the Office of Employment and Immigration, told *The Varsity* that Canning would be eligible to assume the position of president even though he is an American.

"This is an administrative decision basically. There's no problem whatsoever," he said. "It's happened in the past. Normally when a foreign student is elected to a paid office the validation is waived and the person is allowed to take the job."

Lee Zaslofsky, Executive Assistant to NDP immigration critic Dan Heap, said the Department of Immigration "might frown" on a foreign student taking a paid position without previously requesting permission. However, Westerberg said Immigration would be hesitant to interfere in a student election.

"The president is democratically elected by the student body to do a job. He did not look for it himself and it is not of his own making. If we applied any regulation to that we would be interfering with the democratic process."

Jones reported he met with Canning on Friday but admitted "There's not really any problem because it's happened before."

Visa students have served as students' council presidents recently at McMaster and Windsor Universities.

Banting spill

Cont. From P.3

packs them into 45-gallon drums. The drums are picked up by Syntath Ltd., a company licensed by the Ontario Government to neutralize, solidify, incinerate, and detonate chemical waste at a site near Thorold, Ontario.

CUEW loses vote

Cont. From P.3

Such a provision, says Bradley, would "change the definition of our bargaining unit," and would be a violation of the Ontario commonlaw.

Bradley predicts that the administration will be flexible about this final change.

John Parker, chief negotiator for the administration, feels that "the final offer was accepted as far as I'm concerned."

The signing, which will bring to a close almost half a year of comtract discussions and negotiations, is a welcome sight for Parker. He thinks that the administration's relationship with the TA's union is more strained than with other unions on campus. One cause he cites is the constant turnover in the negotiating teams between the bargaining sessions.

"One team learns the procedure, graduates and then a new inexperienced group takes over."

"Many proposals," he continues, "are regurgitated every time we go at it" and are rarely included in the final contract.

At the union, during the twelve months until the negotiating team begins to put together its 1986 contract proposal, Bradley feels there will be "a long and heated debate" concerning the changing of the union bylaws.

Since the vote, many members have been phoning the Local 2 office demanding to know why the bylaws require a two-thirds majority rather than a 50 plus 1 per cent majority and it will be this that will be the subject of some of the debate.

THEATRE

Cont. From P.8

farce — perhaps a little too high — but carried off so unashamedly by such actors as the exuberant Gary Chartier (Pseudolus) and the deadpan Don McKellar, who did not play the crazed servant Hysterium as the script told him to, but, given the play, this was not a problem.

Ross Fraser's set design was simple and made proper use of the cramped space allotted him, and Marian Grudeff's musical direction surmounted any acoustics problems provided by the theatre.

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St. George Campus: HART HOUSE
Map Room & Arbor Room
11:00 am – 7:30 pm

Erindale Campus: E.C.S.U. OFFICE
11:00 am – 3:00 pm

Scarborough Campus: H-WING CAFETERIA
1:00 pm – 3:00 pm

TIME & PLACE

MON MARCH 4

2:00 P.M. NOTED WRITER/MUSICOLOGIST H.W. HITCHCOCK will give a lecture on the subject: "Just What is Ives' Unanswered Question" in Edward Johnson Building, Room 216.

3:00 P.M. A PHOTOGRAPHY EXHIBITION by the Victoria University Photography Club will be held from March 4-29. Alumni Hall, Victoria College.

4:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents a series of talks on the Baha'i Principles: "The Fundamental Unity of Religion." The International Students's Centre, North Meeting Room.

4:15 P.M. THE U OF T MARKETING CLUB welcomes John Brennan from Coca-Cola Ltd. Refreshments will be served, and memberships will be available. Croft Chapter House, U.C.

TUES MARCH 5

4:00—6:00 P.M. THE INTERNATIONAL RELATIONS SOCIETY will present the First Secretary of the Chinese Embassy, Mr. Lu, to speak on "China's Opening to the West." The Junior Common Room, Trinity College.

4:00 P.M. DOUGLAS CHAMBERS READS THOM GUNN in the UC Union 79 St. George. Welcome all.

4:00 P.M. THE COALITION FOR QUALITY AND ACCESS would like to invite anyone interested in helping to organize and publicize the March 21 Day of Action to a meeting in Sid Smith, Room 1072.

7:30 P.M. AMNESTY INTERNATIONAL presents Professors Bleek and Skilling who will speak on Human Rights in East Germany and Czechoslovakia. Hart House Meeting Room.

5:00 P.M. PROFESSOR THOMAS SKIDMORE from the University of Wisconsin will speak on "Brazil: What Next?" Massey College, Upper Library.

WED MARCH 6

12:00 NOON THE STUDENT MOVEMENT IN SOUTH AFRICA, CHILE AND CANADA. A discussion to mark the 1985 U.N. declared Year of Youth and the 12th International Youth Festival. Hart House, Sitting Room.

4:00 P.M. THE U OF T ENTREPRENEURS' CLUB presents a panel discussion entitled "Entrepreneurship in the Information Age" in Hart House Debates Room. Admission is free.

4:30—6:30 P.M. THE ECONOMICS 1ST ANNUAL ALL YOU CAN EAT PIZZA FEST will be held in the U.C. Union. Your first beer is free and tickets are $3.50 in advance from Sid Smith, Room 1067.

6:00 P.M. THE HISTORY & PHILOSOPHY OF SCIENCE & TECHNOLOGY Students' Union presents Dr. Jonathan Miller's THE BODY IN QUESTION. This week: "Perishable Goods". In Room 007, Northrop Frye Hall, Victoria College.

7:00 P.M. THE UNIVERSITY COLLEGE FILM SOCIETY presents: "Rashomon" (Kurosawa) in UC Room 179. Free admission. Come all.

7:15 & 9 P.M. THE JEWISH STUDENTS' UNION'S ANNUAL PURIM BASH at Hart House. Megillah Reading 7:15 p.m., Music Room, The Bash 9 p.m., Great Hall. Live band, folkdancing lessons, cash bar, prizes for best costumes! Cost: $3 & $4.

THURS MARCH 7

AMNESTY INTERNATIONAL presents Olha Zawerucha speaking on Ukrainian Political Prisoners in the USSR and Zygmund Przetakiewicz of the Sun on the Polish situation. The International Students' Centre, Pendarves Room.

MINERVA'S OWL is proud to present Rick Avery at the Innis Pub. Cover charge is $2.00.

8:00 P.M. THE ROYAL CONSERVATORY OF MUSIC presents Duo Geminiani in a lecture/recital on J.S. Bach, the Violin and Harpsichord Sonatas. Admission is $5.00 and $3.00 (students). The Royal Conservatory Concert Hall.

FRI MARCH 8

12:15 P.M. THE FACES OF TECHNOLOGY: COST, BENEFIT AND CONTROL: Seminar with Ursula Franklin. 455 Spadina, Room 204.

5:00 P.M. THE HAROLD INNIS FOUNDATION and the McLuhan Program in Culture and Technology are co-sponsoring an international colloquim on "Innis, McLuhan, and the Frontiers of Communication" at the Innis Town Hall. For further information phone 978-7023.

5:00—7:00 P.M. THE WOMEN'S STUDIES STUDENT UNION wine and cheese party will take place in honour of International Women's Day. New College Senior Common, Room 136.

7:00 P.M. ASPIRED TO BE A LEADER — UTCCF invites you to join our bible study in discipleship. International Students' Centre, 33 St. George.

7:00 P.M. ANGELA DAVIS will speak on the women's movement to celebrate International Women's Day. Convocation Hall. Admission is $3.00.

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents an audio-visual programme by Dr. D. Khatamian entitled "Hope in the Nuclear Era," a review of Baha'i teachings on peace and war. International Students' Centre, Morning Room.

SAT MARCH 9

INTERNATIONAL WOMEN'S DAY FORUM. The Trotskyist League, U of T Club is sponsoring a forum, "Defend Abortion Clinics - Defend Dr. Morgentaler! Down With Reactionary Anti-Porn Frenzy!" International Students' Centre, U of T, 33 St. George.

review the review ther

COC: DRESSED FOR THE OCCASION

KATE LYON & CHAS EDWARDS

LAST WEEK THE Canadian Opera Company presented Mozart's **Cosi Fan Tutte** at the St. Lawrence Centre's Bluma Appel Theatre. Kate and I attended yesterday's performance, but I don't think that we'll be hearing much from her today. She's been rather unconciliatory ever since I spilled coffee all over her composition assignment and... .

OPERA

Just get on with it, Chas.

Fine then, I will. This production of Cosi Fan Tutte was noteworthy because of its intimate staging, and its use of the COC Ensemble. These singers are not yet official soloists with the company, but nevertheless delivered impressive performances in this production. The gorgeously renovated Bluma Appel Theatre provided a stage design much closer to the opera houses for which Mozart's works were conceived. The entire production was designed with authenticity in mind. The Stratford Festival's Visual Product division designed sets that were both elaborate and functional and Michael Stennett's creative costumes added tremendously to the effect. All technical aspects of this production were smoothly executed, especially when...

I want to talk about the singing, because it looks as though you'll never get to that. All in all, the calibre of singing was more than competent, and in some instances, exceptional. Soprano Joanne Kolomyjec, in the fole of Fiordiligi, was responsible for the evening's most memorable performance. Although librettist Lorenzo da Ponte chose to make Fiordiligi a rather one-dimensional creature,



Mozart compensated by providing her with some of the opera's most beautiful moments. Her emotional delivery of 'Per pieta ben mio' was perhaps the strongest example of solo singing in the opera. In terms of acting, this production outshone all the COC operas this season. Soprano Susan Tsagkaris and Odette Beaupré in the roles of Despina and Dorabella, respectively, were particularly skilled comedic actresses. It's refreshing to see opera singers whose acting abilities are comparable to their vocal prowess.

Can I say something, Kate?

It's debatable.

Generally speaking, the entire cast was strong. John Fanning has a light baritone most appropriate for Mozart and bass Maurice Brown brought just the right amount of lecherousness to his Don Alfonso. Tenor Peter Blanchet fared well in the less demanding passages, but appeared slightly strained in some of his extended solos. Conducting from the harsichord, Derek Bate had a good sense of the phrasing that is indigenous to Mozart, but almost all the tempos he set were too slow. This was most debilitating during the overture. A further problem occurred during a passage of solo singing early in the second act, when the host section encountered obvious difficulties, resulting in a series of unpleasant horn farts. But the rest of the music was first rate, and...

I beg your pardon?

I'm still waiting for you to mention my dress.

The dress. The Jim Pope original olive velvet and lace gown with the dropped waistline and scooped back that I wore Saturday night. You didn't say a word. There you were in your salt-stained Topsiders, and some non-descript sweater...

Yves St. Laurent, Kate.

Whatever. The point is, one is expected to dress more respectably for a fine production such as the COC's Cosi Fan Tutte.

Fine, Kate. More tea?

Oh shut up.

Playwright Alan Bolt And Nicaragua's Politicized Theatre

MALCOLM BURROWS

The Varsity spoke to Alan Bolt during his current visit to Canada, which includes a dramatic reading of his play ***The World, The Devil And The Flesh*** at the Adelaide Court Theatre March 3 and 4. He will also conduct a lecture/discussion at 519 Church St. March 6 at 7:30.

NICARAGUA IS A place where talking about artificial insemination is a political act. It is political insofar as it is a breaking of the traditional master-servant roles present under the old Samoza dictatorship. The Nicaraguan playwright Alan Bolt uses theatre in an attempt to break down the traditional paternalism and help his audience develop new individual and cultural awareness.

Bolt, Nicaragua's foremost playwright, started out by studying physics in Germany. While in Germany he discovered the theatre. After mentioning his great respect for Einstein, Bolt explained that his progress in physics was compromised and curtailed under the guise of the requirements of private industry. These restrictions provoked him to give up Physics and return to Nicaragua in the early 1970's. There, he began working with revolutionary student theatre in Managua. Having had no formal training in theatre, he learned by practice, incorporating various indigenous forms. Due to his this work, he was forced to go underground by the Samoza regime, which put a price of $1000 on his head. From there, he went to fight in the south, leading Sandinista forces.

After the Sandinista victory in 1979, Bolt was called upon to develop theatre in the country. He spent some time as a bureaucrat, but soon found the four walls of a government office too stifling and oppressive. Henceforth, he and his theatre group started touring small villages in the countryside and mountains. The aim of this group was to teach theatre skills to villagers as tools for analysing local problems which would afterwards be discussed in common.

Theatre in Nicaragua is a widespread, integral part of their society, which little resembles our own in form. In a country of six million people, there are 300 theatre groups and a handful of "theatres". The vast majority of the groups are amateur and are community oriented. New plays are constantly being created to deal with new problems. The style arises from popular culture, and it incorporates the use of song, dance and stories which were so long discouraged under Samoza. Theatre is an expression of community which both creates and articulates a collective identity. Art is both a tool for acquiring electricity and good farming techniques, but it is also a means of developing the *campesino*'s critical and practical skills which will ensure their ongoing voice in their own evolution. They now know the difference between being beast of burden serfs and intelligent, self-reliant human beings.

The Nicaragua of the Sandinistas has very little use for the European/American theatre and its belief in the universal message. In Managua there are still one or two theatres which perform plays from the "international repertoire" and, as a result, they do no touring. Their presence stems from the fact that 60% of the economy is still privately owned. Bolt expresses a disbelief in the concept of universals, saying that his theatre and art deals merely with local problems and ideas. Nicaraguan theatre, he says, cannot afford to ponder the relationship between God and the artist à la Peter Shaffer. Bolt adds that after struggling so long for and with the people that he loves, his soul is inseparable from the social unit. Though very much an individual, Bolt finds the only outlet for this individuality is through the collective, unlike our own tradition which has long thrived on angst and alienation.

Perhaps what is most distressing to our North American sensibilities is Bolt's assertion that no person is more important than another person, and indeed, that no person is irreplaceable. Though Bolt is a valuable asset to his country, he continues his work in battle zones and expresses a complete disregard for personal safety which is absent in our own society of celebrities. Despite what we would call his heroism, he refuses to place ego over community. The alienation prevalent in our society makes it difficult for us to understand the willingness to die for an ideal. For Bolt, death is a constant reality which cannot be avoided; in Canada we only murder with neglect.

RECORD REVIEWS

GREG TAYLOR

Certain Sculptures
A Drop in the Gray
(Geffen)

Silly name for a band, but an acceptable debut.

This past few years have seen a rebirth of sorts on the American music scene. Groups such as REM and Wire Train have shown great promise, and have lent credence to the notion that there is more to American rock than Van Halen and Twisted Sister.

A Drop in the Gray (aaaah!) are no REM, but they are good. Actually, the trouble is they *sound* so good — the production on *Certain Sculptures* is immaculate — it's hard to tell whether or not the songs are



worth listening to. The style here is a mishmash of those of various successful 80's "new wave" groups (A Flock of Seagulls and Tears For Fears come to mind), with a smidgen of originality thrown in for good measure. Or maybe half a smidgen — it's so hard to say.

"All the Same" and "Only Love" come across as the best songs on this album, but even the memorable melodies of these tunes can't hide the inability of vocalist Dan Phillips to carry a tune. Elsewhere, things get worse — often Phillips sounds like Brian Ferry with laryngitis, or Simple Minds' Jim Kerr with a lung disorder. The other band members fare better — they can play their instruments with acceptable skill, if not virtuosity, though the name of the bassist/cellist (Hans Christian Reumschuessel) breaks the bounds of acceptable pretension, and thus disqualifies him completely.

Nothing on *Certain Sculptures* is brilliant; nothing on this album will change the life of the listener. But the album is soothing and pleasant, and, as mentioned, it does *sound* great. Great background music for an 80's wedding shower, pyjama party or shallow soirée. To be heard, not listened to.

Maverick
George Thorogood and the Destroyers
(EMI)

Hard drinkin music, this. Tunes to be growled, not hummed — to be appreciated with one fist in the air, the other deftly crushing a flimsy American-style beer can. A Bud, perhaps.

Not to discount Thorogood's obvious talent. Since *Move It On Over*, released in 1978, the man has established himself as a first-rate slide-guitar blues player. Through all the raunchiness on *Maverick*, the sheer quality of the musicianship shines through. This may not be everyone's cup of (black) coffee, but it *is* good.

Of the songs featured on *Maverick*, the best (John Lee Hooker's "Crawling King Snake" and Chuck Berry's "Memphis Tennessee") are those which allow Thorogood's intricate, lyrical guitar to rise to its rightful prominence in the mix; the worst (Berry's "Go Go Go" and Thorogood's own "Long Gone") are fine as simple rock 'n roll dirges, but lack



audible displays of Thorogood's virtuosity.

On the whole it's a fine album — if you're in the right mood. Few young students of the Elmore James School have been able to match their musical mentors, a fact which makes Thorogood's work on *Maverick* all the more appreciable.

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Charming Co-Eds



CYNTHIA MACDONALD

THE SURE THING IS A rotten movie — until you go see it. Its advertisement features a standard-issue youth, eyes dully filmed with lust, staring at a serving of suntanned flesh in much the same manner as Shelley Winters would stare

FILM

at a plate of enchiladas. Its director, Rob Reiner, is wandering the land notifying one and all that here, finally, is a movie that shows teenagers *caring*, as well as drinking and swearing and doing unspeakable things with their hands. So what we're left with, from all outward indications, is *Splendor in the Grass* meets *Porky's*; go on, Rob, please us all to bits.

But **The Sure Thing** turns out to be, thankfully, neither a scathing indictment of the traditionally heartless pattern of adolescent sex, nor a two-hour exercise in titillation. It's just funny, that's all. Was Reiner's *Spinal Tap* a mordant treatise on the amorality of today's heavy metal bands, or was it merely a jolly pile o' laffs? The latter is the correct answer, and it is in a similar light that **The Sure Thing** must be considered.

The story itself doesn't reveal much as to this film's charm. Its hero, a certain Walter Gibson (dubbed "Gib" in the interest of coolness) is a panting Ivy League freshman teetering on the brink of adulthood, *virgo intacta*. When he can't seem to score, as it were, with the pretty but ill-humoured anal retentive who sits beside him in English, he elects to journey to the west coast over the winter break and revel in the promised charms of a feral blonde nymph, said by Gib's California-based best friend to be a "sure thing". Well, wouldn't you know it — Gib snags a ride off a school bulletin board and ends up having to roll westward with the Devil Girl of English 100; fighting and reconciliation ensues, followed by more fighting and reconciliation, and *you* guess how it all ends up.

Frighteningly formulaic, yes, but piquant nevertheless. What makes **The Sure Thing** work as well as it does is Gib's thoroughly engaging nature, the result of Reiner's clever writing and actor John Cusack's comic agility. Maybe the character is a beer-swilling twerp in a football jersey, but he's a well-spoken one with a warped sense of humour, and that's a nice change, isn't it? "How's this for an opening line," he demands of a friend before a big date, "Did you know that Nietzsche died of syphilis?"

Daphne Zuniga, as Alison, Gib's preppy foil, goes through the whole film with a look of perpetual disgust so dead-on that it should be frozen, labelled, and put in lots of other movies. Here's an actress who can look strikingly attractive and as if she is about to vomit at the same time. No mean feat, that.

It is becoming increasingly clear that a film by Rob Reiner will almost surely be a funny one, and in this day and age, to make a movie about adolescents (why don't we lock them all into a giant Dairy Queen so we never have to see them again?) and make it a thing of quality is an act worthy of commendation.

Zero Mostel Meets The Immortal Bard

RICK McGINNIS

BY ESCHEWING ELAborate setting and costumes, atmospheric lighting, and working without a "theme" or "concept" to guide their interpretation, the cast of **Shakespeare's Women**

THEATRE

exhibited a great deal of courage by taking scenes from the works, a sort of greatest hits with a feminine bias, and relying solely on their still-developing talents to make the evening work.

The performance opens with Tom Gough as the Porter in Macbeth, answering, in his own time, ("Here's a knocking indeed") a door being pounded from backstage. Gough, a consistent, confident performer, showed a find handling of the language, articulating well throughout his many roles.

Following the porter, Robert Leeming made his first in a series of spots as Shakespeare's romantic leads. His Demetrius to Camilla Gibbs' Helena (*Midsummer Night's Dream*) was wide-eyed and baffled at Helena's manic insistence, being pulled to him like a pliant magnet. Following that, he made a fine, boisterous Petruchio, bouncing Kate (Cathy Leeming) about effortlessly.

As the darker tone of the second half began to dominate, drawing more on the tragedies, the show's actresses were given more room to move. As Cleopatra Tammy Sturge came across as right on the mark with her interpretation, as a woman accustomed to power, basking in her ability to attract men and confident of her ability to manipulate.

As Katharine in *Henry V*, receiving a lesson in English from Alice (Abby Zotz), Laura Heifetz created the kind of cheerfully daffy older woman that is usually seen in American comedies of the 1930s, to marvellous effect. Finally, after playing a number of the more submissive women in the show, Abby Zotz was given teh spotlight at the end, singing the Clown's song from *Twelfth Night* in a beautiful, clear voice.

Throughout the evening, Colin Taylor's direction was clean and well-choreographed, while not exactly adventurous. In his nearly propless, "poor Theatre" set-up, Taylor seems to have chanced upon a few fortunate discoveries.

Somehow, the show seemed more like an "event" than a technically lavish production. Shakespeare's women could come off as anything depending on the interpretation of the viewer — domineering or long-suffering, confident or submissive, self-absorbed or haunted — but never, thanks to a solid, fine effort by the cast, as anything less than well-realized.

CYNTHIA MACDONALD

THE ONLY REAL PROBlems with this weekend's production of the New Vic Theatre Co.'s **A Funny Thing Happened on the way to the Forum** were those inherent in the play itself; their achievement was not inconsiderable, taking into account the curious (there's a euphemism for you) design of the St. Michael's Theatre, and the vigor required of the play's actors to keep afloat its groanworthy jokes.

Under the capable direction of Alan Nashman, all involved combined skillful timing with almost uniformly good singing voices and managed somehow to mitigate the virgin jokes and puerile jumpings-around which the book (as written by Burt Shevelove and M*A*S*H scribe Larry Gelbart) demanded that they perform. The story is dumb-dumb farce at its school-play worst; it features a portly Roman slave named Pseudolus, frantically trying to unite his master with Philia, a maiden from the wrong wide of the tracks. As she is the property of the local whorehouse, a sort of giddy Romeo and Juliet story is what follows, rife with people discovering they are blood relations of other people, men dressing up as ladies, and the like. High

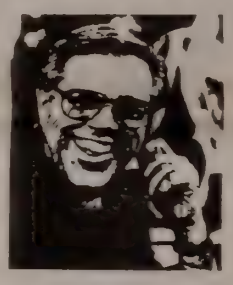
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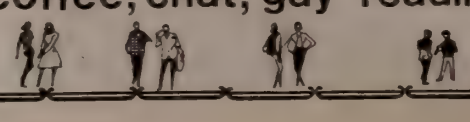
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The Annual Purim Bash at Hart House. Megillah reading at 7:15 pm in the Music Room, The Bash at 9 pm in the Great Hall, featuring Noam Eisen's Nagila Orchestra. Cost: $3 for JSU members, $4 for non-members. Prizes for best costumes! Cash bar.

Thursday March 7
International Festival at U of T. Watch for the JSU table in Sidney Smith Lobby with a display on Jewish Toronto. Tehila, the Hebrew choir, will perform at 1 pm.

Friday March 8
Shabbat Dinner with **Doug Bowerman** from the Metro Toronto Ethnic Squad who will speak on his experiences with the British Army in Israel during the mandate. Services: 5:57 pm, Dinner: 6:30 pm. Cost: $5 for non-members, $6 non-members.

Sunday March 10
Back by popular demand, skating at 2 pm at City Hall. Meet near the snack bar, and join us later at JSU house for hot chocolate.

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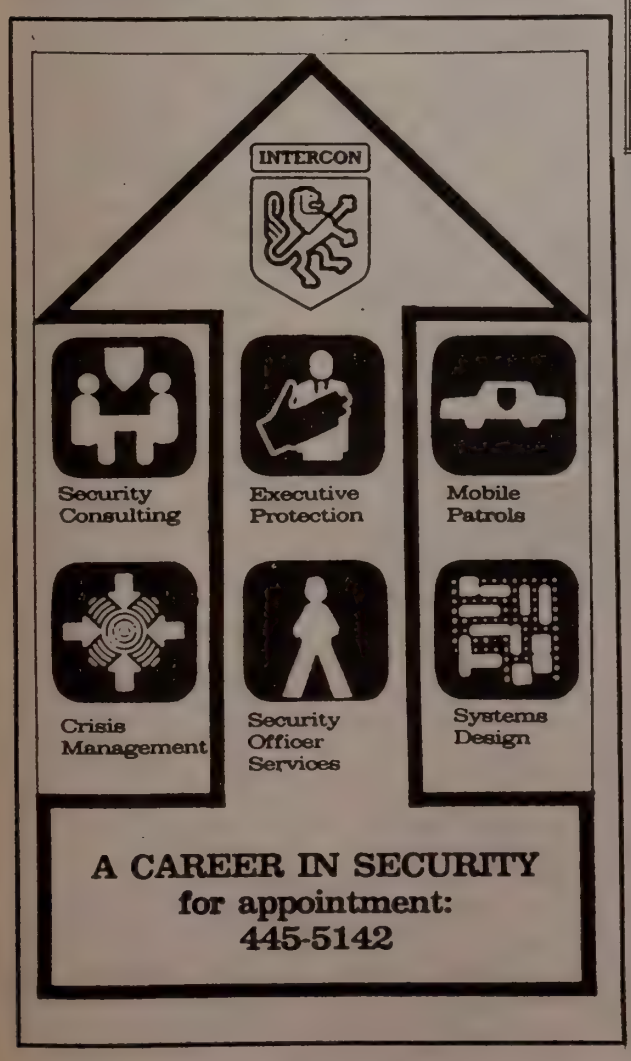
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THE GOVERNING COUNCIL THE UNIVERSITY OF TORONTO ELECTION REMINDER

Ballots were mailed on February 20th, 21st and 22nd, 1985 to all eligible voters for this year's Governing Council Elections in the following constituencies: Full-time Undergraduate Students Constituency II, Part-time Undergraduate Students Constituency I, Teaching Staff Constituency IB and Administrative Staff.

Any eligible voter who has received an incorrect ballot, or no ballot, may telephone the Governing Council Secretariat at 978-6576 to obtain the correct ballot.

Completed ballots must be returned to the Governing Council Secretariat, Room 106, Simcoe Hall prior to noon, Tuesday, March 12th, 1985. Return them in person, by campus mail or by Canada Post. *Be sure to fill in the information required in the upper left-hand corner of the return envelope; failure to do so may result in invalidation of your ballot.*

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SPORTS

Bethune, Osland "superb" in Track triumph

By CLARA MARMELO

The University of Toronto men's track team powered its way to its 13th straight title, while the women finished 3rd at the Ontario Indoor Track & Field Championships this past weekend at the Athletic Centre.

The men's 600m lived up to the pre-race hype as both U of T's Tim Bethune and Paul Osland ran over a 1/2 second under the 10-year-old OUAA record time of 1:19.40. Bethune led from the start and held off a late challenge by Osland to set a new record of 1:18.54.

Both runners came into the race with excellent credentials. Osland and Bethune were ranked 2nd and 3rd in the country respectively. Also, Bethune was a member of the Canadian Olympic 4x400m relay team which went to the finals in Los Angeles.

The race went as both runners had anticipated. According to Osland, "I expected Tim to lead because leading is not my strength. The first 2 laps were slower than I had expected. That made the last lap a lot harder because I had to run so much faster."

"Psychologically, it helps when someone else takes the lead because you feel as if the front man is pulling you along."

In spite of breaking the wind throughout the race, Bethune still had enough strength to outpower Osland over the final stretch. "I knew Paul was going to be coming on me at the end, so I prepared myself for that last lap. He did come on strong, and it took a lot of effort on my part to hold him off."

Bethune and Osland weren't completely satisfied with their runs. Both know they can run faster (Osland's best is almost a second under the new record) and are looking forward to another showdown next weekend at the Nationals in Windsor.

Still on the track, other notable U of T performances were Elise Braithwaite's win in the 1000m with a time of 2:50.90; Osland finished 2nd in the 300m in 34.99; Dave Russell placed 2nd in the 1000m in a time of 2:26.81; and Donna Dixon finished 3rd in the 1500 with a time of 4:35.30.

The relay teams placed well right across the board. The men's 4x800m and 4x400m teams both finished 1st, while its 4x200m team came through in 3rd place. On the women's side, U of T produced a 2nd place finish in the 4x200m, and finished third in the 4x400m.

The field team wasn't about to be overshadowed as they dominated competition to capture four events. Ross Girvan vaulted to 1st place by setting a meet record of 5.05m, while Paul Just finished 2nd; Just also finished second in the long jump. Kerry Munro finished 1st in the triple jump with a leap of 14.58m, and 3rd in the long jump.

Larry Helwig's leap of 2.09m was good enough for 1st place in high jump, while Phil Farrell placed 3rd.

Finally, in the shot put, Ray Lazdins placed 2nd with a throw of 14.84m.

In all, the men took 9 of a possible 15 field medals.

On the women's side, Brenda Ottenhof placed 1st in the high jump with a leap of 1.70m, while Christian Charles finished 3rd. Monique Cadeau's throw of 12.08m was good for 3rd place in the shot put.

Controversial call upsets cagers

The women's basketball Blues were ousted from the national semi-finals by arch-rivals Laurentian over the weekend

The women's basketball Blues were ousted from the national semi-finals by arch-rivals Laurentian over the weekend.

The loss at Bishop's, a 71-70 nail-biter, was marred by controversy.

With 3 seconds to go in the game, and the match tied up, the official called a bench foul on the Blues. Laurentian's top shooter Carol Hamilton sunk 2 points to send the Voyageurs ahead.

Blues' coach Michelle Belanger was incensed. "With 23 seconds left to go in the game, a Vees starter fouled out. The Vee's coach ran out onto the court ranting and raving and had to be physically restrained from hitting the ref. All the official said was go sit down. was go sit down.

"With 3 seconds to go, my assistant coach was on the baseline. She yelled '3 seconds in the key' and the

Cont. on p. 12

Take semi-finals in overtime

Yeomen upset Hockey Blues

By GLENN MARTIN

The "Blues" Busters strike again.

It has become an all-too-familiar sight in men's interuniversity sports in 1984-85 — a deliriously happy York Yeomen team celebrating victory over dejected opponents from U of T. First it was football. Then basketball. And now hockey, the last bastion of superiority, has crumbled too.

York 5-4
Blues 3-3

York's latest triumph over its civic rival was the most dramatic yet. When Adam Parsons' long slapshot trickled through the legs of Blues' goalie Kevin Hamlin at 2:57 of sudden-death overtime Saturday night at York's Ice Palace, the Yeomen had won 4-3 and swept their best-of-three semi-final with the favored, first-place Blues. York won the series opener 5-3 Thursday night at Varsity Arena.

The Yeomen now advance to a best-of-three final against Western Mustangs for the Queen's Cup, symbolic of the OUAA hockey championship. The Mustangs, somewhat less surprisingly, swept Laurier Golden Hawks 9-2 and 6-5 in the other semi-final.

Meanwhile, the Blues have almost two weeks to figure out what hit them and prepare for their shot at redemption, the CIAU championships. Since they are hosting the tournament at Varsity Arena (March 15-17), the Blues qualify automatically. Other finalists will be the York-Western survivor and two regional champions from inter-conference playoffs: Canada West vs. Great Plains and Atlantic vs. Quebec.

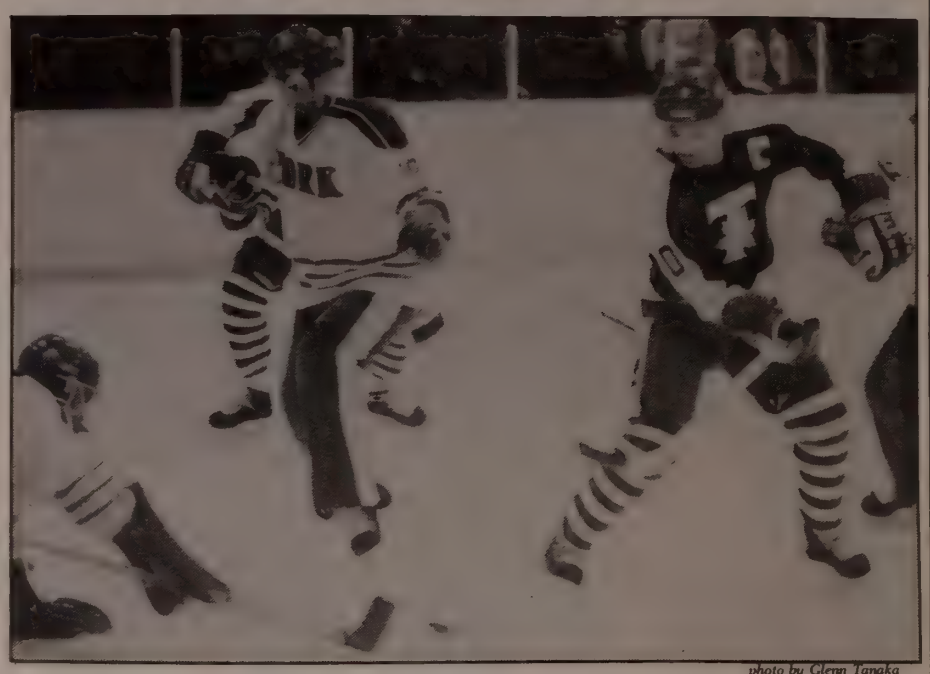


photo by Glenn Tanaka

Blues' Darren Boyko fights for the puck in playoff match against York.

Blues' coach Tom Watt lent scant credence to the theory that the guaranteed berth in the nationals contributed psychologically to his club being upset by a team that finished 11 points back in the regular season.

"I think that's a crutch," said Watt. "We could have looked that way towards first place, but we battled right down to the end and won it. It may have been a little in the back of their minds, but it wasn't a major cause.

"Give York credit. I'm pulling for them. It's not that I have any animosity towards Western, but if both York and Toronto were in the national championships, that would be a great boost for college hockey in Toronto and I think we'd have outstanding fan support, so c'mon York."

Anyone shocked by York's win shouldn't be. The Yeomen are much better than a 15-9 record might indicate. They scored 57 more goals than they allowed in the regular season. Also, they displayed a knack for knocking off the big teams, being the only Canadian club to beat the Blues at Varsity — they've done so twice, including a 6-2 romp in Toronto's home-opener — and having thrashed Laurier 10-2.

"We felt we had a chance," said a gracious and subdued winning coach, Dave Chambers. "Even when we lost (to the Blues) 4-2 here in the last game of the schedule, we outshot them 39-28. And we beat them down there (Varsity Arena), so we were confident we had a chance."

Saturday's game was a penalty-filled affair dominated by special teams. All Blues' goals — two by Mike Millotte and one from Dave Bullock — came on the power-play. The Yeomen, who didn't enjoy a single man-advantage in the first game, cashed in their first two power-play chances this night with goals by Angelo Delbelbelluz and Hugh Larkin. Rick Simpson had York's other goal.

In Thursday's opener, two quick York goals midway through the second period made the difference. Don McLaren drilled a short-handed goal for his second of the game, and Larkin put York up 4-1 just 25 seconds later. Simpson also had two goals for York, the second into an empty net with 28 seconds remaining. Phil Drouillard, with a pair, and Glen Murphy, scored for the Blues.

Unlike the second game, in which the Blues overcame an early 2-0 deficit and got progressively stronger, the first game belonged to York. Despite taking six of seven minor penalties, the Yeomen frustrated the Blues at every turn with sound positional play. Shaky net-minding by Kemp, especially on the first goals by McLaren and Simpson, didn't help the Blues' cause.

The clincher was simply a great hockey game, a treat for the few hundred fans who jammed into the tiny Ice Palace. One can only hope the CIAU's will be equally entertaining. If the Yeomen and Blues meet again, the chances of that are excellent.

By the way... The Blues had lost back-to-back games only once before this season: to Boston University 5-4 and (who else) York, 6-2 in November.

Spirit not enough to overcome Calgary, UBC

Swimmers finish second

By DONNA MacLACHLAN

Exhibiting tremendous size and spirit, the University of Toronto Varsity men's and women's swimming and diving team easily outshouted though they were unable to outpoint the competition at the National Championships in Brock over the weekend.

The women and men settled for second to University of British Columbia and Calgary, respectively.

Although the UBC squad dethroned the women, who were the 1984 champs, Coach Byron Macdonald stressed that the women "Swam phenomenally well, considering we expected to lose by 100 points. But we only lost by 40 or 50."

Macdonald was somewhat prepared for the possible upset as early as November when he stated, "This will be a rebuild year." This 3-day meet served as a showcase for the progress of the new recruits.

Frosh Deanne Weber topped off her first season with a silver in the 800m free, establishing a reputation as one of the top female middle-distance swimmers in the country.

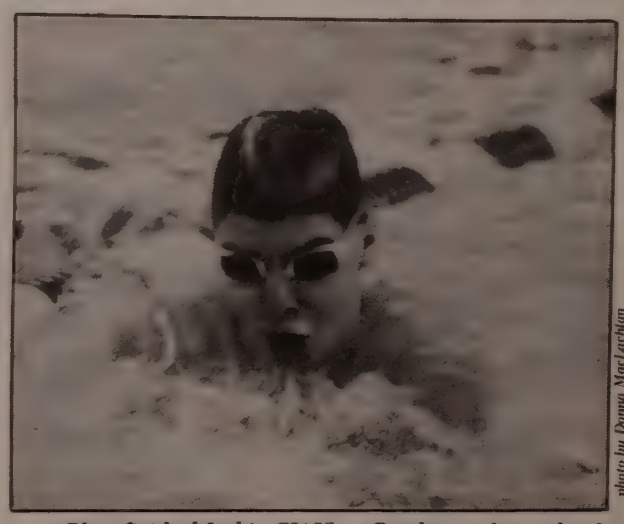


photo by Donna MacLachlan

Blues finished 2nd in CIAU's at Brock over the weekend.

Much impressed with rookie Joan Wright's qualifying times for the 50m and 100m freestyle finals, Coach Macdonald described her as "a diamond in the rough who has done very well this year considering that her career has been mostly in high school rather than club swimming. She should excel next season."

With the rookies amassing points by qualifying for the finals, the veteran swimmers bore down on capturing medals. Val McLaren took the silver in the 100m free and Bronwyn Beatty bagged the silver and bronze in the 400 400 IM and 200m fly, respec tively.

The big winner was Kelly Milne who lugged home 5 medals, clocking personal best times in all 5

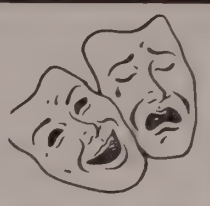
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This Week in SAC's Lost & Found

Glasses (2 pairs)
Sweaters
Textbooks
Binders
Gloves
Mittens
Keys
(just when you thought you'd never see them again!)

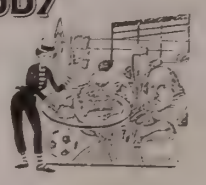
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7:00 p.m. & 10:00 p.m.
Massey Hall
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Al Di Meola Trio
Friday, March 22
8:00 p.m.
Con. Hall
$12.00 full-time undergrad
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Michel Petrucciani Trio
Saturday, March 16
8:00 p.m.
Con Hall
$11.50 full-time undergrad
$13.00 plus .50 all others

Downtown Legal Services (D.L.S.)

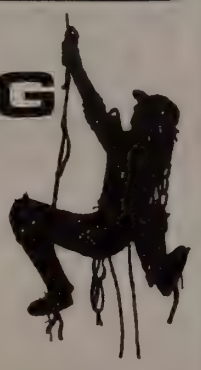
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THIS WEEK'S FREE FILM:
The Man Who Fell to Earth

HartHouse
recreational athletics

CLIMBING



Modern
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A slide presentation by Reg and Dave Smart.

See what climbing is really all about! Spectacular slides of some of the most difficult and beautiful rock and ice climbs in the world.

The Smarts are well-known climbers and instructors who have each completed over 1,000 technical climbing routes in over 50 areas.

Dave and Reg will be teaching rock-climbing at Hart House this Spring. This presentation is your opportunity to get involved in this new and exciting program at U. of T.

ABSOLUTELY FREE!!!!

TIME: Tuesday, March 19, 1985, 7:00 p.m.

PLACE: Music Room, Hart House

Please pre-registrer in Room 101, 10 a.m. - 5 p.m., Monday - Friday.

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4 Weeks in Poland: lectures, guided tours, visits of Polish towns. All in English, French. Subjects: Art, History, Literature, Sociology, Film, Theatre, Music. Cost Cdn. $1,050 and US $500 includes: round-trip flight (ticket valid one year), room, board, tuition, transportation in Poland, Diploma. 25 participants.

Contact Prof. Andrew Stoga: (514) 483-2976 after 6 p.m.

THE ANNUAL

PURIM BASH

as part of Jewish Culture Month



Wednesday March 6, 1985

Megillah Reading: Begins at 7:15 pm, Music Room, Hart House. Bring your gregors & noisemakers!

The Bash: Begins at 9:00 pm, The Great Hall. Featuring Noam Eisen's Nagila Orchestra.

Prizes for the 3 top costumes! Lots of dancing, music, folkdancing lessons, and of course...hamantaschen!! Cash bar.

Admission: $3.00 for JSU members, $4.00 for non-members.

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HartHouse
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EXPLORE DYNAMICS, SHAPES, AND COLOURS IN EXPRESSIVE MOVEMENT
ON
SATURDAY, MARCH 9, 1985
FROM 11:00 A.M. — 1:00 P.M.
AT HART HOUSE—EXERCISE ROOM

INSTRUCTED BY CHOREOGRAPHER AND DANCER
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Admission free (limited registration)



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Export "A" Light Regular "tar" 10.0 mg., nicotine 0.8 mg. King Size "tar" 10.0 mg., nicotine 0.8 mg.
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THE VARSITY
VOL. 105 ISSUE NO. 41 THURSDAY MARCH 7 1985



U of T student recognizes SAC's Chief Returning Officer Bruce Holliwell in a Toronto daily

Falk not banned in SAC race ruling

By MARK JOHNSON

John Canning will not be disqualified from the race for Students' Administrative Council (SAC) President, though Chief Returning Officer Bruce Hollowell called the evidence "strong" that a member of his campaign staff has been caught "trashing posters."

Hollowell handed down the ruling yesterday in response to two complaints he received Monday from the Scott Burk ticket and from Scarborough student Larry Leger. The complaints alleged that Will Falk, a key member of the Canning campaign staff, tore down Scott Burk and Linda Quirk posters and was caught red-handed covering up posters, while campaigning at Scarborough.

"Basically, Boland saw Mr. Falk cover up a poster and asked him what he was doing. Falk did it in bad taste but he perceived it as a joke," Hollowell told *The Varsity*.



Canning apologizes

Hollowell reported election rules would not allow SAC to "ban" Will Falk from the campaign despite Burk's demand that this be done.

"The way the rules are written there are only two choices: to disqualify Canning or not to. There is no half-way sanction," he said, adding, "It's pretty difficult to control the campaign with what amounts to political capital punishment. We suggested he (Canning) make a public apology and condemnation of the action which he did admirably at the forum (yesterday)."

At the first candidates forum held at the Medical Sciences Building yesterday, Canning publicly apologized for the incident.

"When some clod like Will Falk goes around tearing down posters then our ticket is shamed and perhaps even the whole campaign is tarnished," Canning said, with Falk standing just a few feet away in the audience.

Hollowell expressed some surprise at the nature of the complaint.

"To my knowledge, this is the first time this breach of regulations (ripping down posters) has resulted in an official complaint within memory," he said.

Hollowell admitted SAC had received a number of unofficial complaints about posters coming down but put these incidents down to the size of the election.

"When you have this many candidates it makes space a premium and it also makes finger-pointing difficult. When the three big machines (Burk, Canning and Quirk) lose posters you don't know which one is responsible,"

Cont. On P.7

U of T adopts policy against bomb threats during exams

By JAMES COOKE

Responding to a recent rash of bomb threats which disrupted exams over Christmas, the Faculty of Arts and Science has adopted a formal policy for dealing with such incidents.

After consulting with the Metropolitan Police Department's Bomb Squad and studying their policies, it has been decided that their methods will be adopted in the event of future bomb threats.

Michael Dafoe, administrative assistant to the V.P. of Student Affairs, Erik McKee, notes that bomb threats at U of T have been "just that — threats and no more."

Chief Albright of the U of T police department feels that almost all of the bomb threats that have occurred at U of T "appear to have been from students who have been unprepared for their exam."

In the future, the U of T police will conduct a search of the threatened building, not informing students about the bomb threat until a decision to evacuate has been made. If they feel that the threat presents a real danger, then Metro police will be alerted and the appropriate areas will be evacuated.

Until now, procedures have been deliberately vague, allowing officials some leeway to exercise their judgement. "Decisions were reached in an ad-hoc fashion, when both fire alarms and bomb threats occurred," says Dafoe

While it may seem that bomb threats are not taken as seriously, if only because of the fact that there are not immediate evacuations this does not appear to be the case. Dean Robin Armstrong of Arts and Science commented that "It is easier to take precautions against bomb threats, especially if the building in question has been sealed off in advance. It is more difficult to deal with fire alarms as fires can occur spontaneously."

There is additional concern because, while the administration wants to allay student fears, it is also reluctant to "exacerbate the problem" with more publicity. Armstrong observes that "There is more concern about the ramifications of final exam disruptions as it is much more difficult to reschedule exams in the summer because of student job commitments and the fact that many U of T students are from out of town."

In order to avoid this problem, the Faculty of Arts and Science has a contingency plan which will ensure that no faculty exams are cancelled.

George Altmeyer, Director of Economic Records states that "it only takes one person to damage an exam for 800 people. The Faculty will therefore make sure that there is always sufficient backup space to ensure that exams are always written. These new locations may not be ideal, but they will always be available."

These new policies apply only faculty of Arts and Science exams. The departments have all been notified of this policy formalization and have no further say in the matter. Unless there is an abnormal number of threats during the upcoming exam period, which could overload the alternate sites, it is hoped that this policy will be effective and prevent the need to have exams postponed and seriously affecting all students, especially those in their graduating year.

U.S. residents buy phony U of T and McGill degrees

OTTAWA (CUP) U.S. residents have been buying fake McGill and University of Toronto degrees through a U.S. "diploma mill," the Federal Bureau of Investigation has disclosed.

The FBI, in Operation Dipscam, discovered that 20 U.S. residents have fraudulent U of T diplomas, and "an undisclosed number" have fake diplomas from McGill.

Dennis Gunter, an Oregon entrepreneur operating Alumni Arts, the diploma factory, was sentenced Feb. 14 on two counts of mail and wire fraud in federal district court.

Gunter only offered fake degrees from the two Canadian universities, but sold degrees for up to 300 colleges and universities in the U.S. Evidence at recent U.S. Congressional hearings suggest more than 10,000 doctors throughout North America have fake medical degrees.

Gunter sold fake degrees to addresses in Calgary, Ottawa, Kitchener, Montréal, Toronto, Vancouver, and Winnipeg. Most of these degrees were for American institutes, primarily in California.

One Toronto pharmacist bought a medical degree from Medical Education Placement Inc. for $10,000. He testified to the Congressional select committee on Aging that if it were not for his capture, "I would have made a good doctor."

McGill registrar Jean-Paul Schuller did not seem too alarmed about the fake McGill degrees. "McGill's degrees are well enough recognized across North America that it would take a good forgery to trick someone," he said.

"The incidence of people trying to modify diplomas is on the increase," Schuller said. He blamed this on the difficult economic situation and a "perceived increase in competition" for jobs. Schuller said McGill investigates at least one case involving a - possibly fraudulent diploma every month.

One big investigation last year led to a U of T student's expulsion after the schools discovered he had tampered with his McGill transcripts.

Schuller said Canadian universities regularly exchange lists of people who may be holding fraudulent degrees through the association of registrars in Ottawa. "We sent notes saying, 'Should they receive an application for admission from so-and-so...this may be an alias,' " he said.

Asked whether he was flattered that McGill

Cont. On P.7

Niagara "drinkfest" loses $1,000

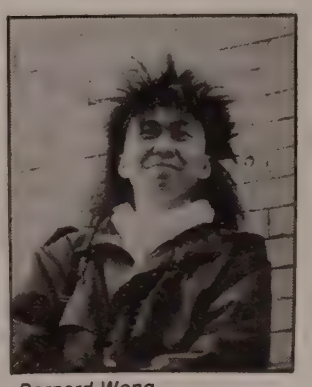
SAC trip takes a bath

By JOHN LORINC

The latest money losing Services venture at SAC (Students' Administrative Council) this year was a drinking trip to Niagara Falls last weekend which netted a loss of one thousand dollars due to under-attendance.

According to Bernard Wong, Communications Commissioner at SAC, the trip (to "The Library", a bar in Niagara Falls) which was organized jointly by SAC, Eng Soc, and Erindale College Students' Council, was to cost twenty dollars a head and this would include a return bus trip and 'all-you-can-drink' at the bar. To have broken even, SAC would have had to sell 96 tickets and only 36 were actually paid for. Wong says that just before the buses were about to leave, he and Kevin Perkins, another member of the SAC executive, had to give away tickets to fill the vacant seats.

Services Commissioner, Craig Morrison, feels that the lack of attendance was due in part to insufficient promotion in the weekly *Varsity* SAC ad and in part due to the fact that the trip was held so soon after reading week and people had no money left.

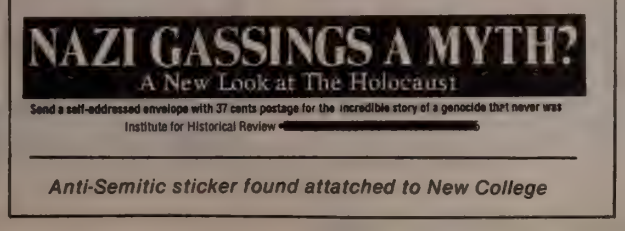


Bernard Wong

According to SAC Executive meeting minutes, Morrison said that he felt that there would be difficulty filling two busloads, however the trip was not cancelled. He calls the loss of revenue "an error."

Promotional problems have plagued SAC events throughout the course of this year. An example is "SAC Ski Days" which are

Cont. On P.7



Anti-Semitic sticker found attatched to New College

DESIGN YOUR OWN SANDWICH

BOGEYS sandwich bar

200 Bloor St. West
lower level
1/2 block west of
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west of Yonge St.

FREE SOUP OR SALAD OF THE DAY WITH THE PURCHASE OF A SANDWICH &THIS COUPON. THIS OFFER IS GOOD UNTIL MARCH 31, 1985

HartHouse

THURS. MAR. 7	LIBRARY COMMITTEE presents an afternoon with KNOWLTON NASH, Chief Correspondent, CBC's "The National", editor and long time journalist. 3:30 p.m. Library. MUSIC OF THE WORLD'S PEOPLE sponsored by MUSIC HART HOUSE open this series with "IZALCO" Latin-American quartet raises social conscience through music. 8 p.m. Free admission to House members. Music Room.
FRI. MAR. 8	CAMERA CLUB EXHIBITION DEADLINE NOON TODAY, ARE YOUR ENTRIES SUBMITTED? CHESS CLUB holds a Handicap Tournament at 6:30 p.m. Prize fund. Meet in second floor Clubroom.
SAT. MAR. 9	RECREATIONAL ATHLETICS — FREE: CREATIVE MOVEMENT WORKSHOP to explore dynamics, shapes and colours in expressive movement. Instructor/Choreographer Julia Tassonyi leads workshop from 11 a.m. - 1 p.m. Please pre-register at Room 101 weekdays (9-5) as participation is limited.
SUN. MAR. 10	MUSIC HART HOUSE SUNDAY AFTERNOON CONCERTS offers "FETES GALANTES", a glorious feast of French songs and operatic ensembles. Vocal talents Mark Dubois, Rosemarie Landry, Catherine Robbin and pianist William Aide perform at 3 p.m. in the Great Hall. Two free tickets available to Hart House members (all U of T students) upon presentation of student cards at Hall Porter's Desk.
MON. MAR. 11	AMATEUR RADIO OPEN MEETING begins at 7 p.m. Meeting Room, 2nd Floor.
TUES. MAR. 12	ARCHERY CLUB — all club members participating in the Club Championship meet on the Range at 5 p.m.
WED. MAR. 13	HART HOUSE CAMERA CLUB 63RD ANNUAL EXHIBITION OF PHOTOGRAPHS AND HART HOUSE ART COMMITTEE COMPETITION: Opening at 7:45 p.m. Exhibitions run through March 28. The Justina M. Barnicke Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m. LIBRARY EVENING with author Josef Skvorecky renowned for works such as "Bass Saxophone and The Engineer of Human Souls". Expect a lively evening beginning at 8 p.m. MUSIC AT HART HOUSE "JAZZ PLUS" continues on Wednesday evenings in the "HART BEAT" PUB. Hear the ever-popular Rob Carroll Quartet from 8 p.m.
THURS. MAR. 14	ARCHERY CLUB — CHAMPIONSHIP SHOOTERS MEET AT 5 P.M. HART HOUSE DEBATE — "RESOLVED THAT: THE NDP IS THE REAL FEDERAL OPPOSITION". MOST HONOURED VISITOR: MR. ED BROADBENT, LEADER, NDP. DEBATE STARTS AT 8 p.m. DEBATES ROOM.
FRI. MAR. 15	CAMERA CLUB ELECTIONS: NOMINATIONS OPEN UNTIL MARCH 15. CLUB MEMBERS ENCOURAGED TO RUN IN MARCH 19 ELECTION. VOTE AT NOON IN THE CLUBROOM. FILM BOARD COMPETITION D E A D L I N E 6 p.m. HALL PORTERS ACCEPT SUBMISSIONS. GALA SCREENINGS AND PRIZE PRESENTATION ON MARCH 29. ENTRY FORMS AVAILABLE AT PORTERS DESK. 16 mm first prize $350; Super 8 $200. MUSIC OF THE WORLD'S PEOPLE offers "THE CHINESE INTRUMENTAL MUSIC GROUP OF TORONTO". Hear traditional Chinese music on bamboo flute, yang-chin and pi-pa. 8 p.m. Music Room. Free and no tickets required. MUSIC AT HART HOUSE "COMPOSERS IN CONVERSATION" features Gilbert Amy and Carlos Alsina from France. 8 p.m. Music Room. Free and no tickets required.
SAT. MAR. 16	"COMPOSERS IN CONVERSATION" — "SOIREE MUSICALE AVEC RIMBAUD" performed by visiting French musicians and composers. Tape voices and live voice, piano and percussion reveal a visionary but constructive disorder. Programme includes Alsina's "Hinterland". Tickets required and available to members at Porter's two weeks prior to concert. Great Hall, 8 p.m.
	BOOK NOW FOR MARCH 21, 22, 23 AND 24 COMPETITION DAY — U OF T COVENTRY CUP SQUASH TOURNAMENT: WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE AND THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after March 19, 5 p.m. registration deadline. PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.

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New job program unveiled by gov.

By SUNNY BUSKERMOLEN
Canadian University Press

The Ontario government has finally announced its summer job programs for the 241,000 students who will be looking for work this summer.

The programs, heavily dependent on private sector involvement, are expected to create 92,000 jobs.

The new federal-provincial program, called "Challenge '85: Ontario/Canada", was announced March 1, more than three months after the cancellation of a major subsidy program. The two levels of government will together spend $115 million on the program.

However, no one is quite sure how the program funding compares with last year.

The federal government is contributing $42 million to the scheme, compared to funding that was "in that field last year," according to federal employment minister Flora MacDonald.

But Liberal youth critic Sheila Finestone is charging the feds with spending less money on student job programs in this budget. Her calculations indicate that the Conservatives are contributing $7.1 million less to combat rising youth unemployment in Ontario this year.

The province is spending $73.7 million this year, up from $69 million last year. This represents an increase of approximately 10,000 jobs, mainly under the Youth Opportunities program, said Phil Gillies, Ontario's new youth minister.

Students are not as optimistic about the potential for more jobs, however. Many are concerned that the job creation schemes rely too heavily on the private sector.

"We see it as more or less status quo, that it's about the same amount of money, and with the same or possibly fewer jobs," said Michael Connolly, Ontario Federation of Students (OFS) information officer.

"There is more of an emphasis on the private sector coming through with the jobs, and that's always a bit of an unknown quantity," said Connolly.

The Challenge '85: Ontario/Canada program includes two programs planned to encourage private sector employment for students.

The federal government's new program, Summer Employment / Experience Development (SEED), provides wage subsidies to private-sector employers, giving priority to jobs offering career development and study-related experience.

The province's Ontario Youth Employment Program (OYEP), cancelled last December, has been reinstated. It provides wage subsidies to private-sector employers who offer students practical work experience during the summer.

"The private sector is already depressed, experiencing 25 to 30 per cent lay-offs," said Connolly. "Even some of the companies Flora MacDonald said would come across with 10,000 jobs above and beyond her federal programs said that they would not do that, that they first had to think about hiring people laid off."

Connolly also expressed concern that the programs place a heavy emphasis on jobs at the minimum wage. "For students expected to save $1120 over the summer (according to Ontario's student aid program), that's a lot to ask for someone making only minimum wage, especially for someone not living at home," said Connolly.

"It's a bit of a shell game. What they've done is re-arranged some of the programs, given them some new names, brought back some programs that were cancelled, and brought it out in one bright new package."

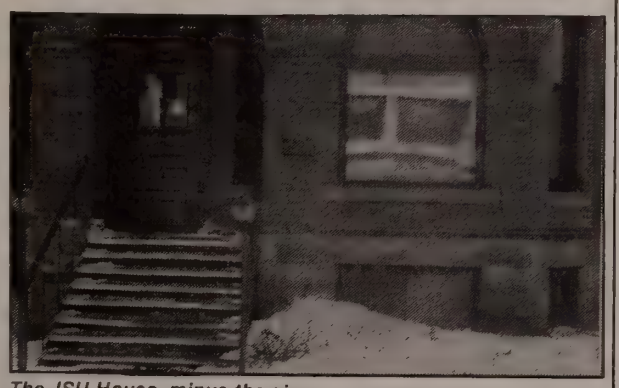
JSU victimized, struck by vandals

By RICHARD VERRIER

Early Monday morning a sign costing about $500 was mysteriously sawed off from outside the Jewish Students Union (JSU) building on Spadina Avenue. Marcel Weider, Vice-President of the Jewish Student Union, speculates the incident could have been triggered by fanatic Ernst Zundel supporters looking for attention.

Weider was concerned that whoever caused the vandalism was clearly looking for attention and that media exposure would simply be to their advantage. "Putting it in the media would allow them to say, 'Hey! We obviously got the Jewish Student Union upset.' "

Weider, who is also Chairman of the Race Relations Task Force at U of T, did not want to point a finger at anyone who might be responsible for the act of vandalism. He added that large groups like the JSU tend to be victims of such incidents because they have the facilities and the smaller groups don't.



The JSU House, minus the sign

But it appears that the vandals represented a very small minority living in a "dark corner" and were not part of a new wave of anti-semitism at U of T. "By and large this campus is much more tolerant than other universities. There are always people in society who have blatant racist attitudes but they compose a small minority. I think most students appreciate the various ethnic groups," comments Weider.

The incident is currently being investigated by the Metro Ethnic Squad, a group which deals with all anti-Semitic occurrences in Toronto, as well as other acts of racism.

Candidates vie for endorsements

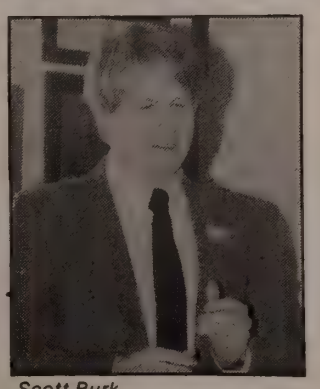
By JOHN LORINC

ANALYSIS

With three college council presidents and one SAC Vice-President in this year's SAC elections, support from within the various student governments has already fallen into place behind the three front runners, Scott Burk, John Canning, and Linda Quirk.

Endorsements from the college council presidents and their executives is important to the candidates because students are often more familiar with their own college's students' councils, and, as a result, may be persuaded to follow their lead.

Council presidents are chosen for a ticket to widen its base of constituency support. (This strategy is used in U.S. presidential elections in the choice of Vice-Presidential nominees.)



Scott Burk

Although the Quirk ticket claims major support at SAC (endorsements from most of the executive and president Bob Jones), they do not have the type of external support that the other two front runners enjoy simply because of the presence on the ballot of Burk, Canning and MacDonald (VP candidate for Canning). The fact that Quirk, Boghosian and Borsutzky are all SAC insiders this year has restricted their access to the grassroots support that lies at the college level.

Burk, who is president of the Innis College Students' Council (ICSC) has received the only show of unanimous official support from a college council, that of his own executive. He also has the personal endorsement of Terri Rutledge, New College Students Council (NCSC) president, past NCSC president Barb Dockerty and Eng Soc president Bill Hollings.

Canning and MacDonald both represent large constituencies (St. Michael's College and Erindale College respectively) and are both presidents of their students' councils. No official block endorsement has come from either college council, which indicates that the opinion may be split. However, these colleges can turn out a large block of voters, and campaigning, especially at Erindale, has been vigorous.

Erindale is not a sure bet for MacDonald because Quirk is an Erindale alum-

Cont. On P.8

JOURNALISM

The Media Studies Department of Ottawa's Algonquin College is offering a limited number of seats in the final year of its Journalism Program to university graduates. The program consists mainly of print journalism courses. Other program courses are Videotex, Broadcasting (Radio and Television), and Photography. The program also includes about 10 weeks of field work.

Only those passing an entrance test followed by an interview, will be admitted.

For further information write
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university of toronto community radio

University of Toronto Community Radio hereby announces that a referendum will be held on March 13 and 14 regarding an incidental fee increase toward the operation of University of Toronto Radio, as part of the SAC general elections.

There will be separate questions on each University of Toronto campus, as follows:

St. George Campus

If an FM broadcast licence is granted to University of Toronto Community Radio Inc. to serve the Toronto and surrounding regions, do you favour an increase of $1.75 in incidental fees toward the operation of University of Toronto Community Radio?

Erindale Campus

If an FM broadcast licence is granted to University of Toronto Community Radio Inc. to serve the Toronto and surrounding regions, do you favour an increase of $1.75 in incidental fees comprised of:

i) A new fee of $1.00 toward the operation of University of Toronto Community Radio, constituting a membership fee in the corporation.

ii) an increase of 75 cents for the operation of Radio Erindale.

Scarborough Campus

If an FM broadcast licence is granted to University of Toronto Community Radio Inc. to serve the Toronto and surrounding regions, do you favour an increase of $1.75 in incidental fees comprised of:

i) A new fee of $1.00 toward the operation of University of Toronto Community Radio, constituting a membership fee in the corporation.

ii) An increase of 75 cents for the operation of Radio Scarborough.

It should be noted that if approved, this increase will require an amendment of the by-laws of the Students' Administrative Council of the University of Toronto.

CJUT

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U of T's Official Student Voice Since 1880

Circulation 25,000

Twice weekly

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"What with this here beer strike and all, I'm gonna be spending one helluva lot on cough syrup"

—ex-*Varsity* Editorial candidate

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The Board of Directors is responsible for the management, financial policies and editorial integrity of the paper. An express function of the Board is to act as a liaison between staff and students at large. Formal complaints — as opposed to letters to the Editor — should be addressed to the Chairperson, ***Varsity*** Board of Directors, 91 St. George Street, Toronto, Ontario, M5S 2E8.

The Varsity is a founding member of Canadian University Press (CUP) and subscribes to its code of ethics. A ban on racist and sexist material is a ***Varsity*** principle. ***The Varsity*** is also a member of the Ontario Community Newspapers Association. In addition, ***The Varsity*** is home to the Ontario Regional Bureau of CUP (ORCUP) — 593-1693.

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Drug Plan: YES

The SAC Drug Plan. A good idea—one we think you should support when voting in the SAC elections next week.

Good because the concept of subsidized prescriptions and dental care for U of T undergrads is a solid one. Students who aren't covered by Blue Cross would certainly benefit: the cost of their prescriptions would, over the long term, substantially decrease. True, some students may gain less in monetary terms over the course of one year than others, but who can say when one is going to need most prescription drugs and accident-incurred dental care? Every individual benefits from a plan which is available to help them whenever help is needed.

Of course, there is always the contraceptive issue. Many people seem to think that because not all U of T undergrads have active sex lives (and hence use contraception), birth contral pills and the like should not be included on the plan. After all, why (it is said) should some be forced to pay for the immorality, the promiscuity, the "cheap" sex of others?

The point here is that, although yes, sex is a voluntary act, and "abstention is the most effective form of contraception," most undergraduates *do* have sex. A frightening concept for some perhaps, but a fact nonetheless. Contraceptive pills make up one of the single largest prescription expenses of young people, and so to exclude them from the plan would be ludicrous—after all, if it appeared that only a small minority of undergrads would use subsidized contraception, why did the inclusion of contraceptives in the plan raise its price so dramatically (from $17 to $37)—clearly those costing the plan thought otherwise.

The contraceptive issue simply isn't a solid argument for labelling the plan undesirable. What people should really be talking about is that some undergrads currently enjoy extra-OHIP coverage through their parents' plans.

Not that this argument is irrefutable either. At some point during their stay a U of T, most students who already enjoy the benefits of another plan will cease to enjoy those benefits—and will, hence, need to use the SAC plan. The plan, then, will always be benefitting a large number of students—especially as it has been estimated that only about 10% of students are, in one way or another, covered by Blue Cross. To boot, the university administration would doubtless refuse to deal with the complexities of a drug plan from which anyone could opt out—if we are to have a SAC Drug Plan, we must have all undergraduates pay into it.

And so they should. The plan is a good idea, one whose time has come at a university of the size and importance of U of T. Vote in support of it on the SAC Ballot.



VOTE TODAY

FOR *Varsity* Editor-in-Chief. Come to the *Varsity* Ad office between 9:00 am and 5:00 pm today to exercise your right.

the staff llst

The following are eligible to vote in the editorial elections:

Greg Taylor
Geoffrey Fairbank
John Blake Knechtel
Alison Maclean
Karen Shook
David Charles Johnston
Marg Webb
David Hileman
Jeffrey Kastner
Anthony Ocana
Colin Gray
Margaret Hoogeven
Richard Levin
Glen Tanaka
George Longley
Stephen Webster
Mark Johnson
Bruce Dinsmore
Richard Verrier
John Lorinc
Kim Huie
Lois Mermelstein
Julia McNally
Phil Street
Barry McCartan
Kate Lazier
Hilary Cook
Alison Pipa
Al Saplys
Monica Duvall
Anthony Greco
Matti Antonakos
Glenn Martin
Jack Nagler
Stuart Taylor
Chris Glover
Donna MacLachlan
Craig Collis
Cynthia MacDonald
Sharon McAuley
Colin Taylor
Rohinton Medhora
Kate Lyon
Janet Millar
Rick McGinnis
Neil Guthrie
Barbara Mendel
Mike Zryd
Mark Matchen
Pamela Young
Maria Casas

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. ***The Varsity*** reserves the right to edit for space.

Yes Again

SAC is pushing drugs, and for $37.00, it's got to be the best deal on campus. On March 13th and 14th, SAC is asking us whether we want to endorse what would be a university-wide drug plan. On March 13th and 14th, it's in our best interest to vote "oui".

The plan covers prescriptive drugs and oral contraceptives, would pay for all but the first $3 of every purchase, and would ultimately be a prudent investment when the average cost of a prescription is $15.00.

As a university, we would not be locked into the plan indefinitely and could and should evaluate its success on an annual basis. The plan has proven itself on campuses around Ontario, and should prove a useful tool here as well. I urge that we support it.

Sincerely,
Cynthia Caron
Head of College
St. Hilda's College

We Have A Fan

Congratulations, from an Erindale student, for your continued excellence at journalism. I find the issues covered by *The Varsity* are of primary concern to the student and to the Canadian (that is why this letter is not being sent to *Medium II*). Often, I have referred to your editorials as a source of information for my essays. Presently, I am researching the topic of Capital Punishment. However, to my dismay, I found issue number 6 (volume 105) to have no more

Cont. On P.5

STAFF MEETING TOMORROW (12:00 pm)

INCLUDING

Screening of SAC Presidential Tickets

and...

Robin Wood Seminar

Be there or be flat.

Drug plan just too costly...

COMMENTARY

By KEVIN NIGHTINGALE

Kevin Nightingale is the full-time undergraduate representative on Governing Council

In the fall of 1981, when I first arrived at this reknowned institution, my tuition fees totalled $1164.50. Next year, an equivalent student will possibly pay $1598.75, or almost 38% more. Why the dramatic increase? While academic fees (not including laboratory add-ons) will have increased from $183 per course to $243, incidental and college fees (to use Trinity as an example) will post equivalent figures of $249.50 and 383.75, an increase of 54% over the same time period.

In most cases, the responsible institution has not outspent its mandate (notable exceptions being SAC and *The Varsity*) and had to raise allotments. The source has been the addition of numerous "worthy" causes. Most of these have been noble, necessary, or just plain practical. Some, like the SAC pub, have been abominable flops.

On the coming Wednesday/Thursday, you will be requested to approve three more additions to your September cheque: two minor increases: one for CJUT (to help it go public) and the other for a new legal aid service. The major item on the ticket is not the choice for SAC President, as he/she can accomplish little during a single year, anyway, but rather the question of imposition of a $37 levy to provide free prescription drugs to SAC students (including contraceptives).

Now, whether your religious beliefs exclude the usage of contraceptives is not, in my mind (or that of most students), a significant issue. The overriding concern is the fact that after



Nightingale: No to drug plan.

being nickel-and-dimed to death for the past several years, students will wind up paying close to $200 before even looking at college fees, let alone tuition proper.

Similar drug plans are available on an individual basis (although they do cost more, because they can't forcibly drag in the unwilling, as the University can), and in fact a number of students are already partially covered under these or work-related schemes.

My beef is not that this is a bad proposal — it may in fact offer a terrific savings — to those who use oral contraceptives or would otherwise purchase a private plan. The opposition stems from the notion that if 51% (or whatever appropriate proportion of the people *voting* (usually 10% of those eligible, or less) decide they want the minority to pay for their own goodies, then they have every right to enforce that will. Who cares if the cumulative effect is to deny some people an education for lack of funds to pay incidental fees?

Similar arguments apply to the other two fee increases: the legal aid clinic may provide a form of cheap insurance, but it too has little relevance to University education and will be supported in part by forced contributions.

As some of you may have guessed, I don't mind the implementation of these programs per se, but I abhor the arbitrary, universal method of application. If we were to add a class of student with no college, unable to use the athletic or other non-educational facilities, and charge him/her only the academic fee, then SAC, CJUT and Legal Aid would find little dispute here. But the choice for the student who wishes to opt out is non-existent, and as long as that is the case, I shall continue to oppose non-academic fees.

Perhaps the denizens of SAC should look to their own house before screaming about the "Neanderthal attitude" prevalent at Queen's Park.

Con't From P.4

than a political cartoon relating to the subject. To follow precedence, I would most appreciate any of your views regarding this controversy.

Thank you for your promptness.

Sincerely,
Bernard Villamil

Questioning Integrity

Having read *The Varsity*'s article "Thomas Quits Presidential Race", I find it necessary to question the editorial integrity of your newspaper. I shudder to think that the story was a result of a concerted effort at objectivity.

More specifically, why was Mr. Canning not quoted in response to Mr. Thomas' remarks? Was Mr. Canning even contacted? And why is the story's author hiding under the anonymity of the "staff" by-line?

If the Varsity ever hopes to gain the respect of the university, it should at least strive for the "appearance" of fairness.

Luis Alegre

Defending Canning

Your article concerning Nye Thomas' abrupt withdrawal from the SAC Presidential race (*Varsity*, 25/11/85) was characterized chiefly by the absence of any responses to Thomas' fulminations. First of all, although calling someone a "pompous jerk" is entirely typical of Thomas, I sincerely hope it's not typical of *The VArsity* to print such accusations. The Donald Duck comment was also quite unfair.

Concerning the more substantive charges alleging "inexperience" and alignment with "The Extreme Right Wing", *The Varsity* certainly owes Mr. Canning a chance to answer the charges. I would point out that, if the current performance of our SAC-Hack administration is any indication, experience is no guarantee of excellence. In fact, I think the less the taint of SAC, the better the candidate. Also, Canning, MacDonald and Stubbings have much valuable experience, not in the rarefied atmosphere "under the dome", but in their College Councils and professional organisations, where consensus and consultation hold sway over "progressivist" dogma.

As for being right wing and unable to speak for students, I think that Canning and Co. are a moderate group of people, unaffected by ideological rigidity. Also, I don't think issues at the campus level lend themselves to the standard labels used by Thomas' crowd, who, by the way, introduced ideology to SAC two years ago.

Thomas' attacks, as well as his now-I'm-running-now-I'm-not publicity stunt point out the essential feature of this race — the SAC-Hacks are circling the wagons, and will do anything to stop a genuine representative of the student body. It's not Canning they're afraid of, it's their own dismal record of maladministration.

Very Truly Yours,
Andrew V. Abela
Councillor, St. Michael's College Student Union.

Thomas Responds

In the March 4 issue of *The Varsity* Will Falk made some serious allegations regarding me which have no basis in fact and which demand a response.

Falk accused me of being a "dirty campaigner" because I made public my feeling that John Canning lacked both the necessary personality and experience to be a good SAC President. My judgement is based on two years of intensive experience at SAC on all levels. I remain firm in my belief that Linda Quirk, by virtue of her SAC experience and personal skills, is by far the best candidate for the job.

Falk's comment is totally without merit. Since when is making one's views public considered to be "dirty campaigning"? On the contrary, my actions are perfectly justifiable. I have misrepresented myself in no way. It is not my fault that Falk himself has been accused of the very sort of campaigning that he so publically deplores.

Falk, when confronted with substantial evidence that he had either destroyed or altered the campaign posters of the two other tickets (thereby explicitly violating the election rules), gave *Varsity* readers not a plausible explanation but one which demonstrates at the very least extremely poor judgement. The incident was merely an "act of jest." The same article contained comments by Falk which presented scurrilous accusations regarding the Quirk and Burk tickets. Given the serious implications of the charges, and the nature of his response, Falk's credibility must be questioned.

I will not suggest that either John Canning or anyone else associated with his campaign had anything to do with Falk's actions. As it now stands, however, the indictment against Falk seems clear. One can only hope that in the future this sort of activity will not be repeated.

Nye Thomas,
SAC External Commissioner

Pro Canning

Over the past few years, SAC has not been the best it could be. Many students have negative feelings toward SAC and the majority of us are indifferent toward it. This need not and should not be the case. If SAC were led by a team committed to services and strong in organization, it could play a positive role in the life of undergraduate students at the University of Toronto. One person who I know can perform such a task is John Canning. Having known John for three years and having served with him on the Hart House Debates Committee, I have been thoroughly impressed by his organizational and administrative ability. Furthermore, John's record as S.M.C.S.U. President has shown that he is committed to services. I hope that all students will examine closely the Canning-Stubbings-MacDonald ticket. There is not any doubt in my mind that they are the three most capable of leading SAC through 1985-86.

Timothy Craig MacKenzie
Trinity IV

Pro Burk #1

The Innis College Student Society Executive unanimously supports the candidacy of Scott Burk. Phil Boland and Andy Filipiuk for the SAC Presidency.

Signed,
Vic Chiasson
Vice-President Services
Scott Keyworth
Treasurer
Simon Cotter
Social Representative
Joanna Cotton
Women's Athletics
Andrew Liebmann
Farm Representative
Scott Nichol
Vice-President Government
Anne Creighton
Education Commissioner
Andrew Cochrane
Men's Athletics
André Czegledy
Co-ed Athletics
Karen Yarosky
Clubs Representative

Pro Burk #2

The student, staff and administrative representatives to the Innis College Council would like to wish Innis College Student Society President Scott Burk, and his running mates Phil Boland and Andy Filipiuk, good luck in their bid for the SAC Presidency. (By motion of the Innis College Council, February 26, 1985).

Tom Vaivada
Chairman, Innis College Council,
on behalf of the 44 representatives.

Pro Burk #3

We, the elected student representatives of the Innis College Council, fully support the ticket of Scott Burk, Phil Boland and Andy Filipiuk in the SAC Presidential race. We encourage all students in favour of competent, responsive student government to vote for the Burk-Boland-Filipiuk ticket on March 13 and 14.

Signed,
Pierre Blum
Simon Cotter
Laurie Lee Paul
Scott Nicholl
Anna Houpt
Arthur Wilson
Andrew Liebmann
Anne Creighton
Christine Taranco
Joanna Cotton
Joan Montagnes
Vic Chiasson
Andrew Cochrane
Scott Keyworth
Tom Vaivada

Pro Burk #4

We the undersigned, members of the Varsity Blues Football team, pledge our support for the candidacy of the Burk, Boland, Filipiuk ticket in the upcoming SAC elections.

John Finlayson
and 7 others.

Pro Burk #5

For too long now, I have been leading cheers with no one else taking part in them, and I ask myself, "When will spirit return to U of T?' Beavers for the most part are not politically active creatures, but the time has come for this to change. As a result, I'm flapping my tail for the Burk-Boland-Filipiuk ticket in the SAC elections.

The Burk ticket will ensure that spirit will return to U of T, and that I will be busy as a beaver leading cheers at U of T events once again.

G. Hildebrandt
"The U of T Beaver"

Pro Burk #6

In an institution as large and as steeped in tradition as U of T, it is appalling that there is such a lack of visible school spirit. If should be the job of SAC to help to instill pride and enthusiasm in our scholastic and atletic programmes.

We feel that SAC has ignored athletes and the athletic programmes in the past, and that Scott Burk, Phil Boland and Andy Filipiuk will provide a liaison and improved relations between the two.

Sam Hill et al.
Varsity Blues Basketball Team

"Feeble Arguments"

Re: editorial "Right to Choose" on Monday, February 25. I would like to say the following: I know that editorials are opinion pieces and being such, should be accepted as such; however, I could not read your editorial without being slightly enraged by your feeble arguments to support the pro-choice stance. First of all, I do not think you have even scraped the surface of what you call the 'standard pro-life assumptions and arguments'. Isn't the root of the abortion issue a basic disagreement as to when human life begins? If you believe that life begins at conception you're pro-life and if you don't, you're probably not pro-life. You don't have to be a member of the Catholic Church or the Separate School Board to be pro-life. It is a personal and moralistic choice.

I myself an pro-life because I believe that conception starts human life: however, I understand that many people do not share my believe and have that right. I am not opposed to choice; I'm opposed to pro-choice because it violates my belief of when life begins.

Because abortion is such a sensitive issue, I feel that your editorial was emotional, biased, and did not demonstrate 'a position arrived at through reason'. The only thing your editorial demonstrated was your personal opinion and your personal reasons for it.

Mr. Taylor, at least if you're going to write a pro-choice editorial for the so-called 'silent majority', don't spur one of the silent minority into action. I am 'too shy to come out on a regular basis to chant slogans and stop traffic' — and write letters to *The Varsity* for that matter.

Yours sincerely,
Julie Buelow
SMC III«

Being gay at U of T

By CHRIS GLOVER

I went to a meeting of GLAUT (Gays and Lesbians at U of T) a couple of weeks ago where fifty men, and four women, were informally discussing gay theatre with a panel of gay actors, directors and playwrights.

One of the actors from "Pornography", which is playing at the Poor Alex, said that his play was directed toward a primarily gay audience. He was tired of proselytizing to straights about gay liberation.

What's gay lib?

"As with any minority liberation movement, it's making sure that gays have equal rights with straights, and aren't selectively persecuted under obscure sections of the penal code, which is what happened with the bathhouse raids," says Chris New, the Chairperson of GLAUT.

After the meeting Rob Johnston, whom I had met in the Varsity office, was having a party at his place, so I tagged along, not knowing what to expect at a party of gays, but feeling it was my duty to find out.

It started worse than I expected. Rob put Frank Sinatra on. How stereotypical, I thought, but luckily some of the others complained — not everyone lives up to the stereotype — and the music was changed.

I received a compliment from a guy named Dave. After ten minutes of conversation about GLAUT I wanted to tell him I was straight, in case he was getting the wrong impression. "Oh shit, it figures," he said.

Later I started talking with an actor. also named Dave. After about a minute of conversation he asked, "When did you come out (of the closet)?" then looking more closely at me, he asked, "You are gay aren't you?"

In a room of fifteen gay men, how did he come to think that I might be straight? I had always suspected that gays have a secret identification code.

"It's not really a code," said Chris New. "But sometimes you tell people through body language that you are gay or straight. Like your earring," he said, pointing at the earring on my left ear — I had always thought that was the straight ear. "Or maybe you were nervous," New suggested.

Coming out was a popular topic at the party. "In a society that puts so much emphasis on the family, and maintaining a masculine image, you never know what kind of reaction you'll get when you tell someone that you're gay," says New.

Rob Johnston added that "When two straights meet, they give evidence of their sexuality within a few minutes. They make reference to a girlfriend, or they make sexual jokes. But for a gay it takes a long time, sometimes years before they tell an acquaintance that they are gay."

"It's an oppression that causes a lot of pain," continued Johnston. "There's something wrong with a society where men who are 25, or 30, sometimes even forty, realize that they are gay, and the girlfriend, or wife and family that they have built up around them reflects society's sexual attitudes rather than their own. For someone who has been sexually oppressed in that way, you've got to ask, "how sincere their emotional lives could have been up to that point."

"Part of the funcation of GLAUT," said New, "is to help people come out. In part it's an alternative to the gay bar scene. So we have meetings once a week where gay people can get together and discuss gay issues, and we sponsor the Homo Hops, and for the last five years we've been holding a gay awareness week on the campus to make people aware of some of the problems facing gays."

"Don't you find the name 'Homo Hop' derogatory?" I asked.

"At first I did," says Johnston, "but now I think it's just a funny, flippant name."

"How many gays do you think there are on campus?" I asked New.

"Most polls show that about ten percent of the population is gay, and another thirty percent has had a gay sexual encounter. I would think the percentages would be a lot higher at a place like U of T," said New.

Paul Jenkins, a slightly more radical member at the party, documented the polls' finding. Knowing full well what Devonshire House was like, he lived there in his first year at university.

"There was a lot of unspoken tension when I lived at Devonshire, because everyone knew I was gay," says Jenkins.

"If the guys are really and truly straight, why would they live in a men's residence?" asks Jenkins. "The whole idea is so outdated."

"So there's a lot of homosexuality at Devonshire House?" I asked.

"Not explicitly," Jenkins says. "Most of the time when the guys are in a group they try to keep up a macho image, but it's amazing how they change in a one-on-one situation. The guys thre just never get enough sex."

"Their initiation ceremony has a lot of homosexual overtones. I'm not supposed to talk about this, but where I was, in South House, they haul you out of bed in the middle of the night, and take you to the basement where they strip you and paint you with purple dye ... everywhere. Then they have olive races down the corridors in which you can use only the cheeks of your ass."

"How did you get along in an environment like Devonshire?" I asked.

"Everything went pretty smoothly until the end of the year," replied Jenkins. "I had a friend staying with me, and one morning we took a shower together. That's when everything exploded, and I was told I would have to be a lot more discreet, or move out."

"Are there any other bastions of masculinity you'd like to knock down?" I asked.

"Well, there is Hart House," continued Jenkins. "I would say the guys in the changeroom are subconsciously cruisey. They check each other out, but don't want others to notice. I've had a couple of relationships with guys I met there."

"There are two washrooms where a lot of sex goes on, but I won't tell you where they are because there are guys who need that as a sexual outlet, and it would be unfortunate if they were closed down."

"I wish you wouldn't put that in your article," said Chris New. "Washroom sex receives too much media coverage already, and detracts from other gay issues. Besides, washroom sex isn't really a gay issue. It's a sexuality issue. I'm sure that a lot of the guys involved are actually straight, but need a sexual outlet. Our society has so many puritanical views that a lot of people can't get sex any other way."

It was getting late, so I decided to leave. What was the party like? It was a wine and cheese party with fifteen guys who were discussing theatre and politics with a lot more energy than there is at most straight parties, because it was a minority group with a cause.



U of T residences: secret initiation rites?

Report to be adopted by 1985

U of T to punish sexual harassment

By PAMELA YOUNG

Sexual harassment has never been a punishable offence at the University Toronto; soon this will change.

In the fall of 1985, the university administration is expected to adopt the definition of and procedure for dealing with sexual harassment that is currently being prepared by the Provostial Working Group on Sexual Harassment. The Working Group has been meeting for only two months, but it is drawing on the extensive groundwork done by U of T's Sexual Harassment Coalition, which has been in existence since 1982.

The need for sexual harassment legislation on campus is undeniable; the Canada Labour Code states that "every employee is entitled to employment free of sexual harassment," but no federal or provincial legislation prohibits sexual harassment in the academic environment. York, McMaster, Dalhousie and other Canadian post-secondary institutions have already adopted their own procedures for dealing with sexual harassment.

Badly needed as it is, the enactment of anti-sexual harassment legislation is no panacea. In a January 1985 Globe and Mail article entitled "Tangled dealings at Dalhousie", columnist June Callwood recounted the disturbing story of the first and so far only charge of sexual harassment that has been laid since the Halifax university's sexual harassment code came into effect.

In the spring of 1984, the Fraser Commission on prositution and pornography was about to hold public hearings in Halifax. Dr. John Fraser, a professor of English at Dalhousie, was scheduled to present a brief to the committee giving his reasons for opposing censorship as a means of dealing with pornography.

Dr. Thomas Carter, head of Dalhousie's Learning Resources Centre, gave Fraser permission to screen some representative pornographic films which had been obtained at a local video outlet. Dr. Fraser took the precautions of locking the corridor door of the classroom and covering the door's glass panel. He also kept the volume of the projector at a low level. Shortly after he had begun, another door was opened by learning lab supervisor Judith Hussey and another female staff member. Both women objected to the screening of the film and asked Dr. Fraser to stop. After some discussion, he complied.



Judith Hussey laid charges of sexual harassment against a Dalhousie professor of English.

Dr. Fraser informed Dr. Carter of the incident, and Dr. Carter put a reprimand in Ms. Hussey's personnel file. She asked him to withdraw it and he refused. Hussey then charged Carter with sexual harassment.

According to the definition accepted by Dalhousie in 1984, sexual harassment is "any sexually oriented behaviour of a deliberate or negligent nature which adversely affects the working or learning environment." Sexual harassment may take the form of "remarks or behaviour on the part of a person who knows or ought to know that such remarks or behaviour may create a negative psychological or emotional environment for work or study."

At the time the harassment charge was laid against Dr. Carter, Dalhousie's board of governors had approved the definition of sexual harassment but the grievance procedure had not been ratified. An attempt to follow the proposed procedure failed when the University's Faculty Association decided the process was seriously flawed. The Faculty Association withdrew its representative from the panel hearing the case and asked the Nova Scotia Supreme Court, in a joint action with Dr. Carter, to issue an injunction against the hearing. In her January 24 Globe and Mail column, Callwood reported that the Faculty Association requested an injunction on the grounds that "the charge was spurious and the panel improperly constituted."

Soon after the application for an injunction, the university ad-

Falk

Cont. from P.1

he said, adding, "They (posters) seem to be coming down in the violently contested constituencies such as St. Mike's and that tends to reflect the fact it's not campaign organizers so much as a fringe element that's involved."

Hollowell told *The Varsity* "The file is still open on Will Falk."

"We told him this but Mr. Canning himself said he'd make sure Will keeps his nose clean. I don't know whether or not Will's paranoid but lately he's been claiming to have people tailing him."

Trip fails

Cont. From P.1

now on the verge of cancellation due to extremely poor turnout. Morrison speculates that the nine thousand dollars which was allocated for the weekly ads in *The Varsity* may have been better spent elsewhere and he intends to study other types of promotional media for next year. "If it is to be effective, it is going to be expensive," he predicts.

Greg Taylor, Editor of *The Varsity*, defends the effectiveness of the advertising. "We know that about 90 per cent of our papers get picked up, and that of our readers, a good 54 per cent arelooking for a place on campus where they can enjoy themselves. A *Varsity* ad is effective — that is, *if* it is well designed."

Wong alleges that promotional problems are not due merely to poor visibility. He charges that Morrison "is ripping off the students" and is "organizing money losing, poorly advertised operations to use up his services budget as fast as possible." Wong cites the examples of the Villains concert earlier in the year and the recent Teenage Head concert at Scarborough.

The Villains concert was a promotional deal between SAC and Labatts (which agreed to showcase the band for free). The only costs to SAC were hall rental and other peripheral expenditures and the bar receipts and entrance fees were essentially "a windfall courtesy of Labatts." Wong says the show netted a loss of one hundred dollars.

Last week's Teenage Head concert was actually budgeted to lose $2700, which is 27 per cent of Scarborough's total 1984-85 SAC services allotment. Morrison says that "a significant event (such as a concert by a headliner group) will incur a significant loss."

"We have the money," he notes. "Now what should we do with it?" Morrison feels that rather than charging higher admission fees he would rather run events which will lose money.

Fake diplomas sought

Cont. From P.1

diplomas were being faked, Schuller said he would "much rather not get involved, even though it is a sort of back-handed compliment."

RCMP Sergeant Carl Stowski said he did not know if the RCMP was trying to track down Canadians with fake diplomas from U.S. universities, and that if the RCMP was just co-operating with an FBI effort, they would not comment on it.

Schuller said he feels the crime is not so much those with the fake diplomas but those with real ones who may be beaten out of a job by someone with a faked record that shows better grades.

He is surprised, however, that Gunter's operation was selling diplomas, noting that transcripts were the documents schools go by in North America. "In the Third World, though, the diploma is much more the thing that opens doors," Schuller said.

DECISION 85

SAC ELECTIONS SAC

ELECTION FORUMS

March 6	Medical Science Building (Lobby)
March 7	Scarborough College (Meeting Place)
March 11	Erindale College (Meeting Place)
March 12	Sid Smith Building (Lobby)

ALL FORUMS START AT 12:00 P.M.

WANTED Poll Clerks for SAC Election March 13-14

Apply at any SAC location.

* These are paid positions.

REFERENDUM QUESTIONS

In accordance with SAC By-law 4.04, notice is given for two Referendum Questions that will appear on the SAC election ballot March 13 & 14.

PRESCRIPTION DRUG AND SUPPLEMENTARY HEALTH CARE PLAN

Do you vote in favour of a student prescription drug plan which would also include coverage of supplementary health care costs and contraceptives and which would be operative for a full year, 24 hours a day?

The cost would be $37.00 a year and would be collected as a compulsory incidental fee.

YES ___

NO ___

DOWNTOWN LEGAL SERVICES (for St. George Campus only)

Do you vote in favour of a new compulsory incidental fee of $1.00 to fund Downtown Legal Services (DLS)?

YES ___

NO ___

University of Toronto Community Radio

Board of Directors Elections

Notice is given for an election for the two positions open on the Board of Directors of the University of Toronto Community Radio.

Candidates for election:
Robert H. Kennedy
Michael Karapita
John C. Stuart

prescription Drug and Supplementary

Health Care Plan

On March 13 and 14, the Students Administrative Council is holding a referendum on a Prescription Drug and Supplementary Health Care Plan for undergraduate students at the University of Toronto.

What is included in the plan:

Prescription Drugs —

Deductible — $3.00 per perscription (on payment of the deductible the remaining cost is covered by the insurance company). Oral Contraceptives covered for 100% of cost (subject to the $3.00 deductible).

Supplementary Health Care Benefit — Deductible $25.00 per student; 80% of cost reimbursed.

Prescription Drug Benefit —

— Drugs or injectibles which are medically necessary and prescribed by a physician or dentist and are dispensed by a registered pharmacist or a physician.

— Medically required supplies of a non-prescription nature required as a result of a colostomy or for the treatment of cystic fibrosis, diabetes or parkinsonism.

— Oral Contraceptives

Coverage Includes:

— Diagnostic laboratory and X-ray examinations.

— Transportation by a licensed ground ambulance to and from a local hospital.

— Services of a dental surgeon, including dental prosthesis, required for treatment of a fractured jaw or accidental injuries to natural teeth.

— Services of a podiatrist, chiropractor, osteopath, physiotherapist, naturopath or masseur, up to $8.00 per visit.

— Out of Province/Country services of a physician or surgeon required for emergency treatment.

The cost of the program per student is $37.00 a year (12 month coverage) and includes a guarantee that rates will not increase for two years. The coverage is province wide and over 90% of pharmacists in Ontario participate in the program. The plan will be underwritten by Blue Cross and all information will be treated with the utmost confidence.

MARCH 13 & 14 GET OUT AND *VOTE!* (Bring Your Student I.D. Card)

Regina pres. will resign if more cuts

REGINA (CUP) The University of Regina administration president has vowed to resign if the university is forced to close any more programs or colleges.

"I've indicated I'm a builder, not a buster," Lloyd Barber told a packed university faculty council meeting recently. "If the university is facing a major winding down, they will have to find someone else to do it because I'm not capable of doing it. I wasn't hired to do it."

Grappling with a $3 million deficit, the university board of governors is searching for ways to make the cuts. A proposal drawn up in October calls for a 15 per cent tuition fee hike, closure of the university's extension program, athletics program, sculpture studio and music conservatory in the event of a two per cent funding increase next year.

The Saskatchewan government, however, has hinted it will freeze university funding in the 1985-86 academic year.

Students are concerned the university will close its fine arts college, a source of worry since the government formed a committee last summer to investigate the province's deteriorating fine arts education. Students fear the commitment may recommend the amalgamation of the province's two fine arts colleges at the U of R and the University of Saskatchewan.

"It's not like a steel mill where you can shut down production for one month and then start it up the next," Barber said. If the university shut down the college "you couldn't start doing it until 1986 or 1987, and it would take six or seven years for a phase out."

Barber said the university would increase tuition fees or its deficit before recommending closure of the fine arts college.

Lori Latta, student council president, says Barber's decision to resign will not likely result in "one iota of good" and expressed regret at his stand. She says Barber should take responsibility for the university because he was president when the university became increasingly mired in financial difficulties.

Scramble for SAC support

Cont. From P.3

nus and she has a record of support for the suburbs this year at SAC.

Another major constituency which traditionally has a large turnout is Engineering, and Stubbings' presence on the Canning ticket is important in this respect since he is an engineer. The Engineering vote is likely to be split between the Canning ticket and Burk's platform which is services oriented (Engineering is generally services and activities oriented and fairly apolitical).

Although Quirk's ticket can boast no immediate college involvement, it does have the endorsement of two college presidents, Ann Pyke of Victoria, and Rossanna Barbuto of Scarborough, and in fact, both are working on her campaign. Barbuto's support for Quirk may outweigh the effect of Phil Boland (Scarborough SAC rep) on the Burk ticket.

University College seems to be staying out of the fray this year and support within the UC Lit is divided evenly amongst the three front runners and Avi Hyman, a New student.

Setting harassment charges

Cont. From P.6

ministration removed the reprimand from Ms. Hussey's file. Hussey then withdrew her charge of sexual harassment against Carter, who asked her for an apology and a retraction. When she refused these requests, Dr. Carter sued her for defamation of character.

Since the publication of Callwood's article, Dalhousie's policy on sexual harassment has been passionately defended and just as passionately denounced. In a letter to the editor of the Globe and Mail on February 12, Dalhousie University President W. Andrew MacKay charged Callwood with "implicitly condemning efforts at Dalhousie...to deal with an important social concern."

Also featured in the Globe's editorial section was a letter signed by Dalhousie professors Christine Boyle and Toni Laidlaw and by Barbara Harris of Dalhousie's Staff Association. Boyle, a Professor of Law, and Laidlaw, an Associate Professor in the Faculty of Arts and Science, were the principal architects of Dalhousie's sexual harassment policy. In their letter they observe that "while it is no doubt unpleasant to be accused of sexual harassment...we cannot underestimate the very real impact on job, career, and often health that women face when they are victims of such harassment."

Dr. Fraser, the man who set in motion this complicated business of charges and counter charges by screening pornographic material in a locked room, has become an outspoken opponent of Dalhousie's new sexual harassment legislation. Fraser has said that the Hussey vs. Carter case involved "inordinate expenditures of time and money, considerable mental strain, a climate of rumour, (and) the paid services of four lawyers." He feels that male faculty members may be unjustly branded "guilty of sexual harassment" by a "quasi-judicial" five-member panel which, he alleges, will be "predisposed to accept the plaintiff's word over the defendant's."

The Provostial Working Group on Sexual Harassment at the University of Toronto is expected to propose a sexual harassment code which will be similar to Dalhousie's but there will be one important difference: at U of T, the definition of sexual harassment and the procedure for dealing with this issue will be put into effect at the same time. At Dalhousie, the definition was published early in 1984 but the procedure for dealing with charges had yet to be fully implemented by the end of the year.

Nanci Wintrob, Arts and Science administrator and Chairperson of the Provostial Working Group on Sexual Harassment, told *The Varsity* that the working group expects to take its report to U of T's Provost by the end of April. Wintrob said that there is "still some disagreement on the definition of sexual harassment" within the working group but she believes its members are "fairly agreeable" on the nature of both informal and formal procedures." The working group hopes that most charges of sexual harassment at U of T will be settled by informal means.

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review the review ther

JANET MILLAR

From Swan Lake to Napoli, the National Ballet of Canada's repertoire contains a variety of classical works, in a variety of settings. Featuring the ruffles of tutu's and strains of Tchaikovsky, the pieces generally appeal to an established, conservative audience.

Dance

SNAKING TOWARD INNOVATION



That is how the National's presentation of **A Program of Short Ballets** began at the O'Keefe Centre on February 27. Les Sylphides, a plotless traditional ballet premiered in 1980 by Diaghilev, recreated romantic ballet. The familiar romantic ideal of elusive women in white tutu's was provided by the roles of the three spirit muses, Veronica Tennant, Kim Lightheart and Cynthia Lucas. Beautifully executed, typical of the National's repertoire.

Canciones was mounted by the National Ballet of Canada in 1982. Choreographed by the National's resident choreographer, Constantin Patsalas, it featured a Pas de Quatre inspired by the emotional appeal of a series of 20th century Spanish songs, beautifully rendered by Mezzo-Soprano Janet Stubbs. The piece featured an interesting series of movement combinations and interpretations as each couple responded to the songs. Highlighted by Kevin Pugh's performance, *Canciones* maintained a traditionally pleasant presentation of ballet. Nothing new or offensive, but an excellent showpiece for the National.

It was *Blue Snake*, the Robert Desrosier piece, which closed the evening and changed the National's image. Far from the flowery settings and costumes associated with the classics, *Blue Snake* opened with dancers in anvil shaped pants and head pieces, frantically circling amidst a beam of red light. The piece continued against a backdrop of a giant behind bars; his arms guarding the stage and gathering dancers into his rapidly moving lips. This giant later re-appeared at the side of the stage with a friend giant directly opposite, both dropping their fists to the stage floor, pummelling unwary dancers. The Blue Snake appeared, opening his mouth first to emit a fluorescent tongue, and later to free dancers. **Blue Snake** closed with a variation on the Chinese dragon dance, only done with a fluorescent blue snake.

Against these tremendous settings designed by Jerrard Smith, dancers dressed in porcupine quills and black cone heads performed with a demonic fury. The effect of the dancers in costume against the settings was hypnotic. A far cry from the usual National material. Blue Snake is a tremendous contemporary creation. Its premiere was met with standing ovations and full houses.

Blue Snake marks a dramatic change in the attitude of the National Ballet of Canada. It will serve as an introductory ticket to the ballet for the uninitiated, and the young. Free from the restrictions of the earlier works, Blue Snake provides an enjoyable and accessible view of the ballet, comparable in appeal to the competitive video, television and film products. A wonderful piece which has already given the National a new image. Bravo.

AGO'S ICEBERG OF CREATIVE ACTIVITY

RICK McGINNIS

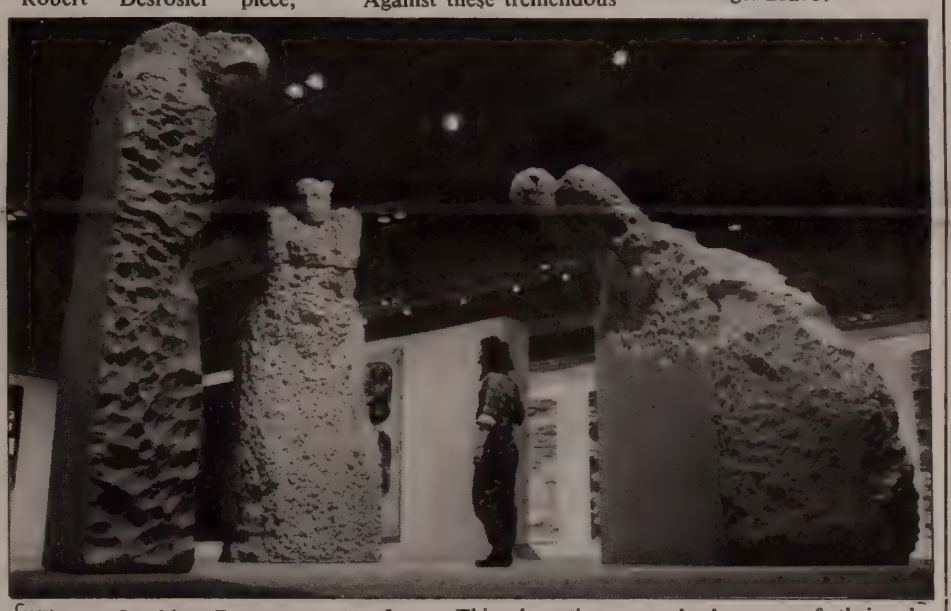
THE ART GALLERY OF Ontario's mammoth contemporary art show, **The European Iceberg**, is

Art

tellingly subtitled "Creativity in Germany and Italy Today". Now, it's hard enough to talk about "art" today without the temptation to refer to either a capital-A "Art" or a small-a anything-goes-but-nothing-lasts kind of "art". Perhaps "creativity" is a better word, at least for the moment, as it covers more satisfactorily the many disciplines represented in the AGO show, and hints more at a human process behind the pieces included, not a mysterious end-product.

Beginning with the architecture section, two projects, one by a German and one by an Italian come across most strikingly. Rossi's "Theatre of the World" is a sort of Elizabeth Globe-theatre built on a barge. The antiquity of the basic design and oddity of its setting is rather cheering and fantastic in comparison with Josef Paul Kleihues' "Maasprospekt", a huge housing development with a Crystal Palace central section and industrial-tech wings. The repetitiveness of the wings is impressive in sketch and model form, but you can't help but think how hellish it would be to live in any one of the cross-girdered, stark segments that stretch on like a DNA chain.

A dramatic sculpture by Michelangelo Pistoletto,



"Figures Looking Down a Well", seems to be hewn roughly out of a mass of sandstone, but on closer inspection turns out to be styrofoam. This deceptive, novel use of media crops up again and again throughout the show. Markus Lupertz' "The Citizens of Florence", a series of busts, more like three-dimensional caricatures, ignores the cast-bronze that makes up the form of each piece in favour of lurid colouring. Giuseppe Penone's "Woods Green" utilizes chlorophyll for pigment, in the form of rubbed leaves, while the companion installation, "4 Landscapes", seems to be a cunning shaping of bark in the form of human figures, with small, live trees running up their base, but on closer inspection turns out to be, again, cast bronze.

Niccola De Maria's painting "La Leggenda 1976, L'Angelo del 1985", a simple abstract suggesting a landscape of sand and sky, would be quite forgettable were it not for its size, which makes it dramatic, theatrical, even, in a manner similar to Pistoletto's sculpture. In contrast, Jorg Immendorf's series of humorous canvases, set in artist's bars or studios, and featuring a number of huge, cartoon birds drinking or sculpting, were a highlight if only because of their obsessive but daffy subjects. Imagine Looney Tunes cartoons set in a boho hangout like the Cameron House.

Groups of photographs by several artists, runnning down a hall in the AGO, could each be praised for one reason or another, but the technical proficiency of Philipp Rittermann's work, shot in Peru and the American west coast on what must have been large, sensitive plates, made them the stand-outs.

All of this is just a fraction of a show that bills itself as just the tip of an enormous iceberg of creative activity. While the work is often quite astounding, it isn't quite possible to say that it puts to shame our own art scene.

There are technical wizards in every field, as well as formal experimentalists and artists with a sense of humour, but what really makes **The European Iceberg** a successful show is the mere fact of its scope. The diversity of the projects included is a testament to the range of imagination in a creative scene, regardless of questions about art.

Vanya: Technical Chekhov

NEIL GUTHRIE

OH, THE BOREDOM and bitterness of life for the Russian minor gentry in the last century, a mythic frustration captured by Chekhov's **Uncle Vanya** and admirably portrayed in Tarragon Theatre's production of that play.

Theatre

Tarragon's **Vanya** is successful because of its strong cast and the direction of Derek Goldby, who was responsible for the original production of Stoppard's *Rosencrantz and Guildenstern Are Dead* at the National Theatre in London and the Broadway version that earned him a Tony nomination.

Goldby's directorial skill is matched by the quality of his actors, all of whom are excellent. Two, however, stand out: David Hemblen as Dr Astrov and Fiona Reid as Elena. Reid gets across the unhappiness, the impulsiveness, the repression of a woman married to a tyrannical old crank, and does it deftly and convincingly. Hemblen, with his witty presentation of an idealism that is increasingly turning into disillusionment and cynicism, manages to make himself the star of the piece, not stealing the limelight so much as imperceptibly attracting it from Al Kozlik's Vanya.

This is not to say that Kozlik fails or that his performance is disappointing, but there's something about him that is not quite right. At times, his Uncle Vanya is a little too frantic and impassioned (not always right for the character), while at others he seems to lose all impetus, fading too much into the background. It even crosses one's mind that Hemblen and Kozlik might have profitably traded parts. Kozlik is still good, as are the other members of the cast, particularly Joan Orenstein as the old nurse Marina and Nora McLellan as Sonya.

Technically, the stage design of the production is both attractive and functional, the green furniture and the green canvas that covers the playing space serving equally well for indoor and outdoor scenes, though there is a fair amount of clunking around with properties when the lights go down for changes. The audience sits on opposite sides of a large space, above and below a multi-level stage that nicely expresses the isolation (and confinement) of the characters within a 26-room house and its garden. The various levels of the stage allow the actors a great deal of movement and prevent the play from becoming leaden and static. Occasionally, the actors speak from behind the audience, or with their backs to half of it, but when the lay-out works, it works very effectively.

The production has one final problem, and that is that it takes some of the comic material to almost farcical lengths, as in the climactic scene where Vanya has his big outburst. But all of these objections are minor points, and are outweighed by the production's obvious merits, not the least of which is a superb, candle-lit closing. On the whole, the Tarragon **Uncle Vanya** is excellent theatre and more than worth-while.

A Feast Of Chilly Passion In Wadja's Love In Germany

CYNTHIA MACDONALD

THE PROLIFIC POLISH director Andrzej Wajda has, in recent years, gained a name for himself in Western circles for such cold, bloodless screens as *Man of Iron* and *Danton*. His is a relentlessly martial

Film

style of filmmaking; often humourless, his newer work has often suffered from a bluntness and density unpalatable to most filmgoers over here, who cannot quite understand what it is that he is on about. For them, then comes Wajda's latest. Titled **A Love in Germany**, it is a frosty and cruel romance set in the darkest days of the Third Reich, still destined for the intellect (as opposed to regions more southern) but gripping and universally appealing nonetheless.

Given the cast Wajda employs here, he could not have hoped to make a movie in which the message was more important than the people who relay it. **A Love in Germany** is peopled with the cream of the Fassbinder crop, most notable among them being the ever luminous Hanna Schygulla. She plays a muddled and sensuous shopkeeper named Pauline, who takes up with Stani (Piotr Lysak), a Polish prisoner of war residing in her small German village. This is a relationship doubly condemned; consorting with the "inferior" Polish is taboo in Nazi Germany, and Pauline is a married woman — her husband is away at war — with a young son.

An extravaganza of senseless passion, the consequences of which can only be tragic. The familiarity of it all rankles, but then the situation does that well enough in itself. At the end of the film, set in modern times, Pauline's grown-up son delivers a platitudinous epilogue in which he tells us that many movies have been made on this subject, but none has adequately transmitted the horrific effect war has on relationships. It is a shame that this one must be added to their number, but it is also further proof that romance is too difficult to be understood by anyone, be they Nazis or townspeople or audience members.

A Love in Germany is much like Wajda's beautiful *Ashes and Diamonds* (1958) for the manner in which it treats its lovers: they are permitted to meet, touch, exchange brief professions of devotion and then are wrenched from each other by the powers that be. We share in their frustration at not being able to see the affair blossom. We wonder what the exact nature of the partnership is. Is Pauline — a shuddering madwoman one moment, and composure incarnate the next — simply mentally ill, as she is judged to be by several of those who surround her? Is Stani in love or is he just a Savage Innocent mad about the idea?

This ambiguity provides, as it should, what is best



about **A Love in Germany**. The film is hindered by some aspects of its presentation; the use of Pauline's son as a going-back-to-find-the-truth device seems contrived, and too much time is spent in the drawing of secondary characters, such as Pauline's malevolent neighbour, and the Nazi who tries to save her from imprisonment.

"When the night comes," remarks one of **A Love in Germany**'s characters, "to Hell with the Party." This is a film which marks the Directof of Iron's return as a graceful storyteller; it is heartening to see him forgetting about the Party for a while and concentrating on the night.

Imaginative Pairing Of Words And Music

BERNARD WONG

AT A TIME LIKE THE present when intelligence in the music business is a virtually unheard-of concept, any album that manages both lyrical and musical merit is certainly a prized accomplishment. Unfor-

Music

tunately, the silly word games of groups like Simple Minds and Duran Duran are the most common offerings available to us. There are some underground artists nonetheless, who are attempting to find some middle-ground for the intersection of poetry and music.

When the first strident chords of 1976's punk revolution reached Scotland, a fitting response came back in the form of the Skids. Led by the characteristic guitar work of Stuart Adamson (now of Big Country fame), it was, however, the antics of frontman and singer **Richard Jobson** that made the lasting impressions. A "self-professed hooligan" with few front teeth who couldn't sing but had a penchant for reading classics and quoting Nietaxche, he was a natural stage personality/media character.

With the demise of the group, Jobson turned toward less notorious, more credible pursuits. He published a book of poems, released two albums of readings, toured a one-man show and even took to the theatre as a serious actor. Only recently has he returned to music with a new band, the Armoury Show (consisting of one half Magazine and one-half Skids musicians), who are likely to make themselves very prominent in the coming year.

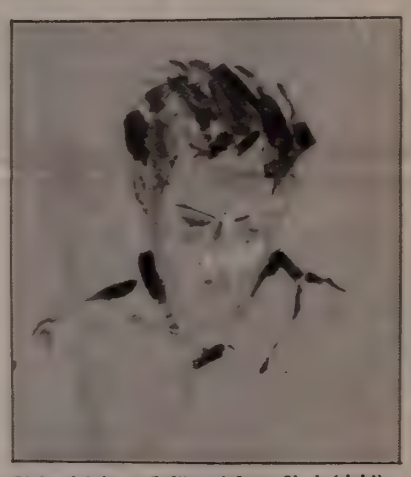
In the meantime, Jobson's latest recording is another album of spoken recitals entitled "An Afternoon in Company." Accompanied by sparse Satiesque piano melodies and guest sax and guitar solos (including one by the Durutti Column — Vini Reilly), each interlude embodies a tone poem in every sense of meaning. The verses depict carefully impressionistic images of foreign places viewed with a sadly romantic longing. Poems such as Jericho, Oran and the adaptation of T.S. Eliot's Hollow Men are all impressively rendered with Jobson's theatrically-based education. As an actor, he capably conveys all the appropriate emotions from bitterness tc hopelessness.

Uniquely dramatic and literate, Jobson's poetry is set within a most complementary musical surrounding. Subtle and quietly reflective, this record is also a rare treat for those seeking a new experience.

While Jobson enters the world of poetry from that of rock music, **Anne Clark** travels the same path but from the other direction. On "Joined up Writing", her third album, she has again engaged musicians to compose a score for her poems but this time, the collaboration is far more immediate and accessible.

The result is that some of the verses are more straightforward and less interesting, sounding almost like a plain song lyric. However, this is balanced by a greater vibrancy and urgency in the performance that in turn lends more impact to these songs. Indeed, one track — Our Darkness — has even been released as a 12" remix.

Otherwise, Clark still pursues ever sharper metaphors, especially those associated with death and





Richard Jobson (left) and Anne Clark (right)

destruction. "Suicide is an urban disease/Spread by people and places like these" begins a poem entitled Self-Destruct which, along with the despair of Nothing At All, continues her pre-occupation with nuclear doom. While preying on such common doubts and fears may be slightly facile, she at least possesses a distinct cleverness at expressing vivid images from her bleak view of the world.

Musically, her partners Virginia Astley and David Harrow have wrought an imaginative, mostly electronic, backing for her words. Alternating in tempo from a slow funereal march to a throbbing pulse, their timing and progression effectively imbue a highly dramatic quality to her comparatively flat vocal delivery. Together, their marriage of words and music is nothing less than chilling.

There are brighter sides of life than those projected on these two albums. John Cooper-Clarke is one poet who possesses a humour and wit that is noticeably absent from either work. Still, both Richard Jobson and Anne Clarke have to be commended for presenting their insights in such successfully alternative means.

Eclectic Circulations Sparkle

MALCOLM BURROWS

THE PUBLICITY material for **Circulations**, the present offering by Canadian Rep at its new home at St Paul's Square on Avenue Road, seems to go to great trouble to downgrade this sensuous feast into an ordinary night

Theatre

at the theatre. This tale about a young Quebec woman's trip to New York and the simultaneous excursion inside herself is blandly described as being, "One third in French, one third in English and one third in movement."

Circulations is an exciting blend of movement which, deriving from mime, breaks into dance, linked with music and sound effects, light and voice — in short the work can only be classified as eclectic. The creators/actors of the show represent the Quebec City theatre company, Théâtre Repère. **Circulations** was voted Best Canadian Production at the International Theatre Fortnight in Quebec City, an honour which once again only hints at the magnitude of its achievement.

Louise (Lise Castonguay) is the young woman of the odyssey. Her case is one of psychological trauma that derives from a rape and from her imprisoned father, who almost killed a man. What is essentially a tried and true psycho-drama plot of the distressed woman running from her past and consequently discovering herself, manages to go beyond the clichés through the use of exhilarating forms. The premise for the plot was a road map of the north-eastern United States and a language lab tape, which teaches English to our wandering heroine. The language tape is often the sole text of the script, but it manages to have exceptionally wide ramifications. The map charts an inner journey in opposition to the order of the imposed language of the tape. Robert Lepage and Francois Beausoeil are the two male everymen in this world permeated with male imagery. The play's creative exploitation of the theatre helps portray Louise's isolation in language, location, and sex in a manner which does not alienate the audience.

Director Robert Lepage gives Toronto a show which can only sparkle in the midst of the grey and relatively unimaginative offerings of 'Canada's theatre capital.' Few directors or companies dare to be so unabashedly dramatic and at the same time manage to be so successful. The use of ordinary flashlights in a number of sequences was astounding in its simplicity and effectiveness. Similarly, the manipulation of the male actors to represent the various environments through which Louise moves, much insight is gained about the forces shaping her mind. Integral to the whole process is the penetrating sound and music of Bernard Bonnier. It gives the whole play an irrepressible texture and rhythm.

If **Circulations** is typical of future Canadian Rep offerings then Artistic Director Ken Gass' company has in one leap sprung to the forefront of Toronto theatre. **Circulations** has a vitality which is, hopefully, contagious.

Art

CHILLY TALES FROM THE ART ZONE! Culled from countless full-colour cards recieved through the mail, the fruits of countless publicists' endless labour, here's the scoop on this week's art scene.

Gerard Pas has a show called *Beast///Beauty* on at Mercer Union. The press release tells us that the artist is "concerned with the question of beauty", which prompts the question "Well, in a general sense, who isn't?" The reproductions on the card looked good, though, so *you* go and see what he means. In the same gallery, **Allan Harding Mackay's** *Mountain My Yes, an* installation involving Joyce's *Ulysses*. Cue sound of silent scream. (Mercer Union. 333 Adelaide St. W. 5th floor)

Meanwhile, not too far away in the 80 Spadina Ave. group of galleries, **Yves Gauchier** has some o' that minimalist thang going down with canvases like "Browns and Greys 1984" while next door **Bernard Gamoy** has some canvases on show that seem to make a more interesting use of paint. Worth your while so get on your good foot. (Olga Korper Gallery and Wynick/Tuck Gallery. 80 Spadina Ave. 4th floor)

Lastwise, a sale of limited edition prints by **Alison Brannen, Don Holman** and **Janis Hoogstraten** is happening (man) at The Gallery Scarborough Campus, till the 15th. Is there culture in the suburbs? Pass another Pina Colada, willya?

Rick McGinnis

Books

The winners of the 1985 City of Toronto Book Awards were announced last week at a cozy reception at The World Trade Centre (Toronto branch). Warabé Aska, author of *Who Goes To The Park*, Prof. J.M.S. Careless, author of *Toronto To 1918*, and Josef Skvorecky, author of *The Engineer of Human Souls* share the $5000 award for the above-named books. Established in 1973, the award honours "books of literary excellence that are evocative of Toronto." Well done fellas.

Plate of shrimp. **Josef Skvorecky** will be reading at the Hart House Library on Wednesday, March 13, at 8:00.

At Harbourfront next Tuesday three poets: **David Wevill, Christopher Middleton,** and **Richard Howard** and playwright **Stefan Schutz**. Free, 8:30.

Here follows some light reading from the back covers of two books whose front covers defy description by me:

"As her golden hair fell luxuriantly about Sabrina's flawlessly beautiful shoulders, Brett Dangermond was lost in the desire of the moment. And Sabrina, who had adored him as a girl, was left trembling with confusion and fear, and a longing only love can know. But love her he would not, though he took her innocence and shamed her pride." From *The Tiger Lily* by Shirlee Busbee, a book about a palomino pony in love with a cowboy, who, upon learning in his adolescence of the pony's love for him, changes his sex in an effort to dispel her passion.

"Here again is Kesrick, knight of Dragonrouge, in combat against villainry, at his side the unclothed Scythian princess and a lost nobleman of Tartary. Here be wizards of good and wizards of evil, here be mighty giants and witches of utter meanness. Here be high fantasy..."from Lin Carter's *Dragonrouge*, being a novel about the nightlife in a Texan city of a similar name and the oil barons and baronesses who hang out there eating steak with condiments.

Barbara Mendel

Classical

Tomorrow night is the opening night gala of the **Bach 300 festival**. The music starts at 7 p.m. at Roy Thomson Hall, featuring two works by **Norma Beecroft** and **Harry Somers**, commissioned especially for the festival. Tomorrow night at 8 p.m. is also opening night for the **Faculty of Music's Opera Division** production of Mozart's *Marriage of Figaro*. The opera runs March 8, 9, 15 and 16 at the Macmillan Theatre.

Tomorrow and Saturday night at 8 p.m., **Tafelmusik** present Handel's *L'Allegro il Penseroso ed il Moderato* at Trinity-St. Paul's United Church (427 Bloor West). Saturday night at the Bluma Appel Theatre at 7 p.m., **Jean-Pierre Rampal** and **Trevor Pinnock** join forces for an all-Bach evening.

The Bach 300 series continues on Tuesday at 12:30 at Christ Church Deer Park with a concert by organist **Peter Hurford**. Also at 12:30 at the AFO, **Anner Bylsma** gives a concert on baroque cello. At 7 p.m. on Tuesday, pianist **Jane Coop** gives a concert of Scarlatti and Bach at the Town Hall, St. Lawrence Centre.

Next Wednesday at 1 p.m., organist **Hugh McLean** gives a concert at Metropolitan United Church. At 7 p.m. at the Bluma Appel Theatre, pianist **Rosalyn Tureck** performs the *Goldberg Variations*. Also at 7 p.m., **Anner Bylsma** performs unaccompanied cello Suites, Part II at the Town Hall, St. Lawrence Centre.

Kate Lyon

Film

Can't seem to zero in on the source of my personal delirium. Dreamed last night I was brutally violated by a big, nasty French composition and a carload of mean Italian verbs. Then Frederick the Great came along, piled us all onto a white steed and forced us to gallop into Willowdale, there to engage in heavy pillage ... as soon as we got there, we were met by Warren G. Harding, who was running about the streets screaming, "Normalcy! Normalcy!"

If you're in the mood for something weirder than *that*, try the SAC free film on Saturday — it's Nicky Roeg's **The Man Who Fell to Earth**, in which David Bowie plays an undernourished extraterrestrial who lands in Middle America looking for water. The Thin White Duke, ladies and gentlemen — a man of simple pleasures. 7 and 9 p.m., Med. Sci. auditorium.

For you mescaline freaks, there's **Fantasis**, which opens on Friday at the University theatre just in time for those pre-exam forays into your subconscious. The water fairy sequence is right darned surreal, but the Night on Bald Mountain part might give you the negative bummer scaries if you've taken too much.

The Bloor Cinema is screening **Paths of Glory** tonight at 7 and that's good news if you've ever heard any. This brilliant story of a French colonel's stand against military corruption during World War I is moral and heartrending, but never oppressively so.

Finally, cheesebrains: come see Jay Scott, grand vizier of *The Globe and Mail* film department, here at *The Varsity* at 1:00 p.m. today. We're at 91 St. George St.; we know you'll be too. Robin Wood, film critic and author extraordinaire, is here tomorrow at 3:00 p.m.

Cynthia Macdonald

Jazz/Rock

Latest example of fly-by-nightism in reggae promotion — the hastily scheduled, minimally advertised Toots and the Maytals show last Saturday. By most accounts a musical, it not commercial, success.

Pick of the Week is **UB40**, Mar. 11 and 12 at Massey Hall; tickets still available for the second show. With the success of "Red, Red Wine", the band has picked up a bit of the highly vocal teeny – bop following, but still worth catching live. Don't let it pass you by, as they once sang.

Mar. 13 and 14 brings Cajun *bon vivants* **Queen Ida and her Zydeco Band** at the Diamond, whose kitchen promises food as hot as the music. R & B singer **Ben E. King** (ex-Drifters) holds fort at the Club Bluenote until Mar. 9. The highly hyped **Michel Lemieux** brings his multi-media show to the Music Hall, Mar. 14, 15, and 16, ticket sales for which will no doubt be aided by the regular rotation of the "Romantic Complications" video on MuchMusic.

Jazz fans are presented with the intriguing team-up of veteran singer and Billy Holiday protegée **Carmen McCrae** and modern piano stylist **Ahmad Jamal**, Mar. 13-23 at the Royal York's Imperial Room. The **Bill Smith Ensemble** and **Maury Coles Trio** perform on Mar. 8 at the Music Gallery, while the **Rob Carroll Quartet** plays at Hart House's Arbor Room Mar 13. Harlem pianist-singer **Red Richards**, who does a great version of "These Foolish Things" on request, is booked at the Café des Copains until Mar. 16.

Finally, those Wham! fans that just can't wait for the scheduled summer tour here may catch the band in China, where they will be playing two shows in Peking and Canton next month. There is just no accounting for tastes.

Rohinton Medhora

Theatre

Eclectic theatre fare awaits the student with discriminating tastes this week.

Now playing at the UC Playhouse, Strindberg's **Miss Julie** is a brutal play of the naturalistic genre, which explores the struggle of the sexes. Until March 9th. For further info., call 978-6638.

The bard's **Titus Andronicus** is now playing at Trinity's George Ignatieff Theatre. The critics of this play say that **Titus** "reeks with revolting and unmotivated horrors." Definitely a problematic and challenging play production. *You* be the critic: Ignatieff Theatre until March 9th.

Rolling on into next week, flip a coin for Wednesday night's action. **Skule Night 8T5** promises plenty of good clean fun 'n frolic from the Engineering gang. Hart House theatre, March 13-16.

Or **Uta Birnbaum** (a former co-director with Bertolt Brecht and Director of the Berliner Ensemble, the wuppertal theatre and the Schiller theatre among others) will lecture on **Alternative Theatare in Germany**, March 13, 7:30 p.m., Rm. 179, University College.

Sharon McAuley

Dance

Following hot on the heels of the National's winter season comes **Mazowsze**; 100 dancers, singers and musicians from Poland performing folk dances. Presented by the Toronto Symphony, performances run March 5 to 9, 8 p.m. at the O'Keefe Centre. Tickets are available through the O'Keefe Box Office.

The experimental dance and music company, **Edam**, will be appearing at the Premiere Dance Theatre, on March 10 at 3 p.m. Established to foster experimentation in dance and music, this Vancouver based company enjoys modern, classical and improvisational techniques in their performances.

Bach 300, 17 days of music and dance to commemorate Bach's tri-centennial, runs March 8-24 at the St. Lawrence Centre. Of particular interest to dance buffs is the **Dance Bach** performances on March 12 and 15 at the Bluma Appel Theatre. Featuring five of Canada's top companies: **Alberta Ballet Company, Les Ballets Jazz de Montréal, Robert Desrosier Dance Theatre, National Tap Dance Company of Canada,** and **Toronto Dance Theatre**, this is an excellent opportunity to view each company's work. Tickets are available from the St. Lawrence Centre box office.

Janet Millar

JAY SCOTT

Globe and Mail film critic will be here at *The Varsity* at 1:00 p.m. today to speak on film criticism. All Welcome!

ROBIN WOOD

Noted film critic and author will speak at *The Varsity* tomorrow at 3:00 p.m. Same bat place, same bat channel.

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Volleyball Blues: confident heading into Nationals

By JACK NAGLER

The Men's Volleyball Blues will conclude a very successful season this weekend when they make an attempt to win the Canadian Intercollegiate Athletic Union Championships, today through Saturday at York.

U of T, after struggling to get a decent ranking all year, was seeded a respectable fifth heading into the single-elimination tournament. That means that the Blues' first opponent will be the University of Calgary Dinosaurs, who are seeded fourth and are one of two wild card teams in the eight-squad tourney.

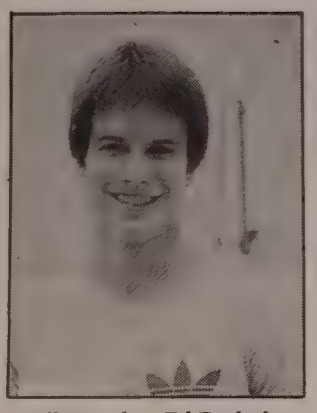
Toronto Coach Orest Stanko feels going into the nationals that "The key to the whole tournament is the first game against Calgary." The Dinosaurs, according to Stanko, are "well within our reach"; Calgary lost to Western earlier this year, and he expects the Dinos to be similar in calibre to York or Waterloo, both of whom U of T defeated on the way to their second OUAA championship in the last three years.

In order to beat Calgary, Stanko wants the Blues to play a similar style to that which lifted them over Waterloo in the Ontario Finals two weeks ago. "We'll try to disrupt their style of offence (and) force them to the outside," he said, noting that the Dinosaurs have great setting from Rod Walsh. Much of Calgary's power will be coming from Tom Elser, who is often as dominant on the court as Toronto's two-time All-Canadian Ed Drakich. Advancement will certainly necessitate as strong a team effort as the Blues have produced thus far this year.

> *"We have nothing to lose. Anything can happen in a one game situation"*



Blues coach Orest Stanko



All-Canadian Ed Drakich

Should the Blues prevail in their opening round match, they will have to face the winner of the Manitoba-Laval encounter. Manitoba, the heavy favourite entering the tournament, are undefeated this season. Led by Olympian John Barrett, the Bisons have not only overwhelmed their Canadian opposition this year, they've also defeated some of the top American schools, including USC and UCLA.

However, Stanko, ever the optimist, thinks that Manitoba can be had. "Everybody will be gunning for them. They're a big, hard-hitting team ... but we have nothing to lose. Anything can happen in a one game situation." As for Toronto's chances of going all the way, the Blues' coach just gave a wry smile and said, "Stranger things have happened."

Other first-round pairings include a battle between second-seeded Saskatchewan and the host York Yeomen. York is very eager, remarked Yeomen coach Wally Diba, and in front of a home crowd, could very well pull off a major upset. The final confrontation on opening day will see third-ranked Victoria (the other wild card team) take on sixth-seeded Dalhousie.

NOTES: Games are being played at York's Tait McKenzie Gymnasium; tickets range from $1 to $7 ... Blues play today at 11 a.m.; subsequent times TBA ... Women's V-Ball Championships also take place at York this weekend, with Winnipeg, Calgary, and York the early favourites.

Team fares poorly but Fedder amazing at CIs

By ANTHONY GRECO

The men Blues' gymnastic team picked the wrong meet to register their lowest score of the season. If anything, last weekend's Canadian Intercollegiate Athletic Union finals in British Columbia was a mild disappointment for coach Nigel Rothwell and the Blues.

Toronto finished fourth out of a field of nine schools, accumulating 155.7 points in the all-around competition. York led the way with 164.1 points, followed by Calgary and Saskatchewan.

Coach Rothwell, though disappointed with the result, was nevertheless satisfied with the outstanding performances of some of his gymnasts. "Team-wise, it wasn't what was expected. But what really stood out was how well Dan Fedder and Mike Burnside did. They performed far beyond my expectations."

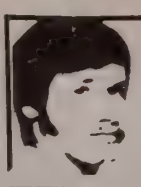
What Rothwell is speaking about is two superb individual Blues performances. Dan Fedder was outstanding, finishing 5th with a score of 52.9 in the all-around. Fedder was a finalist in four events, placing 5th on the parallel bars, 6th on rings, 6th on the pommel horse, and 2nd on the high bar. "Dan was outstanding," added Rothwell. "He could have finished 3rd (overall) but his one weak event, the floor routine, brought him down to 5th."

Likewise, Mike Burnside had a great meet, finishing 9th with a score of 52.00, a personal best in the all-around. He placed 6th on the floor routine, and 6th on the parallel bars.

Unfortunately for the Blues, the other team members didn't follow suit, having rather rough meets. Doron Kernerman had a very frustrating weekend, finishing 14th with a score of 50.6. Jeff Daiter, experiencing difficulty with dismounts, ended with 48.9 for 21st; placing 28th was veteran Rob Cinites with 42.45 points.

The CIAU finals were rather anti-climactic in an otherwise very good season. The Blues, adds Rothman, simply didn't put it all together. In the OUAA's, the Blues scored 160.7 and had anticipated a possible second place finish in B.C. But posting their lowest team score of the year didn't help matters.

"You must hit 6 out of 6 (the six events in the all-around) to have a chance of winning," says Rothman. "I'm disappointed that we got 4th, but the positive aspects of our performance greatly outweigh the negative."



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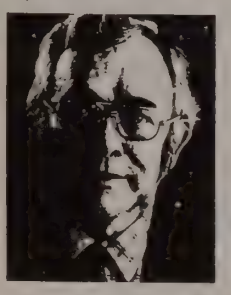
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Focusing on a Canadian pole vault record

By MARG WEBB

What does it take to vault another five inches on top of a 17 foot 4 inch pole vault?

If you ask the University of Toronto track team's Ross Girvan, who's been chasing the Canadian pole vaulting record of 5.38 metres (17' 7.8") for most of this indoor season, he'll tell you that it takes incredible mind power to pull you up those extra few inches.

"When you get over the 5.20 level it's all a mind bender," said the 3rd year physical education student at the Ontario track championships last weekend. "You have to develop the ability to focus in completely on what you're doing. There is no limit on how high you can go but all the things that you're not feeling good about — school, the way things are going — pull you down."

Girvan "works out" with a sports psychologist through his coach, Jamie Hamilton, to hone the ability to focus intently on the task of vaulting higher.

"I learned to just start each day thinking about what I need to accomplish. If I'm not feeling well about something, I ask myself why. Once I figure it out, I get on with what I need to get done."

"Right now, I don't know if I'm going to vault well until right before the event. I couldn't tell you how I'm going to do the night before. It's just a feeling (vaulting well) right now so I have to work on consistency."

According to Hamilton, vaulting is unlike any other sport in that a vaulter doesn't psych up for an event but "psyches in." "We work with a sports psychologist to learn to get focus. The problem with vaulting is not getting up — that's easy — the mistake is getting too excited. At first you have to learn to control your emotions and focus on executing technique. Then you can get the crowd focussed on you so that you can use their energy to help you perform. Then you vault high."

"Right now, Ross has all the physical tools to vault well."

Girvan broke into the spotlight at the Windsor Can/Am Invitational track meet with a 5.30m performance. He started the season out vaulting 4.87 and set a personal best of 5.1 a few weeks before the Can/Am. In Windsor, Girvan went 5.20 then 5.30. At the U of T Track Classic in February, Girvan brushed the bar on two attempts at 5.40, 2cm higher than Bruce Simpson's 8-year-old Canadian record.

By entering shooting range of the Canadian record, Girvan has been forced to enter the media spotlight. The fact the 23-year-old is both strikingly articulate and attractive makes him a favourite. And that adds one more element to the pressurized mind game that Girvan plays at in his sport.

"I don't think that it (media attention) bothers me. But it's there, especially around school. But you put the vault into perspective. There are at least 50 Russians vaulting 5.50m consistently and at least another 20 Americans. I'm not looking at 5.40 as a record but just another height. It might sound cocky, but really, 5.40 is not that big a deal when you do put it in perspective."

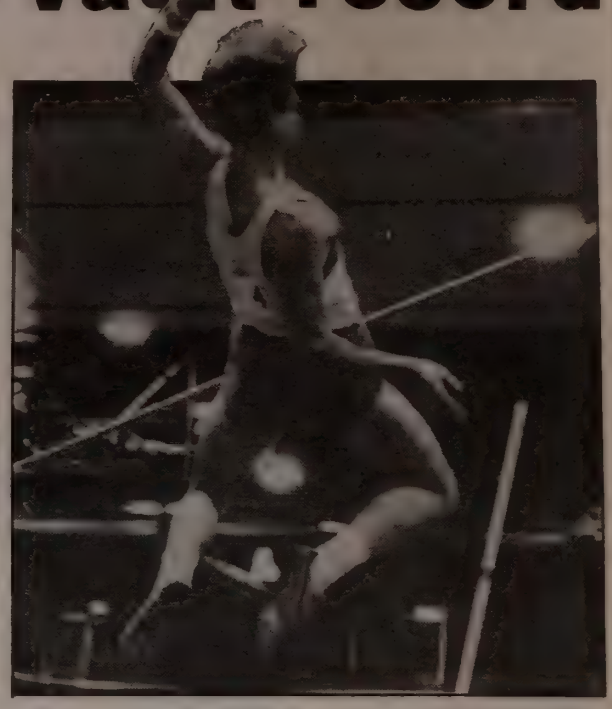
Still, the record is not something that will come lightly. Girvan wants to break it in the outdoor season where it will count. When Girvan talks about the record, his eyes light up and he tosses back his head as if imagining the relief that will accompany the feat. He has an image of the record breaking day in his mind.

"It will be outdoor somewhere — anywhere. The sun will be beating down, with a light breeze blowing, and it'll be warm. And after it's over I'll start thinking about vaulting higher for the '88 Olympics."

In pole vaulting, the mind game never stops.

Girvan has one more shot at the Canadian record this weekend at the Canadian Intercollegiate Athletic Union championships in Windsor.





photos by Craig Collis

"When you get over the 5.20 level, it's all a mind bender...you have to focus in completely on what you're doing"



Garneau quits

cont. from page 16

so much for my sake, but for his teammates' sake. He can be as unhappy as he likes about the ice time he's getting, but you don't quit at this point."

"I just hope none of the guys feel I'm letting them down because the last thing I want to do is hurt the team," said Garneau. "I've had four good years here and it's unfortunate I have to end it this way. It's the hardest thing I've ever had to do, but Tom pushed me into it. He destroyed my confidence.

"I know I have the support of some of my teammates. Brad knows exactly what I'm going through. He was even at the brink of doing it himself. He was so close to taking the "A" off his sweater and even closer to packing it in altogether. But he saw some ice time Saturday night at York and that saved him."

Andrews, who played beside Garneau for three seasons, was reluctant to discuss the matter because of instructions from Watt. When asked if he had been seriously considering leaving the team, he said "no comment", then "that's not true."

By the way... The Blues have arranged an exhibition game with Aurora Tigers, first-place finishers in Tier II Junior, Sunday at 7:30 p.m. at the Aurora Community Centre.

Foul call shatters cager dream

By MARK MATCHEN

If there were no agony of defeat, the thrill of victory would be mightily diminished.

In time, the women's basketball Blues may take some comfort in that fact. The thrill of the ultimate victory — the CIAU championship — eluded the Blues this year. They expect to be chasing it again come September.

It took a bitter pill to force this team to swallow defeat. An official's call with three seconds left (this sounds right out of a novel) ended this year's quest. The sort of call that is the bane of university sport — the call they'll talk about, all summer.

OK, here's the set-up: the Blues win their opening game at the championship tournament by a 70-65 score over New Brunswick. They go on to face their arch-rivals (nemeses, cross-province foes), the Laurentian Voyageurs in the national semi-finals. Background: two weeks previously, the Blues subdue the Vees by three points in the provincial finals. One week before, in home-court, they do it by ten to take first place. Two months earlier, at Laurentian, the Vees took the match by one, in overtime).

Now it's half-time. Vees are up by five. The officiating in the first half, according to Blues coach Michele Belanger, "Wasn't very good." The Blues' play, according to Belanger, "was quasi."

> *"the lead is shrinking and they're playing on emotion"*

Now it's the six-minute mark. The Blues are up by 13. An 18 point swing in 14 minutes. Things are looking good. The officiating has been "OK". Then, the walls cave in. In the next two minutes, the officials call six fouls on the Blues, which squares the foul situation at eight a team.

Four minutes to go, the lead is shrinking, and they're "playing on emotion."

23 seconds to go. A Vee's player fouls out. Laurentian coach (and OUAA coach of the year) Peter Ennis comes onto the court. Not gently. Storming. Swinging. His players try to pull him away from an official, who he has grabbed.

This happens twice. What happens three times is what's known as an official's warning. Rather than issue a technical foul to Ennis for his minor infraction, the refs deliver the warning.

There is a good argument for the decision not to lay the technical. The Blues were shooting one and one. The 'T' would be one more *and* give the Blues the ball. With the Blues up by a couple, *that*, as they say, would have been that. With 23 seconds to go, best let the players decide the game.

So we arrive at the heady climax, three seconds to go.

Laurentian has just scored, tying the game at 69. Approximately half a second later, the ref blows his whistle. Blues assistant coach Natalie Vukovich is standing a step over the baseline. She is also shouting. (In context: Vukovich is shouting "three", by which she means to suggest a Vees player has been loitering in the key. Ennis' suggestion rubbed the official the wrong way.)

In sum, a "Technical" has been called; national MVP Carol Hamilton, late of the Canadian Olympic team, and Ohio State, proceeds to sink two shots, and the Blues are out of it 71-70.

A two-hour protest involved films which confirmed the 'T' came after the hoop. But no protest can address the decision of the official to call the foul.



photo by Scott Burns

Blues' Pat Melville fights for a basket

Says Belanger, "He saw Nat over the line and he panicked. Granted, we were technically on the wrong side."

For the coach, who says, "I'm not that depressed, really," that thought may be gnawing for a good long time over the summer.

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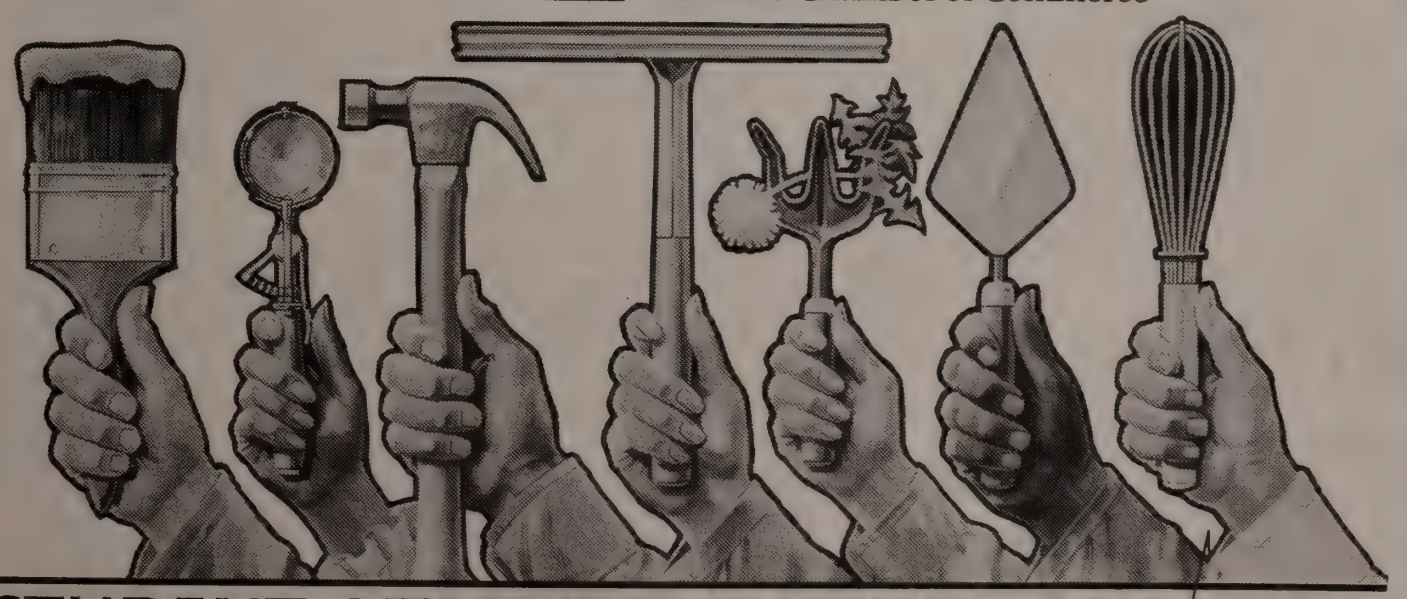
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SPORTS

Milne grabs five medals at swimming Nationals

By DONNA MacLACHLAN

Kelly Milne lugged home five medals from the Canadian Intercollegiate Athletic Union championships at St. Catharines last weekend — a feat that led the way to a second place finish for the women Blues' swim and dive team behind University of Columbia.

The men also finished second, to Calgary, on the strength of an expected sweep of the diving competition by U of T's Randy Sageman, Mike Sewards and Jeff Hirst.

Coach Byron Macdonald called Milne's achievement amazing. She clocked personal bests in every race she entered and shaved 10 seconds off her previous best effort to win the 800m.

Said Macdonald, "Her strategy (in the 800) was beautiful. She went out at a quick pace and burned out the other swimmers."

Milne also pitched up a bronze in the 400m and 200m free, silver in the 4x200m free and gold in the 4x100m freestyle.

In men's diving, Sageman took the gold on both the 1 metre and 3m boards, while Hirst and Sewards traded the bronze and silver. The 3m competition was a nail-biter as Sageman just squeaked by Sewards by a point.

The men, although spirited, fared poorly on the medal podium. Marco Cavazzoni stroked to a personal best in the 200m breaststroke for a silver — the Blues' lone medal.

The men got off to a disappointing start when two swimmers were disqualified for illegal turns in the 100m fly and 100m back.

Said Macdonald, "The disqualification (costing the Blues 25 points) didn't cost us the nationals but did cost us some momentum."

As Captain Mike Fieldus said, "After that it was hard to get up for Saturday but we rebounded." The men "rebounded" by showing up for the final day of competition sporting "homemade" crew-cuts; Cavazzoni topped his off with a fedora.

Garneau quits Blues' defense with Nationals looming large

By GLENN MARTIN

One of the Varsity Blues' few experienced defencemen, Richard Garneau, has angrily left the team over lack of ice time less than two weeks prior to the CIAU hockey championships.

Garneau, a four-year veteran, resented his decreased workload upon returning to the lineup on February 19 after missing several games with shoulder and wrist injuries. On Monday, he went to Varsity Arena to pick up his skates and told trainer Gus Prokos of his decision.

"First of all, I'm upset that he left the team," said coach Tom Watt. "But I'm also upset that he didn't talk to me about it."

Garneau's indirect communication is part of his protest. He claims Watt has been unwilling to discuss his role on the team of late and snubbed him at a recent practice.

"I wanted to talk to him and he flatly ignored me," said Garneau. "He pretended I wasn't even alive. I'm going to be just as discourteous to him as he was to me.

"Maybe this all could have been avoided with just a little communication between Tom and myself. I took the initiative; Tom, he didn't want any part of it. I don't know if that's how they operate in the big leagues, but he showed very little class. He was a very small man, and I can't say I have too much respect for him right now."

By "big leagues", Garneau means Watt's three years as head coach of the NHL's Winnipeg Jets before returning to U of T this season.



Tom Watt



Richard Garneau

The blueline situation became unsettled when Garneau and his partner, fourth-year assistant captain Brad Andrews, were prevented by injury from making a road trip to Western and Windsor on February 15 and 16. Watt felt rookies Dennis Power and Ben Shepherd responded so well to the extra playing time that they deserved a chance to stick.

"When he (Garneau) came back, my attitude was, 'you've got to work your way back into the lineup,' " said Watt. "I think he thought he should get his position back, but I wasn't about to jerk the other two out after they'd played well.

"I have to look out for all 21 players. I'm not going to destroy them (Power and Shepherd) simply because a veteran thinks it's time he got back in the lineup."

Garneau denies he felt his spot should be guaranteed and says he was prepared to prove himself again.

"I expected that. But if the idea was to ease me back into the lineup, I could at least have seen a little more ice time. They didn't even give me a chance to show what I can do."

The last straw for Garneau was being benched last Saturday in the second game of the OUAA semi-final series against York, in which the defending champion Blues were swept, 5-3 and 4-3.

"I got two shifts in the first period, and that was it. Dennis Power got kicked out (for fighting), but the times he did see the ice, it was a disgrace. He was embarassed out there. Ben Shepherd had a very poor game, and even Ken Duggan wasn't playing that well. I did not look any worse than they did.

"But they sat me on the bench the entire second period. They put me out for about 20 seconds the first shift of the third period. Then I sat for the next twelve minutes — and I was numb at that point, in no position to play — before (assistant coach) Paul (Titanic) says, 'Rich, how are ya.' I go, 'Paul, what can I say.' Then I realized that was my last game in a Blues uniform. I made up my mind right then."

The knock against the smooth-skating Garneau has been lack of strength and intensity. At 6'0" and 175 pounds, he was the team's smallest defenceman. Watt concedes he is simply not tough enough to be effective in physical playoff competition.

"Richard is more experienced and can handle the puck better than Dennis Power. But Dennis is much stronger, will play the man an awful lot better, and has a better shot from the point."

Never a big point-getter, Garneau had three goals and nine assists with 34 penalty minutes in 32 games this season.

As the Blues gear up for the CIAU's set for March 15-17 at Varsity Arena — they qualify automatically as host team — they find themselves with just two truly veteran defencemen, Andrews and Duggan, a third-year, second team all-star.

Mike Millotte, though in his second year of university hockey, is a Blues rookie. So are Power, Shepherd, and Jamie Hidi, who will dress for the nationals after sitting out most of the second half of the season.

"At this point of the season, I think it's horseshit on his part," said Watt of Garneau's departure. "Not

cont. on page 14

Intramural Roundup

By MIKE ZRYD Playoffs begin in most winter sports this week. Here is a wrap up on how the playoff races are shaping up.

In men's hockey, defending champion Scarborough sports a 6-1 record, just ahead of perennial powerhouse Vic (6-3) and New College (5-1-2). Meds could threaten but at 4-4-1, it looks to be a three-team race.

The women's hockey championship will be an uphill struggle for last year's winner, Erindale. Though they made it to the playoffs, the suburban campus has dropped to a 3-4-1 record, just behind the tough SMC Shooters and eons behind the undefeated PHE Wallys. PHE are strong favourites to take the Div. I crown this year.

Women's volleyball, meanwhile, has defending champion Erindale firmly in first place, ahead of the always strong PHE Jockettes and the surprising St. Hilda's team. Last year's other finalist, Scarborough, is in fourth place and could pull off some upsets.

St. Mike's dominates men's basketball as they head into the playoffs. IA league leader SMC Angels fast-breaked their way to an 11-3 record, just ahead of rival Meds Huskies. Scarborough, last year's winner, faces a tough battle from their final playoff spot at 9-5. In the IB league, it was a dogfight as UC, SMC Saints and Pharmacy are deadlocked at 10-4. This is the toughest playoff race to call: you pick 'em.

Men's volleyball is already down to four teams: Erindale, Engineering, Victoria and New. Defending champs Erindale have to be considered favourites although an inside source likes Engineer's chances.

Finally, men's waterpolo puts Forestry in the driver's seat as their 4-1 record leaves behind Scarborough (3-1-1) and Trinity (2-2-1). Engineering, defending champions, are down for the count — or floating face down as the case may be.

Check your athletic board for the times and places of this week's exciting Intramural action. Oooo. Oooo.

Toronto hosts cager regionals

By AL SAPLYS

By virtue of hosting the CIAU mid-east regional this weekend, the Varsity Blues men's basketball team will play off against three of the best intercollegiate basketball teams in the country in our very own backyard Varsity Arena.

That is not to say that the Blues did not earn a berth in the playdowns. After taking OUAA champions York into overtime twice this season, the Blues will get a shot at the Waterloo Warriors whom York beat for the Ontario crown last weekend.

Also travelling to Toronto are OUAA west finalists McMaster Marauders who will take on the western wildcard team Lethbridge.

The far east regional is being held in Antigonish, N.S., and is comprised of number one ranked Acadia, Saskatchewan, St. Francis Xavier, and McGill.

The mid-west regional pits P.E.I., Manitoba, Winnipeg and Calgary against each other while the far west regional is to be held in Victoria, home of the defending CIAU champions. York will meet Alberta, who upset Victoria for the west title, in the first round, and U.Vic will play wildcard Western Mustangs.

The CIAU championship committee made up the regional groupings from the top 16 ranked teams in the country. Regional winners advance to the CIAU final four championships in Halifax next weekend.

On the home front, the Blues (ranked 14th) will meet number two ranked Waterloo. The Warriors, led by all-star guard Peter Savich and 7-foot center Randy Norris, will provide some stiff but beatable competition for the Blues, who have played well against the bigger teams all season. Should the Blues get by Waterloo they will probably face a well-coached Mac team who have height but have the added luxury of having two fleet-footed guards in Tony Valaitis and Tony Sterling.

The rankings pick Waterloo but playoffs are the time for upsets and the Blues can no longer call themselves the new kid on the block.

The tournament gets underway Thursday with the Ontario Federation of Secondary Schools Athletic Association basketball championships.



Freddy Murrell: Blues' All-Canadian candidate

At 7 p.m. Friday night, Lethbridge will meet McMaster while at 9 p.m. U of T will host Waterloo.

The championship games start Saturday at noon followed by the OFSAA championships.

CJUT Programme Guide Inside

THE VARSITY

VOL. 105 ISSUE NO. 42 MONDAY MARCH 11 1985

Canning seems poised for SAC race victory

By MARK JOHNSON, BARRY McCARTAN and JOHN BLAKE KNECHTEL

With forty-eight hours left in the campaign for Students' Administrative Council (SAC) president, an informal *Varsity* poll has shown the race is John Canning's for the taking.

The poll projects the Canning ticket will capture forty-two per cent of the total vote with strong showings at Engineering, Erindale and St. Mike's. The Scott Burk ticket looks to be a distant second with twenty-six per cent of the vote and current SAC vice-president Linda Quirk is anchored in third place with twenty-one per cent.

Staff workers at Canning's campaign headquarters were delighted by the results of the poll but remained cautious about the mid-week election.

"We're elated but there is still a great deal of hard work to do before election day," said Andrew Spears, a spokesperson for the Canning - Stubbings - MacDonald ticket, adding, "There's only one poll that counts and that's when the students actually cast their ballots. John, Gail and Dave will work hard to maintain and increase the broad base of support that *The Varsity* poll reveals for them across the university."

The Burk camp remained optimistic despite trailing Canning by a projected 600 votes. Burk's press secretary Pierre Blum claimed the Innis College President was banking on a strong anti-Canning vote as a result of the poll.

"It becomes evident that the voters have to choose between Burk and Canning and we hope this (the poll) will enable students to see the impending threat of having Canning elected. We hope this will cause them to vote en masse for Burk," he said.

Blum admitted he hoped endorsements from *The Gargoyle* and *The Strand* "might have an influence in raising Burk's vote."

The reaction from the Quirk campaign was one of disbelief. Vice-Presidential hopeful David Boghosian questioned the results of the poll.

"The poll is not accurate. Erindale is one example because the two areas that were polled included residences which Canning had been through at the time of the poll, but we had not," he said, adding, "In this election, unlike a federal election, there can be a major variance between this kind of poll and the actual election result."

Quirk co-campaign manager John Hinds also disputed the results of the poll. "What we've been finding from talking to people doesn't seem to agree with that (the poll). We still think we're the front-runners."

The Varsity poll also showed the fourth and fifth place tickets, Allan Smith and Avi Hyman, finishing with vote totals which would not entitle them to a refund of their campaign expenses. The Allan Smith presidential bid appears headed for seven per cent of the vote, while Avi Hyman would collect only four per cent. Under SAC elections policy a candidate is required to reach a vote total at least twenty-five per cent of the winning candidate's in order to receive a SAC refund. Neither ticket could be reached for comment.

The Varsity poll was conducted between March 6 and 8, with 700 students on the three campuses asked a series of questions relating to the presidential elections and referenda on the SAC ballot for March 13 and 14.

Varsity staff and staff members of Erindale's student paper, *Medium II*, asked students the questions, making no references to their own opinions on the matter. The poll was conducted in the Engineering, Nursing and Medical faculties, and at Erindale, Scarborough, Innis, St. Michael's, Victoria, University and New Colleges. The results were weighted exactly according to the number of full-time undergraduates in each constituency according to information published by the Office of Academic Statistics and Records.

In addition, all regular SAC voting constituencies were analyzed during the last three SAC ballots for historic voting turnout, and this was factored into the expected results. Allowance was made in every case for the effects of particular candidates in any constituency in the expected

Cont. On P.5



Dreamy David Cassidy's back and the Review's got him. See *The Great Seventies Revival*, pages 10-13

Canning's politics loud and exuberant

By JOHN BLAKE KNECHTEL

This is the fourth in a series of Varsity profiles of the SAC presidential candidates.

John Canning moves through the crowd of students at St. Mike's like a logger working his jam, nudging and rolling its members with a light step. "How *are* you James? *Won*derful. Wonderful." Every student that passes is queried or greeted or cajoled. Every one responds.

He does this every day.

John Cyrus Canning's campaign for the presidency of the Students' Administrative Council has been marked by intense response. The stocky, square-jawed American is somewhat less extroverted than a super-nova, and in his wake he leaves everything from icy contempt to fierce dedication.

"Perhaps some find it difficult to talk to me," says Canning carefully. "But I hope they soon come to see my deep respect for my fellow human beings."

Canning's senior campaign workers say they have tried to keep him "toned down" for the campaign.

"I think John takes many people by surprise," said one. "He often wants to be the centre of attention or to carry the day, but people interpret this as arrogance or insincerity, which couldn't be further from the truth."

Indeed, among his close friends, Canning's moral self is described only in terms of its charity, faith and integrity.

The words are reminiscent of Canning's Catholic background, and St. Michael's College, the centre of English Canadian Catholicism, is dear to his heart. A reporter casually asking on the phone, "How are things going over at St. Mike's?" will often receive the response that the college members are "enjoying the fullness of joy and brotherly love."

Within the college proper Canning cuts a wide swath. Earlier in the year the members of the Collegium, the tightly closed-door body that runs the College, fought hard to have the St. Michael's College Student's Union President nominated as student representative on the Collegium. They continued to insist on his appointment even after the students' council had voted in favour of another member, but Canning declined and ran for SAC.



John Cyrus Canning: Wonderful.

The election, says Canning, is about reforming SAC, "an institution that has lost touch with the students it represents." He will fight, he says, for a SAC that will provide meaningful services, fight underfunding, and rebuild the Spirit U of T so sorely lacks. "We want to make this a better university," he tells a reporter.

Canning says he will reach out to students with much the same enthusiasm he has had at St. Mike's.

And since he is easily the loudest man on the campus, Canning should have no problem getting the students to listen.

One story tells of an ebullient Canning arriving for a residence breakfast, when he passed one of the Fathers.

"How *are* you father?" roared Canning. "Isn't it a *won*derful morning?"

"Except for the pain in my ears," responded the Father.

Poll shows drug plan split 50-50

Radio & aid doing well

A *Varsity* poll seems to indicate that students will approve fee increases for U of T's radio station and legal aid clinic this Wednesday and Thursday, but that SAC's drug insurance plan may be defeated.

The poll, which was conducted between March 6 and 8, asked 700 students if they would support the three fee referenda on the SAC presidential ballot March 13 and 14. The question for CJUT radio is to increase its fee by $1.75 if and only if it receives an FM licence. The radio stations at Erindale and Scarborough campuses will get 75 cents, with $1.00 of their students' contribution being directed to CJUT.

The tri-station increase was favoured by 80% of the 506 students who had made up their mind on the question.

A new incidental fee to aid the operations of the Downtown Legal Services Legal Aid Clinic on St. George Street received 69% support from the 606 students who had a definite opinion on the matter.

Only the SAC drug plan fee of $37.00 per full time undergraduate student seems in danger of defeat. Of the 591 students who responded, 52% were opposed to the fee, with 48% in favour. These results are not scaled to reflect the differing sizes and voting records of the U of T's major constituencies. Thus it is possible that the Drug Plan will pass during the voting on Wednesday and Thursday.

Officials at CJUT, the Legal Aid Clinic and SAC could not be reached for reaction by press time.

Education grants will rise 7.4 per cent in the coming year

By JOHN LORINC

Funding for the education system in Ontario will increase next year by a rate slightly higher than the inflation rate, the new Minister for Education, Keith Norton, announced Thursday.

The universities, Ryerson, and the Ontario College of Art, will be receiving about $1.24 billion next year, an increase of about five per cent from last year. The transfer payments from the federal government will be hiked by 7.4 per cent while the provincial government will continue to give 5 per cent. The grant increases fall short of the Ontario Council on University Affairs proposal of 8.5 per cent.

Richard Balnis, researcher for the Ontario Federation of Students, expressed concern with the increase. "We are not at all satisfied with the announcement, especially since Bovey recommended specific increases for certain tasks such as maintenance, and these won't be met."

Balnis feels that the government may also be holding back tuition increases which were recommended by the Bovey report until after the election, which will probably be held during the summer or early fall.

Nye Thomas, External Commissioner at the Students' Administrative Council, called the funding increases "encouraging."

"The only problem area," Thomas speculated, "is the fact that federal transfer payments are going up 7.4 per cent but provincial grants only 5 per cent."

He also believes that the fee increases are partly due to a general "lack of enthusiasm for Bovey's recommendations" concerning the decrease of funding to Ontario universities.

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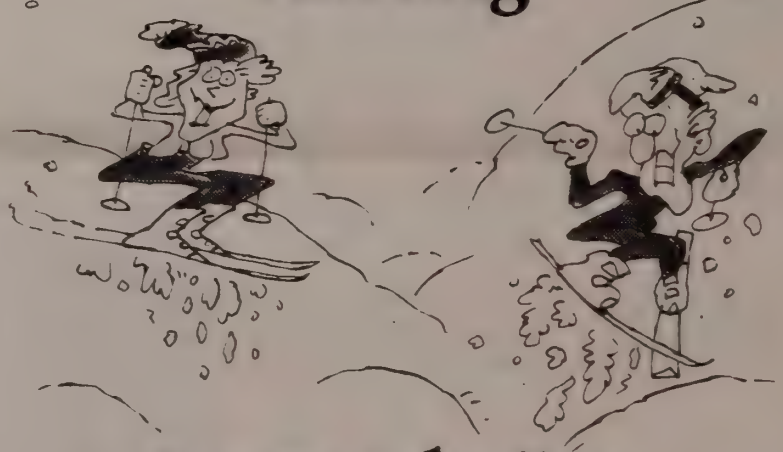
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HartHouse

MON. MAR. 11	**AMATEUR RADIO OPEN MEETING** begins at 7 p.m. Meeting Room, 2nd Floor.
TUES. MAR. 12	**ARCHERY CLUB** — all club members participating in the Club Championship meet on the Range at 5 p.m.
WED. MAR. 13	**HART HOUSE CAMERA CLUB 63RD ANNUAL EXHIBITION OF PHOTOGRAPHS AND HART HOUSE ART COMMITTEE COMPETITION:** Opening at 7:45 p.m. Exhibitions run through March 28. The Justina M. Barnicke Gallery Hours: Tues. - Sat. 11 a.m. - 6 p.m. **LIBRARY EVENING** with author Josef Skvorecky renowned for works such as "Bass Saxophone and The Engineer of Human Souls". Expect a lively evening beginning at 8 p.m. **MUSIC AT HART HOUSE "JAZZ PLUS"** continues on Wednesday evenings in the "HART BEAT" PUB. Hear the ever-popular Rob Carroll Quartet from 8 p.m.
THURS. MAR. 14	**ARCHERY CLUB — CHAMPIONSHIP SHOOTERS MEET AT 5 P.M.** **HART HOUSE DEBATE** — "RESOLVED THAT: THE NDP IS THE REAL FEDERAL OPPOSITION". MOST HONOURED VISITOR: MR. ED BROADBENT, LEADER, NDP. DEBATE STARTS AT 8 p.m. DEBATES ROOM.
FRI. MAR. 15	**CAMERA CLUB ELECTIONS:** NOMINATIONS OPEN UNTIL MARCH 15. CLUB MEMBERS ENCOURAGED TO RUN IN MARCH 19 ELECTION. VOTE AT NOON IN THE CLUBROOM. **FILM BOARD COMPETITION D E A D L I N E 6** p.m. HALL PORTERS ACCEPT SUBMISSIONS. GALA SCREENINGS AND PRIZE PRESENTATION ON MARCH 29. ENTRY FORMS AVAILABLE AT PORTERS DESK. 16 mm first prize $350; Super 8 $200. **MUSIC OF THE WORLD'S PEOPLE** offers "THE CHINESE INTRUMENTAL MUSIC GROUP OF TORONTO". Hear traditional Chinese music on bamboo flute, yang-chin and pi-pa. 8 p.m. Music Room. Free and no tickets required.
SAT. MAR. 16	**MUSIC AT HART HOUSE "COMPOSERS IN CONVERSATION"** features Gilbert Amy and Carlos Alsina from France. 8 p.m. Music Room. Free and no tickets required.
SUN. MAR. 17	**"COMPOSERS IN CONVERSATION" — "SOIREE MUSICALE AVEC RIMBAUD"** performed by visiting French musicians and composers. Tape voices and live voice, piano and percussion reveal a visionary but constructive disorder. Programme includes Alsina's "Hinterland". Tickets required and available to members at Porter's two weeks prior to concert. Great Hall, 8 p.m.
MON. MAR. 18	**"FITNESS FOR THE 80's"** co-sponsored by Hart House Recreational Athletics and the Department of Athletics and Recreation. Dr. Raphael Chow looks at "Osteoporosis and The Value of Graded Exercise". 7-8 p.m. Music Room. Second hour: 8 - 9 p.m. deals with nutrition as treatment. Limited number of free tickets to members upon presentation of student card in Room 101.
MON.-FRI. MAR. 18-22; MAR. 25-29	**SEAFOOD FESTIVAL** returns to the GALLERY CLUB. NOW TWO WEEKS OF DELICIOUS SEAFOOD WITH ADDED FEATURE: ... FRESH OYSTER BAR. DINNERS ONLY: 5:30 - 7:30 p.m. RESERVATIONS ACCEPTED AT 978-2445. SECOND FLOOR GALLERY DINING ROOM. LICENSED UNDER L.L.B.O.
TUES. MAR. 19	**CAMERA CLUB — NOON HOUR PROGRAMME** — "Criticism of Rejected Exhibition Entries", noon - one in the Clubroom. **CLIMBING** — new programme put on by Recreational Athletics. Instructors Dave and Reg Smart offer a fact finding evening for those wishing to be involved. Meeting from 7 - 8:30 p.m. Music Room. Please pre-register (free) in Room 101 and bring student card.
WED. MAR. 20	**"JAZZ PLUS" MUSIC HART HOUSE** features the newly organized Hart House Stageband. All welcome. No cover charge in the Arbor Room Pub "Hart Beat" from 8 p.m. on.
THURS. MAR. 21	**MUSIC OF THE WORLD'S PEOPLE** offers "MUDDY YORK" — music and dance of early Canada. Members Anne Lederman and Ian Bell perform. 8 p.m. Music Room. Free admission to members.
SUN. MAR. 24	**MEMBERS AT HART HOUSE "GREAT HALL DEBUT SERIES"** last concert of this CBC recital series. Walter Prossnitz competition winner offers a programme of: Beethoven — 32 Variations in C minor, Berg - Sonata, Opus 1, Brahms - Fantasien and Schumann - Carnaval, Opus 9. 3 p.m. Great Hall. Tickets at Hall Porters desk for members.
SUN. MAR. 31	**"S U G A R I N G O F F" AT HART HOUSE FARM — SPRING IS ALMOST HERE — ENJOY THIS FAMOUS OUTING TO THE CALEDON HILLS FARM FOR A DAY OF MAKING MAPLE SYRUP IN THE BUSH. FEAST ON ALL THE PANCAKES YOU CAN EAT. A TRUE BARGAIN $8.00 per person with bus. $6.00 on your own.** Tickets and bus information at Programme Office. Apply early and bring your student card for identification.

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Engineering students vote in $120 fee increase

By ALISON MacLEAN

Students at the Faculty of Engineering have voted overwhelmingly in favour of incidental fees for next year which will cost them $120 each.

A temporary incidental fee of $100 which extends over three years (this is the second), has to be passed at a referendum each year. This fee goes toward combatting the effects of underfunding at the Engineering Faculty by providing much-needed equipment, supplies and teaching assistants, none of which could be adequately provided otherwise.

This fee was passed again this year with 80% voting yes and 20% no.

The second referendum concerned the establishment of an Engineering Employment Office to work in conjunction with U of T's Placement Centre. The proposed incidental fee of $19.25 is an exact division of the required funding by the number of Engineering students. That means that the expected cost of the service would be $50,000 per annum. Students supported this 85% in favour and 15% against.

Engineering Society President Bill Hollings explains the enthusiastic support saying, "Engineering students voted 'yes' to these referenda because, of course, both of these issues directly affect their education and job prospects for the future. Other referenda aren't always so clearly linked to the student so maybe that's why they don't always get support."

The purpose of the new Centre would be to "market U of T Engineering students to industry" according to Hollings. It is hoped that this will raise the profile of graduating students as well as those just looking for summer jobs, in the eyes of employers.

The Engineering Employment Office will be located in either the newly refurbished Koffler Centre which will open this summer, or the Galbraith Building. Apparently the decision lies with the Eng Soc because space has been provided in both buildings.

The office would be manned by an individual whose sole responsibility would be to make contact with various companies on behalf of the Engineering students.

This fee, like the $100 general fee, will be subject to review, and after three years the effectiveness of the Engineering Employment Office will be evaluated to determine whether or not it serves a true purpose.

Official 'No' campaign set for battle on drug plan

By ALISON MACLEAN

It may be late, but the official "no" campaign to the proposed SAC Drug Plan is here.

Engineering Society President Bill Hollings announced Friday he intends to wage a "short but effective" campaign against the plan's success in the Students' Administrative Council (SAC) referendum, to be held in conjunction with elections this week.

Hollings says that an Engineering SAC director pointed out to him "certain discrepancies between the promotional literature that SAC was circulating and the costs they were not disclosing."

But the official leader of the "No" campaign is against the plan, SAC hijinks notwithstanding. "The Blue Cross caters to anyone who's interested, you'd pay higher premiums but it would be a tailor made plan. Right now, with this campus wide plan, students, will not be paying for their individual needs."

Hollings does not have complex strategies worked out for the duration of his campaign. SAC has provided him with $100 because he is the official opposition to the Drug Plan, and he expects that the bulk of this will go to postering. "I don't really have the time to do anything elaborate because I started so late, but *Varsity* coverage and the posters should make some people aware anyway."

"I don't believe a word Canning has to say. . ."

Bob Jones supports Quirk

By JOHN BLAKE KNECHTEL

SAC President Bob Jones has dropped his cloak of impartiality in the current presidential election and endorsed Linda Quirk.

Jones resigned from the committee overseeing the elections in order to support Quirk, who now serves as the Students' Administrative Council's vice-president. Jones said he knew of "no one more committed or more dedicated to the organization."

"Linda doesn't lack for criticism," said Jones. "She is part of this SAC, but she is spelling out the problem areas fairly and clearly."

Jones added that while Innis president Scott Burk would "make a fine second choice," St. Michael's president John Canning is not the man for the job.

"I don't believe a thing he (Canning) has to say," said Jones. "Canning is grossly misrepresenting SAC (in his attacks). He's using outdated information and using it to his advantage."



Bob Jones: supports Quirk bid

Some examples Jones offered were Canning's discussions of infighting in council and irrelevant debates about South Africa and Nicaragua. "His information is two years old," said Jones. "SAC didn't discuss South Africa this year, *Canning*'s council did."

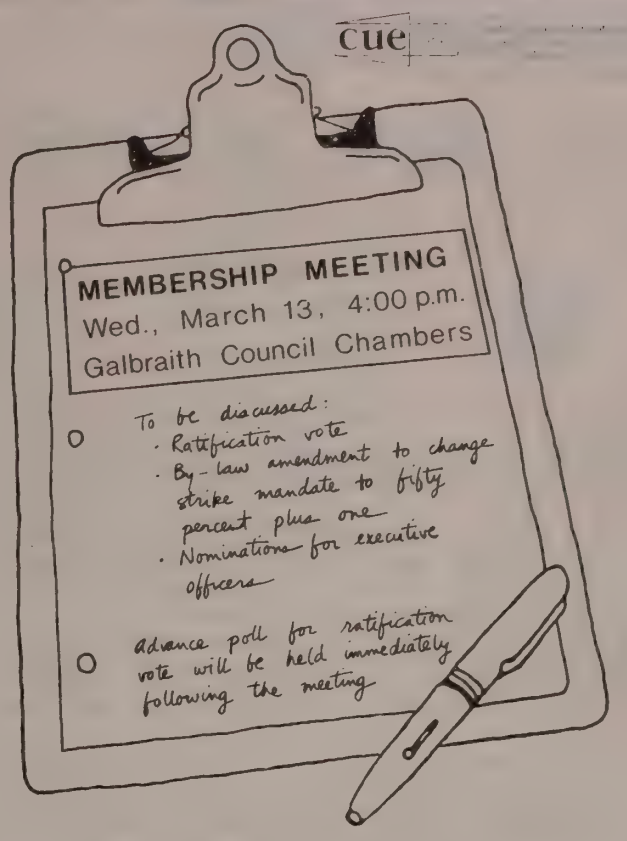
Canning said he was giving a "fair and accurate depiction" of SAC's performance this yar. "Bob is a good friend of mine, but he might have worried just as much about Linda Quirk's attacks on his administration."

"Bob is determined to keep me out (of SAC)," said Canning. "Our revered president has adopted the circle of wagons approach in a desperate 11th hour movement to save his chosen successor."

Canning allowed that his council had debated South Africa. "I don't avoid major issues," he said. "SMCSU has touched the lives of students, and we debate what concerns them. SAC is not known by the students."

Canning has attacked Quirk's ticket for being completely made up of SAC members, for being too "insular." Jones said, however, that Canning's campaign is "full of SAC retreads," such as past-president Mark Hammond and Blue and White president Maxine Thomas.

"These are people who have come to me and asked to help," said Canning. "They are both devoted students of the university and it is irritating that their President would express such ingratitude."



Contract Ratification Vote

POLLING PLACES AND TIMES

Wednesday, March 13
Erindale, The Meeting Place, 12-2 p.m.
Scarborough, The Meeting Place, 12-2 p.m.
Aerospace, 3-5 p.m.
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"Geez, I ain't voting for that Drug Plan—I couldn't use $37 worth of condoms!"

—an informed student, responding to the *Varsity* survey

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Experience over Image: Quirk for SAC President

To no one's great surprise, this year's SAC Presidential election does not contain an "ideal" candidate. The three frontrunners (Linda Quirk, Scott Burk, John Canning) range from adequately competent to inexperienced, brash and alienating. One of them will have to run SAC next year: we choose competence.

As SAC Vice-President this year, Linda Quirk has proven herself an organized, energetic administrator. She is one of the most influential members of the current administration, responsible in part for virtually all the crucial decisions of this year. What Quirk lacks in charisma and "image" she more than makes up for in energy and in her knowledge of how the complex structure of SAC can work to improve this university.

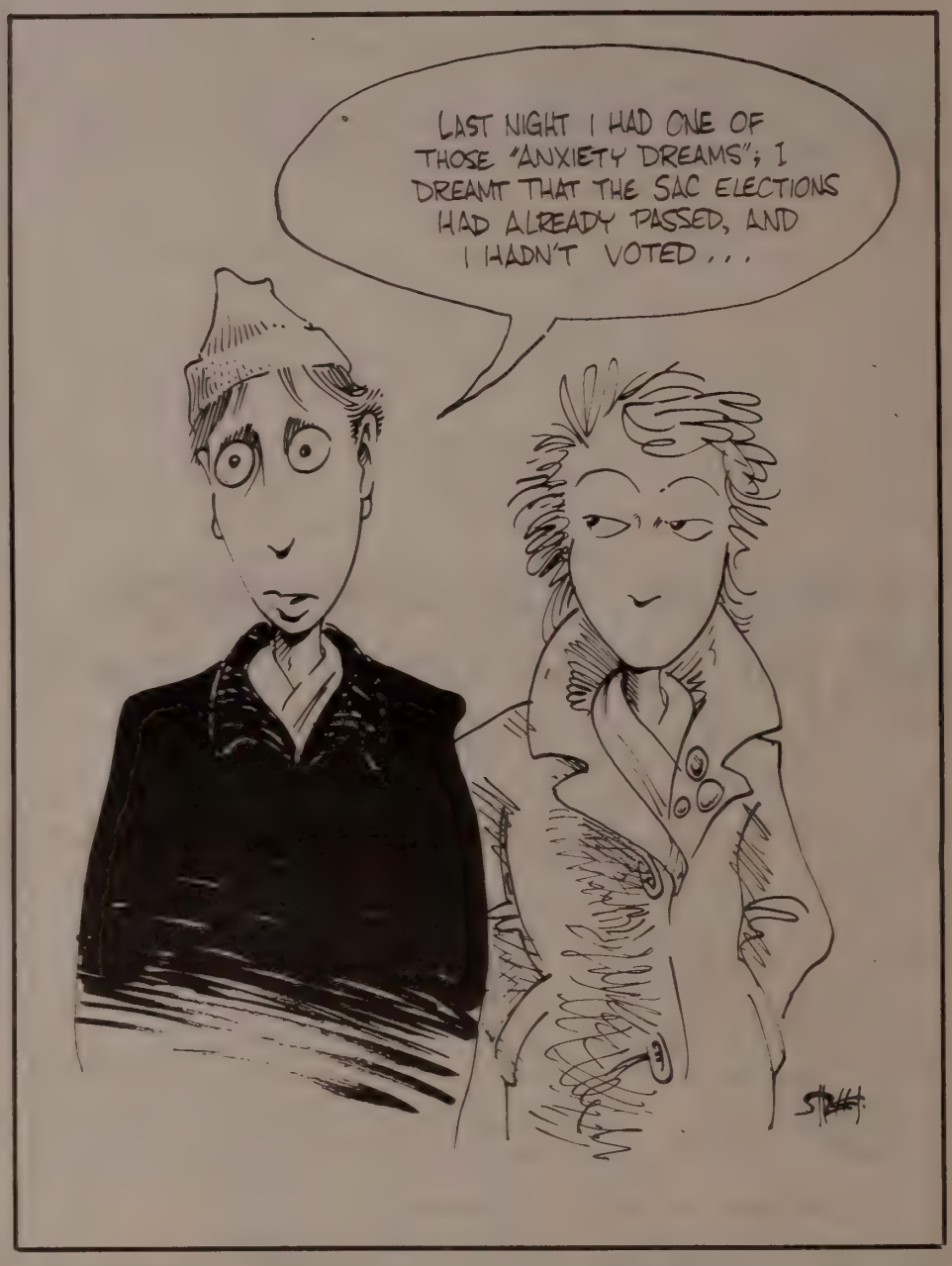
Now, Linda Quirk may not be everyone's idea of a glorious figurehead, but she does compare favourably with her closest opponents. Scott Burk and John Canning have a great deal of charm, but fall far short of Quirk's credentials. As Presidents of the ICSS (Innis College Student Society) and SMCSU (St. Michael's College Student's Union) respectively, Burk and Canning have experienced some, but not enough of the bureaucratic, political rigours involved in running SAC. Both have performed their jobs adequately, though not masterfully: Canning seems to have been more effective as a spirit rallier than as an administrator (the tale of his unquorate budget meeting is now infamous); as for Burk, the problems he has had to face at the small ICSS don't even approach those at SAC.

It would be a sad thing indeed if either Canning or Burk were to sufficiently mask their lack of insight and experience enough to win this week's election. One fears Canning's brash style and radical politics would alienate as many people (students, SAC members) as it would ingratiate; one wonders if Burk's cool confidence will enable him to handle the competing interests at an average SAC board meeting. Will they able to both represent their constituents and serve them well? We think not.

In terms of Vice-Presidential running mates, Quirk's team again comes out on top. Not to discredit the energetic and extremely organized Gail MacDonald from Erindale (a first class administrator, and one of the very best candidates involved in the election), but it seems clear that the outspoken David Boghosian (on the opposite political field from Quirk) and Arnold Borsutzky will nicely complement their President, and will be able to add their SAC experience to her own. Burk seems to have the weakest running mates: Phil Boland, a Scarborough rep on the SAC Board, has done little if anything all year; as for Andy Filipiuk, he's a fine Blues football player, but he is by no means a politician.

As far as the "issues" are conerned, Quirk has demonstrated not only that she knows them as well as her opponents, but also that she will be able to get things done, to work through the bureaucracy of SAC in order to affect change in the interest of the student body. She is not so naive as to expect quick results with little effort.

It's clearly Quirk's knowledge and experience that separates her from the rest of the pack. She has the insider's advantage of being able to see exactly what went wrong in the past, so that mistakes may not be repeated. She promises to be a builder, an energetic President who will strive to gain for SAC the recognition and respect it has not, of late, deserved.



LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Pro-Choice

How I thoroughly resent the title "Pro-Life" chosen by the anti-abortion faction. What does it mean anyway — pro-quality of life?

Sincerely Pro-Choice,
Rene McFarlane

Ukranians for Quirk

The Ukrainian Student's Club of University of Toronto pledge their support for SAC Presidency to the ticket of Quirk - Boghosian - Borsutzky. Linda Quirk has shown a great interest and concern for campus clubs and organizations through her involvement with the SAC Clubs Committee and the initiation of International Student's Day in conjunction with the International Students' Centre. It is in our judgement that the Quirk ticket best exemplifies the competence and experience necessary for student government.

Roman Matkiwsky
President

Respect for Quirk

The intention of this letter is to express my strong support of the Quirk ticket in their bid to win the SAC Presidential elections. As a current SAC board member and former member of COPOUT, I have gained nothing but respect and admiration for the Quirk team's abilities and energy.

On polling day, I will, without hesitation, cast my vote for Quirk, Boghosian and Borsutzky.

Sincerely,
Barb Dockerty
SAC Director, New College

Alegre for Engineering

The elections for the Engineering Society are on March 7th and 8th. The best candidate, in my opinion, is Luis Alegre. As President, Luis will provide enthusiastic leadership, and he is committed to keeping in touch with all Engineering students, not just a few Eng Soc hacks. On March 7th and 8th, VOTE for LUIS ALEGRE, the voice of the students.

Tony Kasper
MMS 8T6

Pro-Hyman

We feel that the Hyman - Landau - Rusonik ticket for SAC will support our needs as University of Toronto students and that they will ensure that the students are the highest priority of SAC.

Neal Kingstone, U.C.

Cont. On P.6

TUESDAY
1:00 pm
Sub-Editorial Screenings, Salaries, and the like

It is imperative that you come out for this meeting.

Nominations are currently being accepted for the positions of Staff Represenative on the 1985-86 *Varsity* Board of Directors. Nominations must be accompanied by signatures from 10 *Varsity* staffers. Deadline: March 15, 1985.

That's all for Doobie. Now I look through my magic hoop-on-a-stick and I see Geoffie, Johnny, Ally, Marni, Glen, Marg, Karen, Davey, Joel, Barry and Cynthia!

The SAC drug plan is too cumbersome; students would do better getting their own

By WILLIAM HOLLINGS

Mr. Hollings is President of the U of T Engineering Society

COMMENTARY

As the leader of the official *Vote No!* campaign for the SAC Drug Plan, I would like to take this opportunity to express my concerns over the plan. The best way to attack the problem as I see it is to look at the arguments that SAC has produced in favour of the plan.

First and foremost, according to the SAC pamphlet, there is "dental coverage in the case of accidents." Stated simply this means that if you get punched in the mouth, you will be covered; however, there is no regular dental coverage at all in this plan. None of the usual dental care, such as wisdom extraction, bridgework, or just regular checkups are included.

Secondly, the YES pamphlet from SAC claims that there is full payment for all prescription drugs with this plan. There is simply no other way to describe this statement than to call it a lie. The plan that the SAC board approved has a $3.00 deductible on every prescription. That means that if you used the seven prescriptions a year that the SAC pamphlet says you would, your cost would be $58, not just $37.

Supplemental health care, such as hospital room rentals and equipment, is another area where you will end up paying out of pocket. Although supplemental health care is included in the plan, it only covers 80 per cent. You are responsible for the other 20 per cent. The reason that this 80-20 split exists is so that people won't spend more time in the hospital, or use equipment for longer than is needed, which may be a valid point, but none of this is explained in the information presented to us by SAC, and I feel that it is most important that the students be told the proper and complete information before making a decision.

As I mentioned above, the SAC pamphlet states that it is a fact that the average person uses seven prescriptions a year. This is quite true if you include the elderly and the infirm. It is not true for students between 18 and 23 years of age. Nobody in his right mind would believe that students would use seven prescriptions a year on average, and in case you doubt this statement, let me prove it. Seven prescriptions a year, at $15 a shot, which is the figure quoted in the SAC pamphlet, works out to $105 per person on average. Now keeping in mind that Blue Cross is out to make a profit, there is no way they could possibly pay out $105 on average, when they are only collecting $37 on average.

This mathematical averaging also appears in the question of the prescription contraceptives. *The Varsity* states, and I have no reason to doubt them, that contraceptives amount for $20 out of the $37 total. The SAC pamphlet states that couples using oral contraceptives spend over $100 a year, and again, I have no reason to doubt this figure, so let us take $120 as a reasonable price. Now, using these two numbers, $20 and $120, and remembering that Blue Cross is trying to make a profit, it is evident that only 20 out of 120, or one out of every six people will benefit from this deal. That works out to less than 17 per cent of the students, which is a far cry from *The Varsity*'s claim that most people (i.e. — greater than 50 per cent) will benefit from the inclusion of oral contraceptives in the plan. Whether or not you think that you should be paying for someone else's sex is your own matter, but it is definitely not a good investment for everyone to provide $20 for a group of people who only number one in six, regardless of what they are spending the money on.

I could go on and on, but I just want to make one other point. The DrugPlan would be mandatory. If you are covered by another plan, either your own, or under your parents' plan, you would still have to pay the full price.

To sum up, the plan we have presented before us is simply too large and cumbersome, and most importantly, we haven't even been told the truth about this drug plan by SAC. I ask you, what kind of a responsible administration is SAC, if it won't even inform us openly, honestly, and completely when it is important that we know?

If you want a health care package, please go to Blue Cross, or any other insurance company, who, after all, are in the business of providing just such a service, and take one out yourself, but don't let a bulky, and generally unfair, drug plan be forced upon you.

The average student will save money with a comprehensive prescription plan

By NYE THOMAS

Mr. Thomas is the SAC External Commissioner

COMMENTARY

On March 13 and 14 students will have the opportunity to vote for a comprehensive prescription and contraceptive plan along with their SAC ballot. Many of the arguments against the plan are based on either misinformation or poor judgement. I will try to address the major arguments in the short space that follows.

First, it should be noted that the plan as proposed was not conceived in haste. Over the course of four months we consulted several insurance brokers and had our specifications tendered to 36 insurance companies. Almost all the questions raised now were discussed in some detail before reaching a conclusion.

Many people have said that contraceptives should not be included in the plan because it would mean that some would be "subsidizing" a certain "lifestyle" that they don't happen to agree with. Taken to its natural conclusion, this argument would also prevent OHIP from paying for operations on people who have, say, lung cancer, which is directly attributable to a certain lifestyle — smoking. People with heart problems, liver disease, sports injuries, occupational sickness or injury, etc., would all probably be forced to pay their hospital bills out of their own pocket because, in each case, treatment would be necessary as a result of a certain lifestyle. This is plainly ridiculous.

Another argument advanced suggests that some option should have been given on the ballot question, or that people should be allowed to opt out because of moral reasons or the fact that they are covered by their parents' plan. Each of these ideas had to be rejected. In the first case, the university administration would not allow a question where the mandate might not be clear. Any question except a simple "Yes/No" might result in this. In the second case, the insurance company vetoed the idea on the grounds that it would be extremely bureaucratic and they would probably lose money as a result. It should be noted that while students may be covered by their parents' plan, in only a few cases would there be duplication.

Some say that $37 is too *little* money for the benefits described. There is a strange irony in this point. Notwithstanding this, let it be known that the figure is Blue Cross', not some magical figure pulled out of a hat. A large and profitable company, Blue Cross is fully equipped to determine what a plan like this should properly cost. Plans like this one at other universities run without major problems of the kind anticipated.

One argument is that our pamphlet is misleading, and that because of this, people should vote "No." Our pamphlet is not misleading. It is, however, the synthesis of four months of work and a 46-page report to us from our insurance brokers. Space limitations meant that certain facts were left out. For example, we did not include the full list of covered supplementary health care benefits, of which there are over 20. We did not include the fact that the plan has a rate guarantee. We did not include the fact that there was a $3 deductible, nor did we list of eligible prescribed drugs, of which there are about 1100. Furthermore, the terms "full payment" and "coverage" are correct. For example, a person could take a prescription worth $200 to a drug store and he or she would only have to pay the deductible, nothing more. This is opposed to plans which offer 50% coverage or some other fraction of the full cost of the prescription.

In the pamphlet there is the statement, "The average person uses 7 prescriptions a year." This is correct. At the time we did not know how many prescriptions the average student uses, which would be a more proper reflection of the potential use of the plan. This figure is three. Blue Cross did not have the figure for us when we laid out the pamphlet. Even still, at an average of $15 per perscription, the plan still will save the average student money.

All in all, the drug plan is a very good deal. People should vote "Yes" on March 13 and 14.



Nye Thomas; "The drug plan is a very good deal."

Cont. From P.1

turnout. For example, Innis College is expected to have a record turnout of 35% of its voters for Burk, as opposed to its historic 6% to 7%. Also it is expected that 30% of students in the Faculty of Law will turn out to vote for Boghosian, a Law student on the Quirk ticket, instead of the historic 20% turnout. Similar allowance was made for the presence of Andy Filipiuk, a Blues football player, on the Burk team.

Canning's lead is attributable to the fact that his best colleges and faculties, Erindale, St. Michael's and Engineering, are also the largest in the University, with over 32.35% of all the U of T's full-time undergraduate population between them. Innis' high turnout may not help Burk as that college represents only 3.14% of full-time undergraduates.

The poll projects nearly 4,800 of U of T's 27,485 undergrads will cast their ballot in the cross-campus vote.

CORRECTION

SAC Advertisement — Thursday, March 7, 1985
Prescription Drug & Supplementary Health Care Plan
THE AD SHOULD HAVE READ — "Supplementary Health Care Benefit — 80% of cost reimbursed."

Careers?!$

Investigate

"OPTIONS"

— computerized career planning — Interested? Then contact the Career Counselling and Placement Centre for information.

POSITIONS AVAILABLE

No Experience Needed — Training Provided

Position Title:	CAREER PLANNING ASSISTANT (volunteer peer counsellors) for the 1985-86 academic year
Qualifications:	— will be a full-time student next year (from any faculty) — available 4 hours per week
Duties:	— help students with job applications, resume writing and other aspects of the job search — assist students in locating relevant information for career planning or job searching — speak with various student groups about our services — conduct short seminars — direct students to appropriate services in our centre

For more information, come to the Career Counselling and Placement Centre, 344 Bloor Street West, Rm. 416, and pick up a brochure, or call 978-8590 for details.

Continued From P.4

Robert Goldberg, New
David E. Spiro, Law
L. Todd Walters, Meds.
and 11 others

Canning Competent...

I have watched the SAC Elections with my customary disgust of student politics, and watched as the various candidates have torn into each other, probably destroying any chance of a peaceful year under the SAC Dome. I must admit that initially I had favoured the Burk ticket, but after watching that ticket's performance over the last few days at the MedSci All-Candidates' meeting in the press, I am now leaning towards John Canning and his ticket.

Despiite some objections I hold towards Canning, he has proven himself a conciliator in a most comptent manner. I was also impressed by the professional nature of his tabloid. He seems to treat the issues with clear thinking and skill, and despite the general uselessness of SAC politics, I am of the opinion now that he would do the best job.

I leave myself available to the other candidates to prove otherwise.

Sincerely,
Sari Alter, UC

...Impressive...

As an engineering student, I have spent the past three years utterly separated from the university political forum. The internal bickering and incompetence I have seen at SAC this year had done nothing to inspire me to look upon SAC with anything but disdain. So it is with some surprise that I find myself writing a letter in support of the Canning / Stubbings / MacDonald ticket in the SAC elections.

My first exposure to these three candidates occurred when David Stubbings, a fellow engineer, approached me and asked if I would be interested in meeting his running-mates at an informal get-together. Due to my preconceptions of student politicians I was reluctant at first, but Dave said, "Don't worry, we're not like those SAC-hacks." To make a long story short, I was very impressed by John Canning and Gail MacDonald. They both showed extensive records of success in student government, and specifically impressed me with concrete examples of how SAC would be brought back to the students. This in particular cut right into the heart of my disdain for student administrators. I left the meeting with a new-found interest in the potential for SAC to help the students of this university.

I strongly suggest that the Canning / Stubbings / MacDonald ticket is the only logical choice in this year's SAC elections, especially for students such as myself who have waited too long for SAC to effectively address the concerns of its constituents.

Sincerely,
Tom Noble

...Encouraging...

I am a first-year student and I am already proud to be at U of T.

Recently I decided to run in the Hart House elections. I enjoyed the experience very much, and I am glad I went through with it. I won the position that I was seeking. It was Mr. Canning who encouraged me throughout the process. He even voted in the elections (although he wouldn't tell me who for). I think that any SAC candidate who is willing to stop and vote for me in the Hart House elections deserves my vote too.

Yours Truly,
Leda Nakas

...Committed...

It is with great pleasure that I endorse the ticket of Canning, Stubbings and MacDonald. As a Political Science student here at the St. George campus, I can easily say that this ticket is the strongest one that I have seen in my time at the University. The ticket has experience, commitment, and most importantly, drive. When these three components are added together in the right commodities, the result is spirit.

This is what the ticket of Canning, Stubbings, and MacDonald has to offer.

Sincerely,
Charles Bird, Victoria II

...Caring...

As a student of Victoria College, I would like to offer my support to the ticket of Canning, Stubbings, and MacDonald. Over the last two weeks, they have impressed me as competent and caring people. Their ideas are fresh and new, and seem to indicate that Canning will be the President which the U of T so desperately needs.

As a commuter, I can speak first-hand of the sense of isolation suffered by many of the students of this University. I know Canning, Stubbings, and MacDonald will go far to ensure that every student feels a part of the U of T community.

I hope all my fellow commuters will join with me in supporting the ticket of Canning, Stubbings, and MacDonald.

Sincerely,
Elspeth Domville
Victoria I

..and Admirable.

I am a Vic student and have enjoyed the coverage of the SAC election by the campus press.

Being a political commentator for *The Strand*, my interest in the election has been more than just tertiary.

In my opinion, SAC has the potential to play a valuable role in campus life, if ideological pursuits do not interfere with the running of the organization. Regrettably, this was the principal problem with the current SAC council. Effective student government must transcend partisan politics.

I was originally intending to back the Burk ticket, but after careful consideration, I have changed my opinion. I am now backing the Canning Team.

I have watched the Canning Team perform admirably, and feel that there is more substance to his platform than Mr. Burk's. Burk has a great slogan (Services), but I have seen little to back it up. John Canning, Gail MacDonald, and Dave Stubbings have put more substance into that buzz word than any of the other tickets.

Analysing elections is a matter of personal opinion, of course; but with effort and diligence one can sort out the snow jobs from the policies. I urge all the students to scrutinize the candidates' positions as carefully as possible.

Yours Truly,
Martin Croot, Victoria

Pro Plan

We, the Union of Political Science Students, would like to add our support for the proposed U of T Drug Plan. Such a service, providing prescription drugs, contraceptives, emergency protection, and other valuable medical services, would be beneficial for all undergraduate students. We strongly urge students to vote "yes" in the upcoming vote on March 13 and 14.

Signed,
the Union of Political
Science Students (UPSS).

Donaghy for SAC

As a SAC Director for 1984-85, I have had the pleasure of working with Greg Donaghy, a Director from St. Michael's College. By all accounts, Greg has been an excellent representative of his college.

On issues arising from my portfolio, Greg's input has been informative and invaluable. In addition, Greg has been an active member of the Underfunding Committee and of the External Commission.

St. Michael's College students can expect another year with effective representation on SAC from Greg Donaghy.

Sincerely,
Helen Humphrey
SAC Women's Commissioner

Ya! Smith

Three weeks ago, *the Varsity* printed an editorial titled Big Heck. In that editorial, you called for an upheaval of the present SAC structure by "someone who will incite hostility and laughter among the students." By your own definition, the Smith - Barkin - Seeman ticket seems to be the only choice. They have obviously chosen a different route than have all the other candidates. They have been labelled the "ultimate services" ticket which is an appropriate title for the three who are crusading against SAC politicking and in-fighting in order to spend more time and money on student recreation. Perhaps the media should take a careful look at these gentlemen, and then against themselves, to ask why these candidates, who propose only changes for the better, have not been accorded the "serious candidate" label.

Steve Beker, B. Comm. III
Debbie Vadas, UC II
Eric Black, UC III
Doron Eisen, Meds.
Martin Katzman, Scarb.
and 4 others

Suburbia Backs Burk

We the undersigned, wholeheartedly endorse the candidacy of the Burk - Boland - Filipiuk ticket in the upcoming SAC elections.

We strongly feel that this ticket more than any other will address effectively student needs throughout U of T and in particular those of the suburban campuses.

Tomy McWatt, President-Elect SCSC; Fred Muscovici, Academic Affairs Commissioner; Rory Sheehan, Part-Time VP, SCSC; Garth Corkill, Communications Commissioner, SCSC; Young Kim, VP-Elect, SCSC; Kevin James, President, AACSA.

Med. Pres. Backs Burk

After having been involved in student administration for the past four years I can appreciate the difficulties that SAC has in coordinating and implementing the many good ideas that actually come from underneath the dome.

The U of T Medical Society does not have a high profile in campus politics, but I doubt whether there is any student administration at the U of T that runs any more smoothly, swiftly and efficiently to get things done. With this experience I have some idea of what it means to run a well-oiled machine.

After having talked with Scott Burk and his running mates, Andy Filipiuk and Phil Boland, I am convinced that they not only have the right ideas, but, more importantly, they have the right methods by which to put their ideas into action and get the SAC machine back on track.

I urge everyone to vote for Burk, Boland and Filipiuk on March 13 and 14.

Yours sincerely,
Glyn Morgan, President
U of T Medical Society

Meagher and Donaghy

I would like to take this opportunity publicly endorse two candidates for St. Michael's College SAC rep, Sean Meagher and Greg Donaghy. This year I had the opportunity of working with Sean as the other Underfunding Committee co-chairman. Sean is extremely well versed in the issues of underfunding, and will be an invaluable resource in the lobbying efforts SAC will undertake in the upcoming provincial election.

Greg was also a very active member of the Underfunding Committee, having the highest attendance record at Underfunding meetings besides the two co-chairmen. Greg has brought both constructive criticism and hard work to the committee this year, and I would strongly urge you to consider casting your vote for both of these candidates on March 13 and 14.

Yours sincerely,
Ben Chan, Co-chairman,
SAC Underfunding Committee

Suart, not Stuart

I would like to point out to your readers that you made a mistake in your Thursday, March 7 issue. On the page where SAC presented a list of the candidates for the Board of Directors of the U. of T. Radio Station, you spelled my name "John C. Stuart". My name is in fact, "John C. Suart": you added an extra "T". I was extremely upset when I read this in your newspaper, as I am in the midst of a large campaign to win one of the two Directors seats. For weeks, I have been explaining to people that my name is "Suart", not "Stuart". The radio station personnel were just beginning to find out my real name even though I have been there for over three years. I even had some posters made with my name on it so there would be no confusion. Now all of this effort seems to have been undermined.

I am not surprised, however, that you could make such a mistake as people have called me "Stuart" all my life. In high school, for example, no one would believe me when I tried to correct their spelling of my name. They still call me "John C. Stuart" today. "Stuart" is a lovely Scottish name and I don't dislike it. I just think that people should call me by my real name, that's all.

Please remember that you should vote for John C. Suart next Wednesday and Thursday for the Board of Directors for the U of T Radio Station, and not "John C. Stuart." Thank you.

John C. Suart
Running for Board of
Directors of the U of T
Radio Station

Back Burk

As President of the Physical & Occupational Therapy Undergraduate Council I shall be endorsing the Burk ticket in the upcoming SAC elections.

Their approach to SAC is both appealing and practical. SAC must be a communications and information source as well as a student service. It is a wise move by Scott Burk to recognize and focus on communication and services since this is what reaches the majority of students in this expanse called the University of Toronto. SAC must gain respect to build its influence and the Burk ticket can achieve that.

They have proven to be enthusiastic and approachable. Burk's input and attendance at the COPOUT meetings has served to reinforce my decision to back his team. Filipiuk provides valuable experience and an insight to those spirited students who have made U of T proud.

Only by making the students look up to SAC and participate in SAC activities can we hope to build its voice and influence in other key student concerns. The Burk ticket promises to work with the other colleges and faculties recognizing their importance when servicing the whole student body. As a profac the Burk ticket has taken time to explain their position and deem our respect and support. They would be very capable in the management of SAC, with good ideas and a willingness to work hard to make SAC efficient and working for all students.

Alison Blyth
P & OT Undergrad President

Hyman a Politician

Avi Hyman seems to have an attitude problem. While we understand his concern with appearances, does he really believe that he alone of all the candidates can rise above the political monster? Is this "average student" the long-awaited St. George who will rid the University of Toronto of that mighty and fearsome SAC dragon?

Hyman fails to realise that all of the candidates are "average students." Unfortunately, some are more average than others and some just happen to have more student council experience. This does not immediately transform them into 'politicians' (oooh ugly word!) devoid of compassion for or interest in the students. Most of us do not feel "stepped on" by campus political hacks. If anything, we feel strangely alienated from them — as though the mystical rites under the SAC dome are only performed for our consumption on the front pages of *The Varsity*.

Perhaps Mr. Hyman should remind himself that being elected to *any* post (whether it be on SAC or the Anthropology Student's Union) makes him, in essence, a politician. Whether he becomes a Senator Blutarsky or remains a responsible, openminded and intelligent individual is up to him. Sweeping generalizations about the other candidates (for the most part unfounded) and election posters asking students if they are tired of having their butts kicked in and their heads stomped on may raise interest (and eyebrows) but accomplish little else. Shit disturbing is one thing but being prepared to clean up the mess you've left is quite another.

For a ticket that supposedly represents 'student' interests, there is a surprising lack of diversity. There is also a surprising lack of new ideas or specific platform proposals that the boy/girl like you 'n' me can grab onto showing that Avi is really different from all the rest. It doesn't take a Ph.D. in Anthropology to figure out that SAC needs to be radically changed. To figure out just what *exactly needs* to be changed is a bit of an IQ test (at least it has been for Bob Jones and Mark Hammond). We need ideas, not the kind of anti-politician rhetoric that Hyman has been feeding us. The problem is not politicians, per se, but it is bad politicians, like Avi, with no ideas that have ruined SAC's reputation with the students.

Jennifer Norfolk, UC II
Richard Ellis, UC II

St. Mike Endorsements

I would like to take this opportunity to publicly endorse four people who are seeking re-election to the position of SAC Director at St. Michael's College. The four incumbents, Carla Cesaroni, Nancy Connolly, Greg Donaghy and Sean Meagher have proven themselves to be dedicated, hard-working, and effective representatives of St. Michael's College at SAC.

Having served with these people on SMCSU Council this year, I have first-hand knowledge of the fine job they have done. Although their accomplishments are simply too numerous to list, a brief summary of their efforts will suffice to demonstrate the superlative level of involvement and sense of commitment of these candidates.

Carla Cesaroni is a member of the SAC Executive this year, serving as Education Commissioner. Nancy Connelly works on the Education, External, University Government, and Women's Commissions, as well as the Underfunding Committee. Greg Donaghy works on the External Commission and the Underfunding Committee; in addition, he is one of the editors-in-chief of the 1984 SMC Frosh Handbook and the organizer of the first Peer Counselling Program at St. Michael's College. Sean Meagher serves very capably in two demanding roles: he is Co-Chairman of the Underfunding Committee and Deputy External Affairs Commissioner.

It is clear that in order for a college to be well-represented across campus, its Directors must be experienced and vocal at SAC. These four candidates stand, above all, for experience and quality representation. I urge you to fill four of SMC's six positions at SAC with the incumbents; re-elect Carla Cesaroni, Nancy Connelly, Greg Donaghy, and Sean Meagher on March 13 and 14.

Sincerely,
Laurie Rock
SMC III

Bilaniuk for Gov. Council

Mike Bilaniuk is the type of competent and hardworking individual who can provide the ProFacs with positive and sensible representation on Governing Council. For these reasons we endorse his candidacy for the position of Professional Faculties Governing Council Rep. We urge all students to deliver their vote for Bilaniuk to Simcoe Hall Room 106 by the March 12 deadline.

Peter Kujtan, Meds II
Peter Kurpis, Elec Eng 8T5
Luis Alegre, Ind Eng 8T6
Joseph Debono, Law II
Tom Ramanauskas PHE II
and 7 others

Thomas' Defense

Given all the allegations and misinformation appearing in

Cont On P.8

Quirk, Burk, Canning say Bovey report is unworkable

Candidates will fight underfunding

By RICHARD VERRIER

Despite the wide differences between the presidential candidates for SAC it appears all five candidates agree that the Bovey Report on the future of Ontario's universities should not be implemented by the Ontario government. Beyond the rhetoric, the Quirk, Canning and Burk tickets have the most to say about solutions to the problem of underfunding at U of T.

David Boghosian, on the Special Executive for SAC and running for Vice-President on the Quirk ticket, rejected the Bovey Report which recommended limiting access and higher tuition fees.

"My personal feeling is that the Bovey Report is unworkable. We're against economically elite universities — for the betterment of society it makes more sense that the more educated we are the better."

However, Boghosian said he did not support the demand of the Ontario Federation of Students (OFS) for zero tuition fees since he felt students should share the cost of attending university.

Speaking from her experience as SAC Vice-President, Linda Quirk detected a resistance to challenging the Bovey Report despite the lobbying efforts of students' councils this past year.

"I don't think there is an excuse for not trying. I think it (underfunding) is one of the biggest issues for the students; if SAC doesn't deal with it then why are we here?"

The Quirk ticket, advocating a platform of "professionalism and competence" based on SAC experience, intends to "quietly address the issue (of underfunding) through research rather than have rallies which only serve to damage the public opinion of students as a bunch of left wing radicals," says Boghosian.

Specifically, the Quirk ticket proposes a conference on education and youth, during the International Year of Youth, to focus on the needs and direction of post-secondary education. The conference would educate students and public, as well as members from the administration, business, and education communities, to create a more optimistic approach to the future of U of T.

Equally adamant about the Bovey Report, John Canning, President of St. Michael's College Student Union, called it "a $600,000 sham" and said it was "totally unacceptable." However, like Quirk, he ridiculed OFS for holding rallies outside Queen's Park. "OFS has been heralding themselves as "Bovey Busters" — the proof is in the pudding."

Gail MacDonald, President of Erindale College Student's Union and running mate on the Canning ticket, referred to the Bovey Report as a "farce" since it proposed high tuition fee increases and a "terrible" Contingency Repayment Loan Program. "I think a student from a low income family will be terrified of having to borrow and pay back $40,000 for medical school fees."

MacDonald wants to preserve the underfunding committee at SAC as well as put pressure on local politicians by getting students to vote in the university area and thereby create a block vote; according to MacDonald this vote would be strengthened if U of T coordinated with Queen's University, since Kingston is the riding of Education Minister Keith Norton.



Linda Quirk: will "quietly address the issue through research

Scott Burk, President of the Innis College Students' Society, who intends to put more emphasis on services at U of T, criticised the report for being too severe in its tuition fee increases and for its Loan Program which he felt would only get students in debt.

Unlike the other candidates, Burk did not dismiss the possibility of SAC endorsing rallies to protest against underfunding. "I don't see a problem with rallies as long as they're diplomatic and don't have placards saying 'Bette is a pig'."

"You have to try and offer these people a reason for getting involved and make them believe they're learning something. The motivation should not be 'do it because somebody has to do it'." But Burk was not prepared to offer any specific solutions to underfunding at U of T.

"It's not for me to tell you how the policy is going to be unless we know what issues are going to be involved."

Avi Hyman, who describes himself as the "average student" did not condemn the Bovey Report as strongly as other candidates and recommended a gradual tuition fee increase "spread over time and not a big sum all at once." He also recommended that SAC should "establish a network with the various constituencies and make an effort to represent students by going to classes and not wasting time with underfunding buttons."

Allan Smith, who asks students to "Choose fun", did not make any specific comment on the Bovey Report. Underfunding is not an issue which the Smith ticket is primarily concerned with. "We can still promote rallies but we don't want to spend $50,000 on committees which tell us we are underfunded. It's (underfunding) in the middle of our priority list."

Promotion and the Pub priority planning

SAC services debate only details

By ALISON MacLEAN

The most obvious thing about this year's SAC presidential candidates' stance on services is that there are few differences between the tickets. The major directions are the same, with the differences lying only in the specifics.

All four of the tickets, John Canning, Linda Quirk, Avi Hyman and Scott Burk declare their key word to be "Promotion". Through increased advertising and hype they hope to gain some recognition for the events and services that SAC provides. This in turn, they claim, will encourage greater student turnout and a higher profile for SAC.

Both the Canning and Hyman tickets are proposing the formation of a council similar to COPOUT (Council of Presidents at U of T) for services commissioners. Quirk has not suggested a similar organization, but she has mentioned a conference of all student leaders, which would include services representatives, and an attempt to co-ordinate services on campus through an awareness of the various groups that exist.

Hyman is the only candidate who has not expressed concrete plans for the U of T spirit raisers, the Blue and White Society. Canning would like to see the Blue and White represented on his new services council as its chair. Burk sees a need to "decentralize the Blue and White through closer work with the colleges and faculties." He would also like to have college representatives active within the Blue and White, to widen its scope. Quirk feels that it is important to clarify the relationship between SAC and the Blue and White. She emphasizes that the responsibility cannot lie with the society alone, but requires a concerted effort from all groups on campus.

All of the tickets who mentioned the Blue and White Society stressed that the solution was not simply to pour more money into it, but that a new direction was necessary.

All four tickets also agree that the SAC Pub needs help. Lots of help. Hyman calls again on his key word, promotion, and declares that the Pub needs intensive advertising to encourage student attendance. If people knew what was going on at the Pub or even that it was there at all, then they would be more likely to support it, he says.

Burk echoes the promotion theme and adds a number of suggestions about special events such as theme nights and extended opening hours, as well as physical changes to the Pub itself.



Gail Macdonald: services will be highly promoted

Quirk and Canning also advocate widespread advertising and special events, but they both declare that outside assistance of some failing Pub. Canning has suggested that the help could come from students in MBA, Business and Commerce programs whereas Quirk feels that professional management assistance is required.

In terms of administrative changes to services at SAC, the Hyman ticket has placed the greatest importance on these rather than producing some of the varied ideas that the other tickets have emphasized. Hyman has indicated a desire to see a "huge liaison system where any group on campus can get support, can have one person at SAC who knows their specific situation, can get a boost in any way, financial or otherwise." Hyman believes that a network of support for fraternities, clubs and groups on campus would encourage people from varied affiliations to get involved on a large scale.

It is in the area of specific services appearing

Cont. On P. 20

"Maybe I'll stand outside Robarts and yell."

Up the average student

This is the fourth in a series of profiles in The Varsity *on SAC presidential candidates.*

By JOHN LORINC

"What do you think, what should I do to win the election with only three days left?" Avi Hyman, SAC Presidential aspirant demands to know precisely what the *Varsity* reporter thinks, what his honest opinion is about the Hyman campaign thus far.

"I seem to have the right intentions, goals, and motives, but I'm lacking the colour and excitement to make it happen. Maybe I'll stand outside Robarts tomorrow and yell my head off." The strain of the campaign shows through.

His point is a valid one: he has run the campaign as the average student, the undergraduate who has been labelled with a nine digit number, deposited in front of Sid Smith, and been forgotten about. He has voiced these concerns throughout the campaign and has received the commendation of some of the other candidates, and a few college council members. And now, with three days left, he seems exasperated because his good ideas and intentions are not going to beat out the flash, coverage and backstabbing in the other campaigns.



Avi Hyman : what should he do to win the election?

"Do I have to get really mad and throw a rock through a window to get my name in the headlines?"

Hyman has spent two years at U of T living up to the conclusion of the *Task Force on the Student Experience at U of T* (which reported that undergraduates in Arts and Science at U of T felt, for the most part, alienated from the university experience.) Hyman says he has not done the party, pub and Blues games circuit and endures large impersonal classes where "academic demands override everything else."

Ultimately, his impression is that "the people in charge just don't give a damn."

Hyman concludes that, since he is representative of a vast majority of students,

Cont. On P. 20

TIME & PLACE

MON MARCH 11

12:00 NOON: FIND OUT ABOUT DIFFERENT TOURS AVAILABLE TO ISRAEL this summer at the Jewish Students' Union House, 604 Spadina Avenue at noon with Tammy Latner from the Israel Program Office.

4:00 P.M. VIOLENCE AND PORNOGRAPHY: ITS EXISTENCE AND IMPACT, presented by Gail Rutherford. In the Newman Centre.

6-10 P.M. ROLE-PLAYING GAMERS CLUB: first meetings on Mondays in March, at the International Students Centre. Seating is limited. For more information call Pierre, 690-6985.

7:30 P.M. "A CELEBRATION OF HUMAN UNITY". Join us in a casual multicultural social evening at the ISC. Bring your favourite local music (cassettes) and your friends. Refreshments is provided. All are welcome. In the Morning Room, International Student's Centre.

7:30 P.M. UCAM ANNUAL MEMBERSHIP MEETING — The U of T Campaign for Nuclear Disarmament will be selecting a new steering committee and officers and reviewing the past year. In the South Diningroom, Hart House.

TUES MARCH 12

12:00-1:30 P.M. "THE UNEASY EIGHTIES: THE TRANSITION TO AN INFORMATION SOCIETY," a brown-bag lunch lecture presented by the University of Toronto and The University of Waterloo. Claude T. Bissell Building, 7th Floor staff lounge.

12:10 P.M. CREATIVE IMAGING: PERSPECTIVES OF ST. MICHAEL'S ALUMNAE: Mary D'Alton, B.A., Assistant Manager, Valhalla Inn, Kitchener, Ont. Ellen Kaas-Broadhurst, B. Comm., C.A., Youth Worker, Third World Experience. Brennan Hall Rm. 202.

12:15 P.M. THE NOON CONCERT SERIES faturing Barry Waterlow, Harpsichord, at Wycliffe College Chapel. Admission is free.

12:15 and 1:15 P.M. MESSIANIC BIBLE UNION presents videotape: Jerusalem a Modern Miracle. Sigmund Samuel Library, Room 153. Admission free.

12:30 P.M. JOHN ROTHMANN, Consultant to the Nixon Administration on Middle East and Soviet Affairs, will speak at the Jewish Students' Union House on Reagan's Middle East Policies in his Second Term of Office.

4:00 P.M. IN THE COMMITTEES RM., HART HOUSE, there will be a Women's Only talk on the issue of abortion.

WED MARCH 13

12:00 NOON: Looking for a summer job? From noon to five, Judy Markose from Camp Ramah will be at the Jewish Students' Union House to recruit summer staff.

12:10 P.M. CREATIVE IMAGING: PERSPECTIVES OF ST. MICHAEL'S ALUMNAE: Rosemary Cooke, B.A., M. Div., Social Action Organizer, Lay Ministry Community, Stephanie Orange, B.A., Head of membership services, ROM. Brennan Hall, Rm. 203.

4 P.M. THE TWO SUPERPOWERS? WHO IS THE REAL THREAT? Public meeting sponsored by the Communist Party, U of T Club. Speaker: Fred Weir, columnist for the *Canadian Tribune*. Sidney Smith, Room 1072. All welcome.

7:15 P.M. THE TRINITY OVERSEAS DEVELOPMENT THROUGH EDUCATION COMMITTEE presents Denis Leclaire of A.C.C.C. with a slide show and report on the MALAWI POLYTECHNIC where Trinity funds are helping to foster development in the third world.

8:00 P.M. THE SUFI STUDY CIRCLE is holding informal meetings every week in the International Student Centre, focussing on central themes of the Sufi mystical tradition.

THURS MARCH 14

10:00 A.M. CANADIAN VIEWS ON THE SITUATION IN LATIN AMERICA AND THE OAS — an informal discussion with Professor Luis Aguilar of Georgetown University. Upper Library, Massey College.

12:10 P.M. CREATIVE IMAGING: PERSPECTIVES OF ST. MICHAEL'S ALUMAE: Ray Godfrey, B.A., M.A., Professor, Social Work, consultant to UNESCO Paris; Jessical Pegis, B.A., free lance writer, editor, P.R. & communications research. Brennan Hall, Rm. 204.

12:15 P.M. LUNCHTIME CONCERT SERIES features Honey Novick singing Popular Folk Songs. Church of the Redeemer.

5:00 P.M. CHRISTIAN SCIENCE ORGANIZATION testimony meeting. Experience the power of prayer in academic challenges. Members and visitors welcome. Larkin Building, Rm. 205.

5:15 P.M. TWILIGHT SERIES PRESENTS Pierre Souvaran, Pianist at the Royal Conservatory Concert Hall. Admission is $2.00, $1.00 for students & seniors.

6:15 and 8:30 P.M. THE JEWISH STUDENTS' UNION PRESENTS: A Tribute to Charlie Grant, Sir Sandford Fleming Bldg., Room 1105. The film, Charlie Grant's War, at 6:15 p.m. The Tribute, at 8:30 p.m., with Anna Sandor, the film's scriptwriter, Bill Gough, the film's Producer, and our special guest, Mrs. Eleanor Grant.

8:00 P.M. ED BROADBENT, New Democratic Party leader, will be the guest of the Hart House Debating Club. Hart House Debates Room.

8:30 P.M. MINERVA'S OWL is proud to presenr David Sereda in the Innis College Pub. Cover charge $2.00.

FRI MARCH 15

9 A.M. - 6:00 P.M. CONFERENCE ON "DICTATORSHIPS, REPRESSION AND RESISTANCE IN PORTUGAL AND LATIN AMERICA" (with special attention to the cases of Chile and Argentina). At St. Michael's College (9-1 Alumni Hall, 400, and 2-6 Carr Hall, 100). (For further information call Prof. Richard Roman, 978-6926.)

9:30-5:00 P.M. THE THIRD ANNUAL GOFOM RESEARCH DAY: Invited talks: "Current Concepts of Pain", Dr. R. Melzack, McGill University (11:30 a.m.), "The Antibody Enigma", Dr. J.D. Capra, University of Texas Southwestern Medical School (4:00 p.m.). In the Medical Sciences Auditorium. Two poster sessions featuring medical research projects in the Alumni Lounge, (9:30 - 11:30 a.m. & 2 - 4 p.m.)

3:30 - 7 P.M. "DAYS AND NIGHTS IN THE FOREST" (Aranyer Din Ratri). A film by Satyajit Ray. A short documentary on Ray will also be shown. Room 2172, the Medical Sciences Building.

4:30 P.M. PROPOSALS WERE OFFERED FOR THE AMENDMENT TO THE MSSA Constitution. Election day for the new board and committee will be held on March 15th at 4:30 p.m. at ISC Refreshment will be served.

7:00 P.M. VARSITY CHRISTIAN FELLOWSHIP announces its Celebration meeting at Hart House. Everyone is welcome.

8:30 P.M. ROSCOE'S PUB. Never better, always the cheapest. The place to be on Friday nights. Wetmore Hall, New College.

SAT MARCH 16

2:00 P.M. "GADGETS FOR GRANDMA: TECHNOLOGICAL APPROACHES TO THE PROBLEMS OF AGING". Presented by Dr. Geoff Fernie, Faculty of Medicine, University of Toronto. Ontario Science Centre (main auditorium or Theatre B).

8:00 P.M. "RACE RELATIONS: THE MOST CHALLENGING ISSUE", a talk by Dr. Richard Thomas, Professor of History and Urban Affairs, Michigan State University. All are welcome to attend, in the Meeting Room, Hart House.

8:30 P.M. IMAGINES IN VOGUE are playing one of their Toronto appearances at WETMORE HALL. Tickets $5 and $6. Available at SAC, NCSC office and the door. Doors open at 8:30 p.m.

SUN MARCH 17

3:00 P.M. EARLY ENGLISH DRAMA: FROM ARCHIVE TO PERFORMANCE is a lecture presented by Alexandra Johnston, Professor of English, U of T. Medical Science Auditorium.

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES PRESENTS: "Spiritual Solutions to present Economic problems". All are welcome. In the Reading Room, International Student's Centre.

Cont. From P.6

print recently, one hardly knows where to begin to respond.

Although it may deny parts of my vindictive nature, perhaps the best response is none at all. Escalationn of this kind is only reasonable, and justified, when the original point still has relevance. In this case I think it has not. Unfortunately, the current SAC campaign has probably lost much of its relevance for students as some of the major participants in that campaign, myself most certainly included, have digressed into an indulgent world where games are played but little is either resolved or made more intelligible. Posters have been ripped, questions have not been answered, and names have been called.

For my part, I apologize. For others I would hope that they do the same. In an election where, if lucky, 15% of the electorate actually votes, surely these tactics are not necessary. A certain degree of perspective is what is required here. It is that very perspective which has so obviously been lost. The *real* issues of the campaign — the experience, the ideas, and the skills of the various candidates — have yet to be seriously discussed.

Nye Thomas
SAC External Commissioner

Drug Plan Philosophy

The arguments I have read in letters and articles in *The Varsity* about the SAC Drug Plan proposal have revolved almost exclusively around efficiency, statistics, probability of use, and in fact that it's a good deal on drugs. For example, Kevin Nightingale rejects it because it would cost too much, but would he support a cheaper one? We don't know because we don't know what he thinks of a drug plan *in principle*. And what are his views on the inclusion of contraceptives?

There has been very little debate on the issue of whether or not oral contraceptives should be included in the plan. I personally have no moral or religious objections to the use of contraceptives, oral or otherwise, but I do object to a plan that would force *all* U of T students, regardless of their moral beliefs, to contribute to a plan which funds oral contraceptives. I refuse to impose my tolerance of contraception onto those who believe it is wrong. And I hope that arguments based on numbers, efficiency, cost-effectiveness, and the reactions of Simcoe Hall won't overwhelm the objections of those who believe it to be a deeply moral problem.

Apparently *The Varsity* is siding with majority opinion, based on a largely economic appraisal of the demand for contraceptives, against those who, though perhaps in a minority, reject any form of contraception. I have nothing against contraception, but I object vehemently to the use of only economic and statistical arguments in a debate which many people, myself included, think should receive ethical consideration.

My fear is that the majority, unconcerned with or unaware of the moral element of the question, will vote in favour of the plan and thereby force those with personal objections to subsidize something which they feel to be wrong. The SAC Drug Plan is basically a good idea and I want a universal drug plan for U of T. But I don't think contraceptives should be included. SAC can always propose a cheaper and contraceptive-free or optional-contraceptive plan later.

For women who use them, oral contraceptives require a prescription and are very expensive, and this is the reason they are being included in the plan. But, with the inclusion of *only* oral contraceptives, the present SAC proposal formalizes an attitude which holds that the responsibility for birth control is the woman's alone. If contraceptives should be available, then *all* contraceptives should be available, to both men and women. The sexual and moral attitudes of our university and society should not be dictated simply by availability and cost. Arguments based solely on supply and demand ignore the fact that the market cannot make moral choices. We must. I therefore urge you to vote NO to the SAC Drug Plan this week.

David Sharpe
Head of College
Trinity College

Support Quirk

During the course of this year we have all had the pleasure of working with Dave Boghosian, Arnold Borsutzky and particularly Linda Quirk All three have demonstrated a comprehensive grasp of the issues presently facing SAC, an understanding of the services that are necessary at a university of this size and a real concern for the students who go here. We feel that what SAC needs most at the present time is an experienced ticket that will work hard and effectively for the students at U of T. On March 13 and 14 we ask that you support the ticket of Quirk, Boghosian, Borsutzky.

Anne Pyke, President VUSAC; Ben Chan, Co-Chairman Underfunding Committee, Vic SAC Rep.; Alison Jones, Vic SAC Rep.; Lynda MacNiven, Vic SAC Rep.

Quirk Invaluable

We, the undersigned, endorse the SAC Presidential ticket of Linda Quirk, Dave Boghosian, and Arnold Borsutzky. Throughout their term in office this year at SAC, these three individuals have shown extraordinary commitment to serving the interests of the undergraduates at the University of Toronto. Their concern for the students has not only been demonstrated at SAC Board of Directors meetings, but also through their active involvement in virtually all the commissions and committees that give SAC its direction. We feel that their integrity, spirit and conscientiousness would be invaluable.

Linda, Dave and Arnold have impressed us so much that we are urging you to vote on March 13 and 14 for Quirk Boghosian - Borsutzky

Sincerely,
Mary Anne Semanyshyn, Erindale SAC Rep.; Gail Quann, Board of Directors Rep. (Education), External Commissioner (Fac. Ed.).

Two Quirks

There are indeed "two Linda Quirks at SAC" (Two Faces of Quirk, February 28). One, well known to gullible reporters and SAC board members, "displays a vision of student activity at university which is centred around the club." The other, well known to any club executive that has experienced the unique displeasure of conferring with her, displays disinterest and zero co-operation with regards to the activities of student clubs.

Last October, the Executive Committee of the University of Toronto Diplomacy Club met with Linda Quirk in her capacity as VP Corporations in order to obtain a modest degree of financial backing and office space. The former request was dealt with by some haphazard committee 'chaired' by Quirk which took almost no interest in what we had to say. It was apparent from the outset that Quirk and associates had decided that the activities of one of the most popular social clubs on campus (50 members) did not merit funding. Indeed, the end result was that we received nothing; the excuse for this being that our club is not "cultural or educational enough." Quirk's response to our inquiries re office space was to simply laugh in our faces.

Without a doubt, Linda Quirk is the most uncooperative, unimaginative and unreceptive administrator that this executive has ever dealt with. Needless to say, we will be doing our utmost to ensure that she is soundly defeated in the March 14 election.

Sincerely,
Keir Armstrong, Mike Fleming, Anthony Mirvish — Executive Officers of the U of T Diplomacy Club.

Quirk's Integrity...

We, the undersigned, endorse the SAC Presidential ticket of Linda Quirk, David Boghosian, and Arnold Borsutzky. Throughout their term this year at SAC, these three individuals have shown extraordinary commitment to serving the interests of the undergraduates at the University of Toronto. Their concern for the students has not only been demonstrated at SAC Board of Directors meetings, but also through their active involvement in virtually all the commissions and committees that give SAC its direction. We feel that their integrity, spirit, and conscientiousness would be invaluable.

Linda, David and Arnold have impressed us so much that we are urging you to vote on March 13 and 14 for Quirk - Boghosian - Borsutzky.

Sincerely,
Craig Morrison, SAC Services Commissioner; Ben Chan, Vic. SAC Rep., Underfunding Cmte. Co-chairman;
and 15 other SAC workers

Experience, Ability.

We, the undersigned, members of the Council of Presidents of the University of Toronto, would like to announce our support for Linda Quirk, SAC Presidential candidate. At one time or another, we, as council presidents, have had the opportunity to work with Linda in one capacity or another. We have found Linda to be a knowledgeable, expedient and dedicated student representative. The past has taught us that SAC experience is necessary for a successful term and we feel that Linda is the only candidate that has the experience and the ability. We encourage all students to join us in supporting the Quirk - Boghosian - Borsutzky ticket on March 13-14.

Sincerely,
Rosanna Barbuto, SCSC Pres.
Anne Pyke, VUSAC Pres.

VOTE!
IN THE
SAC
Elections
This Wednesday and Thursday

Downtown Legal Services (D.L.S.)

44 St. George Street
978-6447 (clinic) 978-6497 (office)
Law Student staffed to handle:
OSAP Appeals, Academic Appeals,
Landlord/Tenant Disputes, Small Claims, Minor Criminal, etc.

Stamp Out Apathy!
Be Influential! Exercise Your Franchise!
Get off your ---- and **VOTE**
in the SAC Election.
March 13 & 14

CONCERTS CONCERTS CONCERTS

Michel Petrucciani Trio
Saturday, March 16
8:00 p.m.
$11.50 full-time undergrad
$13.00 plus .50 all others

Please Note:
The Michel Petrucciani Trio
has been moved to the
FACULTY OF EDUCATION
AUDITORIUM
All tickets will be honoured

Al Di Meola Trio
Friday, March 22
8:00 p.m.
Con. Hall
$12.00 full-time undergrad
$13.50 plus .50 all others

Steve Ray Vaughan
& Double Trouble
Friday, March 29
7:00 p.m. & 10:00 p.m.
Massey Hall
$14.50 full-time undergrad
$14.50 plus .50 all others

Kid Creole and the Coconuts
Monday, April 1
9:00 p.m.
Copa
$14.50 full-time undergrad
$14.50 plus .50 all others

Ticket Sales
Monday — Friday
9:30 a.m. - 4:00 p.m.
Cash Only
Bring your Student Card!

Come in out of the
cold
Use the SAC Free Phone

This Week's Free Film
Lenny
(This one's about the life of comedian Lenny Bruce)

DECISION 85
ELECTIONS

Referendum Questions

1. Student drug and health insurance plan (all SAC members vote)
2. Downtown Legal Services (St. George Campus Only)
3. University of Toronto Community Radio (separate questions for Scarborough, Erindale & St. George Campus)

University of Toronto Community Radio
BOARD OF DIRECTORS ELECTION,
2 positions open
(all SAC members vote)

WANTED Poll Clerks
for SAC Election March 13 - 14
Apply at the SAC Office
*** These are paid positions.**

President & Two Vice-Presidents
(on the same ticket)
& 63 seats on the SAC Board of Directors

POLL BOOTH LOCATIONS:

1. APSC.....Sir Sandford Fleming, Outside Cafe
2. Architecture.....Front Hall
3. Dentistry.....124 Edward Street, Lobby
4. Erindale.....North Building, near Cafeteria
   Also, South Building, Meeting Place
5. Forestry....45 St. George St., Common Room
6. Innis.....Front Hall
8. Law.....Flavelle House, Downstairs
9. Medicine....Medical Sciences Building, Lobby
10. Music..Edward Johnson Building, Front Hall
11. New.....Wetmore Hall, Near Porter
12. Pharmacy.....Russell Street, Hall Entrance
13. Phys. Ed...Athletic Centre, Classic St. Lobby
14. Rehab Medicine.....Front Lobby
15. Scarborough.....Meeting Place - 2 polls
16. St. Michael's.....Library (Kelly)
17. St. Michael's.....Brennan Hall
18. Trinity.....Buttery
19. University College.....Refectory
20. Victoria.....Wymilwood Foyer
21. Hart House.....Near Hall Porter
22. McLellan Physics.....Lobby
23. Robarts Library.....South Lobby
24. Sid Smith.....Lobby (2)
25. Sig Sam.....Entrance Lobby
26. Nursing.....Nursing Building

ELECTION: MARCH 13 & 14

Polls open 10:00 a.m. — Close 5:00 p.m. GET OUT AND VOTE!
(Bring your Student I.D. Card)

review the review the review the revi

DAVID CASSIDY:
Man Uncovered: The 70's top pop icon bares all.



Sucking Th Seve

The Yuppies got the Big Chill: Motown a drugs. Our generation, following the law of dying days of the 20th century, got toe sock for the fifties and sixties have been hyped i word. Some may claim that the dark era be one vast, scary wasteland. The kind of thin next to the Bay City Rollers posters.

We beg to differ. In the time-honoured we're telling you about a trend before you't Relive the glory days of seventh grade: grab and check out the following, truly *excellent*

the tube

You're so busy working your calculator, exploring medieval architecture, and learning how to speak a language you'll never use that you don't have time to watch television anymore. Well, it doesn't matter, because Alex Trebek and Karen Valentine (the King and Queen of the Seventies) have vanished, too. Billy Van's still around, but he doesn't seem to have, shall we say, the same youthful verve he used to. Gosh, *Party Game* was a great show. *House of Frightenstein* was pretty boffo in its own right. Billy Van's old television programs — why, one could write a dissertation the length of the Nile! But I'll stay myself from doing so, for I've other names to bounce around, other shows to extol.

Let's not beat around the bush — I'll get right to the point, and state that the eighth decade of this century was probably the most scintillating ten years man has ever spent, being as how, right in the middle of them, *Bridget loves Bernie* was invented. Network taboo-busting at its most daring, that was: interfaith passion, the heights of which were so gloriously scaled by David Birney and his beauteous wife Meredith that they were usually the favourites on Tattletales, until that particular show bought the farm. They were, however, upstaged there by the debonair Burt Convy — but then, who wouldn't be.



Mr. Dyn-O-Mite himself, J.J. Walker

Game shows in the Seventies. Things of beauty, joys forever. Remember *Battle of the Network Stars*? You could tell ABC was sponsoring it when they pitted their own Erik Estrada against CBS' Valerie Bertinelli in the arm wrestle. Erik Estrada. Gee, let's talk about *CHiPs* for a moment. No, let's not. Canadian game shows — yes, let's turn our attention to them, the true unsung heroes of our national culture. Why, you only had to win thirty rounds on *What's the Good Word* and they lavished upon you two whole Roger Whittaker albums! Either that, or enough Kentucky Fried Chicken to serve an entire Grey Cup party! *Headline Hunters* and *Eye Bet* were even better, because there they gave you enough wall covering to decorate an entire rumpus room. Of course, Jim "Moneybags" Perry (voted "Miss Congeniality" in the King of the Seventies contest) had his generous hand in that one. Did they win anything on *This is the Law*? I think not; but paycheques and kind words from Austin Willis would be enough for anybody.



Hardy Kids Shaun and Parker: *swooooooon!*

Sometimes, late at night, when the cicadas are buzzing and the garbagemen are to be heard whistling "O Sole Mio", I wonder whatever happened to the fellow who played Billy on *Shazam*. Is he a family man and insurance salesman, or did he die of a heroine overdose? I wonder, sometimes. He was a handsome young man, and reasonably intelligent so far as I could see — why did he insist on cruising across the country in a Winnebago with an old man in a safari suit? And *Isis* — hey, there was equal opportunity for you.

I think the reason policemen are getting such a bad deal these days is that they aren't well enough represented on TV anymore. Take *Streets of San Francisco*. If Michael Douglas said "Hey punk, drop that stolen merchandise!" I bet you would, even if it wasn't stolen ... and I always wish the fuzz could be more like they were on *S.W.A.T.*, especially the one who played witty young officer deLuca, who later turned up as a designer-jeaned regular on *Barnaby Jones*. Some people preferred *Petrocelli* or *Toma*, but I figured they were too intellectual. Give me the sweat, muscle, and surplus hair of Paul Michael Glaser or Robert Blake. But if you really want to talk about crime fighters, let's get into Parker Stevenson and Shaun Cassidy, the Hardy Brothers — lean, mean, and utterly keen.

I have reason to believe that somewhere in southern California, they've established the Church of David Cassidy, so named after Shaun's demigod of an older brother. This neither surprises nor infuriates me. In fact, I can't really understand those who express no interest in worshipping at the feet of the former Keith Partridge, the most masculine creature alive and said to be single these days. I remember discovering the meaning of the word cocaine when I watched him snort a few lines on the pilot episode of *David Cassidy, Man Undercover*, and now I'm an irreversible addict of the stuff. How I love him.

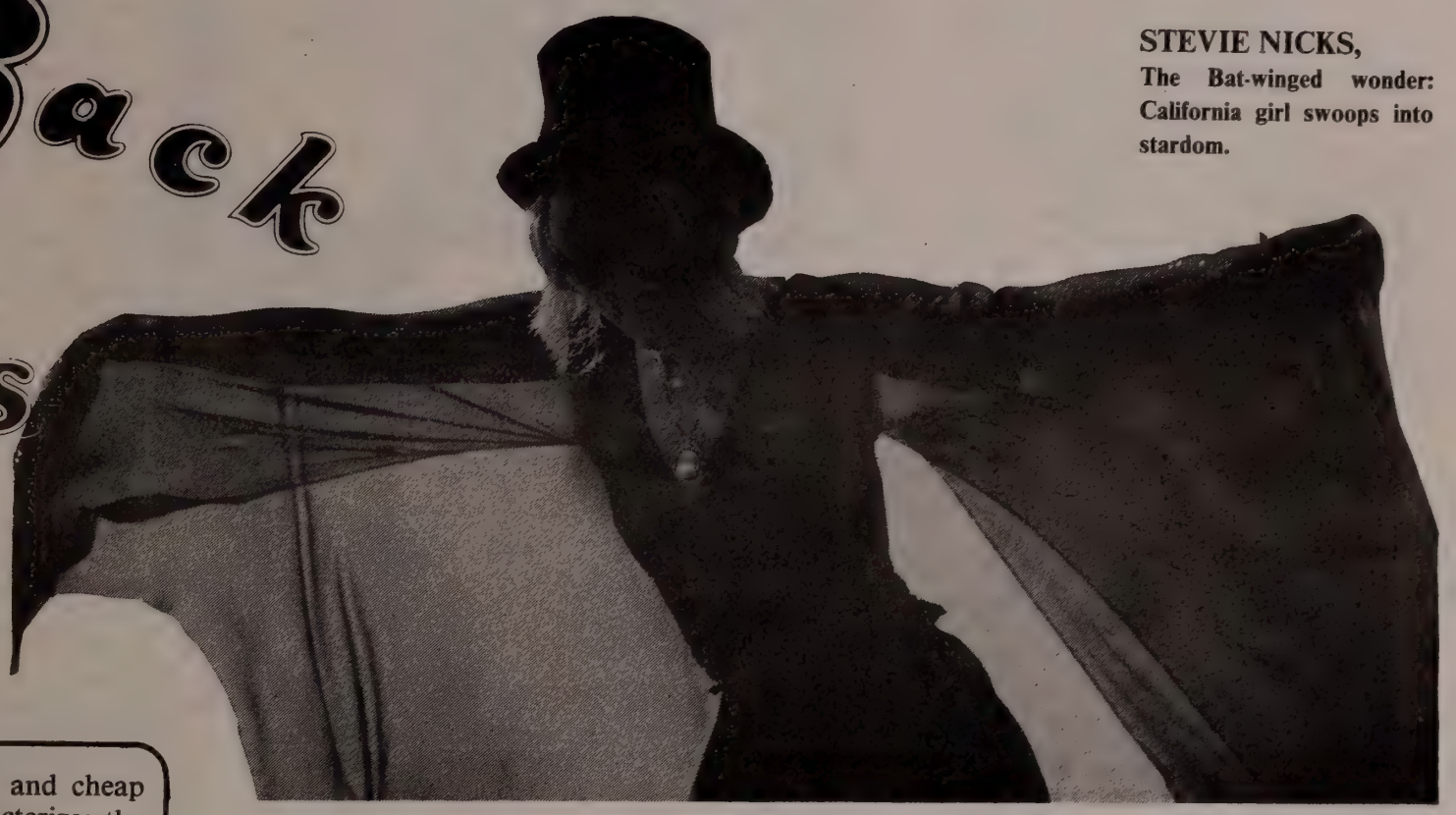
I've often though of inviting Jimmie Walker and the Amazing Kreskin over for some herbal tea and pop rocks, but since they're both drooling indigents these days, it's been hard to locate them. I don't know. Television's depressing these days. I hear, however, that they're coming out next month with something I have wanted to see for a long time: *James at 25*, the pilot plot of which goes something like this — James scores a coveted position as a design consultant with a high-tech advertising firm in downtown Boston, goes to buy a potted palm in celebration, and returns home to find that teenage vandals have melted all his Chuck Mangione records and eaten all the buttermilk-crab terrine he was going to serve to Jane, his marketing analyst lady friend, later that evening. No can wait for that one!

flicks

The Seventies ... halcyon days for the film industry ... a time when Badness and Funkiness reigned jointly ... a time when dudes were dudes, and fine looking mamas were glad of it. Name me a director working today, just try, who can match the grace and power of, say, a Clint Eastwood (*Breezy* — probably the greatest American film of all time) or a Nancy Walker (*Can't Stop the Music*: warmth, strength, sensitivity and the Village People too!) Find me an actress as devastatingly talented and — well, beautiful too — as sex leopard Linda Blair, who proved to us once and for all with *Roller Boogie* that she could rollerskate as well as puke pea soup! And let us not forget *Sara T., Portrait of a Teenage Alcoholic*, which led all the girls on this writer's block to grow their hair down to their knees and start pouring lemon gin on their cornflakes. The more sadistic among you may prefer the imprisoned Linda (*Born Innocent*) or the bedevilled Linda (*Exorcist II* — indubitably her finest moment).

But hmmm. Should we be so hasty in designating Linda as Actress of the Decade? Aren't we forgetting the colossal talents of that timeless tragedienne, Miss Farrah Fawcett-Majors, who favoured us with thoroughly excellent performances in such delights as *Sunburn* and the provocative *Logan's Run*? Perhaps

g Back to the enties



STEVIE NICKS,
The Bat-winged wonder: California girl swoops into stardom.

and Three Dog Night, activism and cheap
of diminishing returns that characterizes the
cks and Peter Frampton. Waves of nostalgia
in film and song. But the seventies? Not a
between Richard Nixon and Sid Vicious was
ing you'd prefer to stay buried in the closet

ed tradition of pop journalists everywhere,
u'd ever heard of it: The Seventies Revival.
b a skateboard and a scratch n' sniff t-shirt,
stuff:



Linda Blair wreaks demonic influence on Black Sabbath

you prefer Donna Summer in *Thank God it's Friday*, Helen Reddy — as the Singing Nun, of course — in *Airport '75*, maybe even Raquel in *Mother, Jugs and Speed* ... but whatever your favourite, you've got to agree that the Seventies were a time of strong and positive roles for women.

And men. Who among us can forget the tender splendour of Mr. Leif Garrett in *Skateboard*, or that of Yul Brynner in *Westworld*? Come on, ladies, you too dropped your popcorn in your lap when Peter Frampton burst onto the screen in *Sergeant Pepper's Lonely Hearts Club Band*; and Robby Benson, godlike, magical Robby Benson, who proved with *Walk Proud* that anyone can play a Hispanoamerican gangleader is they really want to. So much talent in only ten years ... Richard Roundtree (*Shaft*), Joe Don Baker (*Walking Tall*), Scott Baio — whose *Skatetown U.S.A.* was positively European in its subtlety — and someone whose name escapes me at the moment but who displayed an absolutely mind-boggling fabulousness as the title character in *Scream, Blacula, Scream*.

The best film of the seventies? Oh, probably *The Gumball Rally*. But one must always keep in mind the searing poetics and social impact of *Death Race 2000*, and the way in which *The Fish That Saved Pittsburgh* changed all of our lives forever. *Convoy* was not a work to be sneezed at, and *Car Wash* necessitated the addition of at least twenty superlatives to our language. Somewhere in all our hearts, there's a place for the Sensurround trilogy (*Earthquake, Midway*, and — the ginchiest of them all — *Rollercoaster*), and for the altogether poignant *Macon County Line*. And I would be remiss if I were to leave out the cruelly passionate artistry which informs *Kung Fu Exorcist*, my personal reverence for which cannot be expressed in mere words.

We may see the like of Seventies film again, and we may not. The Tavares have gone out of the soundtrack business and are now designing aerobics wear for men. Dino de Laurentis — well, his arteries are all clogged; and the sequel to *Freebie and the Bean* has been temporarily shelved pending approval from God, which doesn't seem to be coming.

fashion

Never before or since has there been a decade where fashion hit the highs as it did in the seventies. The sheer depth of style innovation may daunt the dedicated seventies revivalist, but a few pointers should make the search for your consummate look a little easier. Remember: this is the age of Elton John and Donna Summer.

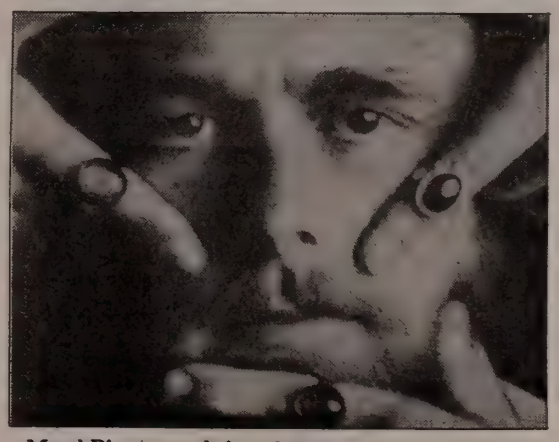
Start with the hair. For men, this is the age of the portable hair dryer, "the wethead-is-dead", and creepy little moustaches without beards. For the fair sex, Toni Tenille's serf cut (try some palazzo pants to round out the look) is where it's at. Alternatively, the younger revivalists might try the Dorothy Hamill wedge or the poodle cut. (Don't forget the Afro pick.) Top marks for cuts, however, have got to go to the Seventies icon herself, Farrah (and her shampoo). The Farrah flip, especially with accompanying brassy highlights on dark brown hair, proved to be a fashion risk of phenomenal importance. Even today, legions of mint condition replicas can be seen on Yonge Street and in various shopping malls.

Along with your terrific smelling haircut, you'll need some genuine seventies shampoo 'n' stuff to accompany it. Check out Towers' bargain bins for anything that smells like fruit: green apples, lemon, avocados. Milk Plus Six is a sure winner, but for the really excellent look, Herbal Essence is the one plus ultra of the seventies head. Finally, you foxy ladies will want some oversized plastic frame glasses with your initials in rhinestones, or the Jackie O look with sunglasses, a big floppy hat and a bored stare.



"Flirtatious and feminine" styles of the seventies

Further down on your bitchin' bod, you dudes need only remember a few pointers. The casual look (and, hey, life was all pretty casual back when K.C. and the Sunshine Band were shaking their booties) can start with a Crazy David t-shirt. Try "I'm hers because she deserves the best" or "keep on truckin' " or its variants. The glittery iron on decals are best. Also big on the seventies list are those long sleeved t-shirts with a tuxedo front drawn in, for more dressy occasions.



Mood Rings: a real sign of the times

As far as suits go, the three-piecer is where it's at: try for the insouciant nothing-matches look. Lapels (need we mention) should be wide enough to attempt flight; equally exuberant shirt collars hang outside, and if the whole thing can't be in denim you'll have to settle for doubleknit. Don't forget disco, the biggest cultural explosion of the century: include a gold chain or six and, hey, if your chest isn't hairy, find a chest wig. Flares, with an ideal bottom width of 34 inches and a cuff, are the only trousers to wear. Try Yonge Street for the indispensable Master Johns: if you can't afford the glitter-rock thigh-high versions, something around mid-calf will do. Finally, nearly any tie will do that took more than a yard and a half of material to construct.

For you women (remember, this is the Post-Helen-Reddy era) seventies style is simple, but effective. Historians will note that this was the first era to completely abandon natural fibers in favour of the much more alluring synthetics: Ban-Lon, rayon, velour, ultrasuede, and the queen of them all, Quiana. All in every colour of the not-found-in-nature rainbow.

Where to start? The mind boggles. Indispensable in any self-respecting seventies collection are hot pants, pajama pants, sweater coats and bell-bottomed pantsuits or gaucho pants. And if you're in a dressy mood, don't forget the peasant look (try adding a few

Cont. On P.12

Cont. From P.11

trowels and some rubber boots) or the Cossack look (ditto the boots, and throw in a few broadswords). Butterfly tops and handkerchief tops — in print crepe, of course — are perfect for summer. Any dress that will spin around in the perfect circle your first figure skating costume did is appropriate, and certain to grab approving leers underneath the glitter ball.

As far as accessories go, it's only restating the obvious — to all but the most obtuse of revivalists — that the Mood Ring is the one thing you can't afford to be without. Try twisting it around seductively over a glass of Lonesome Charlie or Moody Blue — let him know where you're at. Disco bags in gold glitter are good, too, especially when they're only large enough for a bottle of Babe or Charlie, some Love's Baby Soft eyeshadow and a few subway tokens.

In the shoe department, you've got a couple of choices: five-inch disco spikes with ankle straps; platform sandals; boots that lace up like skates; vinyl anything. Don't forget the sixties' unisex influence: North Stars joggers with platform soles and Pepsi-Cola logos on the side; big furry boots guaranteed to turn dirty yellow by the middle of November, and grebs with the laces undone and your flares hanging out.

music

Trying to capture the quintessential music of an entire decade is a little like picking your favourite man-made wonder fabric for those 34-inch wide bellbottoms. However, when dealing with the 1970's, this is not such a difficult problem as the musical highlights of the 'me decade' can, for the most part, be divided up into neat little lurex sections.

Coming off a (supposedly) massively important decade like the 60's, most musicologists are quick to dismiss the 70's as a complete musical vacuum, which not only had nothing to offer of itself, but also swallowed up 60's greats like a giant black-hole.

Obviously these hack-historians have never delved into the near blissful pleasures of a Kiss solo LP or tasted the delights of the highly significant works of Janis Ian. Who could forget the ecstacy one felt when the Bay City Rollers first spelled out S-A-T-U-R-D-A-Y Night, or the waves of mind numbing joy that one experienced when anything by Tavares flooded the airwaves.

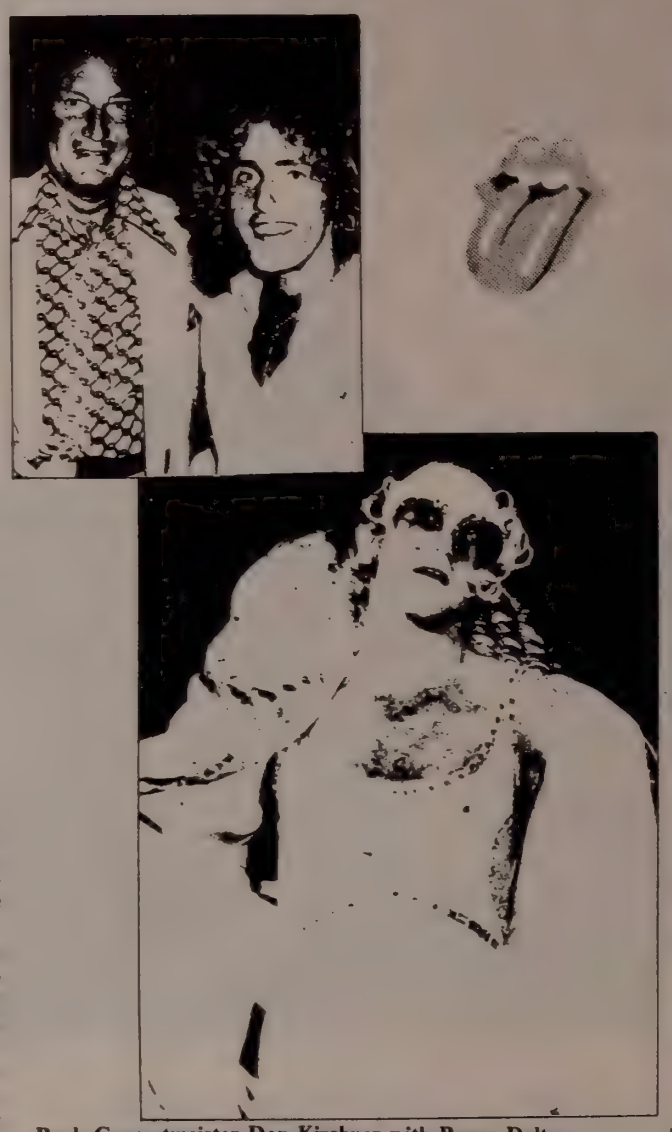


Rod the Mod goes disco - and how.

Perhaps the starting point of this whole pop-wunderkind decade was the day Grand Funk released their Live LP. Clearly, without realising it, the music industry was saying that the time to be groovy while loving your fellow man had ended and it was now time for the spaced out, jean-jacket-clad, stadium concert goer to *kick the collective ass.*

This butt-stompin' mode was soon taken up by legions of musicians and fans alike, forming the basis for what Steppenwolf had inadvertently called Heavy Metal. Bands like Black Sabbath, Deep Purple, Black Oak Arkansas (whose lead singer Jim Dandy taught David Lee Roth everything he knows). Tunes like "Fairies Wear Boots", Smoke On The Water" and the entire Kiss repertoire fed the hungry appetites of scores of metal crunching maniacs.

Meanwhile over on THE COAST, the musical community were taking life at a slightly more geriatric pace. Heavily influenced by the likes of Ken Kesey and early Tom Wolfe (or at least their favourite drugs), California laid-back not only formed the basis for some of the 70's dyn-o-mite music, it was in itself a whole lifestyle. Although the Eagles and Fleetwood Mac were easily the most popular proponents of this genre, the man who *was* the California way of life was former Greenwich Village Stalwart Jackson Browne. With his Quaker instant oatmeal good-looks, and audience as friends around the camp-fire performance style, Browne's influence on the California scene is immeasurable. Certainly, here was a man who was *not* running on empty.



Rock Concertmeister Don Kirshner with Roger Daltrey (above) and the ever natty Elton John

Of course while all these radical styles were progressing, pop music in the Tin Pan Alley mode continued along under the careful tutelage of a new generation of tunesmiths. Many memorable seventies happenings took the form of chart-topping hits like Tony Orlando and Dawn's brilliant social commentary "Tie A Yellow Ribbon Round The Old Oak Tree", or any of Karen and David Carpenter's Kafkaesque outings.

Other notable pop classics include the post McDonald's pre-Copa Cabana Barry Manilow, Crystal Gayle's finest hour on "Don't it Make My Brown Eyes Blue", the collected works of Pablo Cruise and Jimmy Buffet and the quintessential pop tune Debbie Boone's "You Light Up My Life".

Also on the pop front was a brief but highly important period dominated by TV show themes. Not only did those fab TV shows keep you glued to your television screen, their themes could now be heard blasting out at you over the AM dials. Thus numbers like "Nadia's Theme", "Welcome Back", "Happy Days", and most importantly the theme from SWAT, became an integral part of the 1970's radio programming.

Two other important moments in pop occurred when Helen Reddy acknowledged the feminist movement with her Grammy Winning "I Am Woman" juxtaposed a few brief months apart by Paul Anka's smash career revitalizer, "You're Having My Baby".

Another swatch from the 70's sample book had its roots across the pond in England. Bored with the supposed limitations of heavy metal (how a tune like "You Broke My Heart So I Busted Your Jaw" can be even remotely considered limiting is beyond me), these musical pioneers ventured into new and uncharted territories of glitter/glam rock and progressive rock.

Ignoring obvious followers like David Bowie and the New York Dolls, let's concentrate on true visionaries like Elton John and his million dollar eye-accessory collection, or the truly transcendental experience of witnessing Gary Glitter cram an unbelievably over-the-hill form into a spandex outfit to belt out the classic "Rock 'n' Roll" (Parts 1 and 2).

However, unlike their glitter counterparts, the geniuses behind progressive rock wanted to be treated as serious musicians. As such bands like Yes, Procal Harum and the Roman Gods of progressive rock ELP, released sprawling symphonic works that were quickly labelled pompous ego trips by most of the rock press. What these supposed journalists failed to realize was that a Keith Emerson or a Rick Wakeman were stretching the bounds of the known musical world with their self-indulgences. Besides, in what other form of entertainment could a bunch of geeks with no musical training compare their keyboard flatulence to Bach, Beethoven, or Neil Sedaka?

No profile of this music lovers' decade would of course be complete without a serious mention of Disco. Truly, the Disco movement (nay *experience*) was the focal point of an entire generation. Indeed, the spirit of the 1970's could probably be encompassed in the simple yet prophetic phrase, "Let's Boogie". Or is that "I'm a Disco Duck"? Whatever the case, once America caught its first glimpses of the Hustle and the Bump, a love affair was started that would take several Bee Gees albums and uncountable white polyester three-piece suits to end.

It would also take several articles of considerably longer length to do justice to the religious experience that was Disco, let it simply be said that life as we know it could not have existed if not for the revolutionary experiences created by the now sadly deceased Barry White. Indeed, for most musicians there was no question that one had to shake some booties to survive. Rod Stewart, ever the fad-follower, was one of the first rock 'n' rollers to realize that survival in the late seventies meant leaning toward Thelma Huston and not Howling Wolf (thus Rod begat "Do You Think I'm Sexy"). Rod's lead was followed by a who's who of music superstars as everyone from the Rolling Stones to Dolly Parton climbed aboard the disco gravy train.

If the stars of the past were jumping on the bandwagon, there was certainly no reason why older ugly duckling tunes could not be transformed into new swan-like masterpieces for a hot night of Boogie-oogieing. Witness the new life breathed into the stale staid classical world by Walter Murphy's "A Fifth of Beethoven", or the sparkling revisions done to "The House of the Rising Sun". Other classics in the disco roll of honours include KC and the Sunshine Band's deeply spiritual "Get Down Tonight", the collected works of Donna Summer and Claudja Barry's "Boogie Oogie Oogie Oogie Dancing Shoes."

Obviously in this cursory roundup I've neglected to mention many keen and important artists. Sure I could have talked about the philosophical virtues of the Captain and Tenille's "Love Will Keep Us Together" versus the Starland Vocal Band's "Afternoon Delight". I could have also mentioned the highly influential career of Peter Frampton's vocal-guitar effects box, or the fact that Kansas and Boston were actually the same band ... one hopes that with the passage of time serious critics will take up the call and trumpet the virtues of this sadly overlooked decade. Get Down Tonight!



Alleged teenagers The Bay City Rollers

books

In the '70s there was nothing like trying to be comfortable in the rec-room bean-bag chair, brushing bangs and grass out of your face and trying to be serious for long enough to really get in touch with yourself and some other important '70s issues. It was a difficult and challenging time, a time that demanded intellectual ambition and competence. It is a time to be re-lived by turning to the bricks and boards bookshelf in the basement and selecting a few significant volumes.

Tom Wolfe perhaps best characterizes the heavy thinking that went down in the mid-seventies. His *Mauve Gloves & Madmen, Clutter & Vine* sets the mood precisely in an enemaic babble about suits and haircuts, beautiful people and the history of Radical Chic. It is this very book in which was born the phrase "the Me Decade" and it is here too, and nowhere else, that you can be led to believe in the importance of the platform heel in helping to hurt the causes of the Left (thereby ushering in the Reagan era?)

Have an '80s diet Coke while perusing *Recipes for a Small Planet*, Ellen Buchman's enlightening recipe book and gardening guide, or the 1974 classic *Psychodietics* ("It's not what's eating you, it's what you're eating.") Throwing away the healthy stuff, witness hedonism and masochism in a Jerzy Kosinski novel (*Cockpit* maybe). For a fine methedrine experience, there's no alternative to William Burroughs Jr.'s *Speed*, an "Odyssey through New York's asphalt jungle". The book "with painful candour explores the horizons of the speed freaks world."

Biographers were intrigued not with the rich and lovely as they are today, but rather with the slimy and ugly. God, the thickness of the Lenny Bruce, Charles Manson, and Sybil stories. Could barely fit them into your smelly, fringed leather purse.

Ah, forget this reading anyway. You're uptight now. The only remedy — expressing yourself, *making* something for someone. One last book in the bookshelf then for the macarame or leatherwork how-to book. Like, I mean, reading can't really teach you much more...

— Clip and save

A Dubious Miss Julie

RICK McGINNIS

THEATRE

Probably the best thing about last week's production of **Miss Julie** at the U.C. Playhouse was the set. Now, this is probably the theatrical equivalent of leaving a poor movie and saying, "Wunnit shot nice, though?" but it's about the only totally successful thing about the production.



The action of Strindberg's play, a problematic and open-ended exploration of sexual roles, took place on a lopsided, tilted square stage, a neat appropriation of expressionist design, next to a huge, obviously quite real tree trunk, a literalization of one of the play's strongest images. All very carefully thought out, and quite proper design decisions, but it is unfortunate that the performances that took place made sloppy mincemeat of all that potential impact.

It's usually hard to decide who the central character in **Miss Julie** is. It could be either Julie, the rebellious and disturbed young aristocrat, attempting with little success to manipulate her underlings, or Jean, the ambitious footman, juggling, in one evening, affairs with two women, and attempting, with better success, to manipulate Julie.

If only because of these two, Debra Kirshenbaum is the more striking performer, Julie is central in this production. Richard Clarkin (last seen in the Tarragon Theatre's *Salt Water Moon*) as Jean came across as unforgivably wooden, giving little sense of the conceited vitality of a man more able to break through social boundaries when a woman is his opponent, sure of his superiority.

Kirshcnebaum's Julie was strangely girlish and impulsive, which is fine as a facet of Julie, but allowed to dominate, it gives no angry resolve to her rebellion against her class and sex. In addition, as Kirshenbaum is physically closer to portraying an older Julie — nearly an old maid by her society's standards — her decision was wildly anachronistic.

Perhaps it was poor rehearsal, or just a bad night, but the chemistry that should literally glow between those two was utterly smothered. Their dialogue, a series of verbal skirmishes escalating into a bitter, full-scale battle, was no more than a timid schoolyard scrap. Was there any attempt made by either of the actors to find the resentments behind this conflict?

As a result, the actors have done us the dubious service of exposing the flaws in a remarkable play. **Miss Julie** stands in the area linking Victorian melodrama with modern domestic drama, and while inconsistencies in style are to be expected, Kirshenbaum and Clarkin made some spots as laughably overwrought as a Pre-Raphaelite painting airbrushed on the side of a van.

As Kristin, Jean's humble fiancée, and Julie's cook, Basia Stec managed to escape this sloppy character gilding. Unfortunately, she did this by making Kristin a mousey and undistinguished third point in the play's triangle. Her delivery of Kristin's pious recriminations would make any atheist cheer, as they were hollow and harmless, and not the potent injection of guilt that Strindberg, religiously troubled to say the least, had intended them to be.

It's a shame that the production had to misfire, especially around now, when the ground has never been more sensitive to a raging shot into the battleground of the sexes. This **Miss Julie**, sad to say, was little more than a firecracker.

THE *REALLY DEADLY* SEVENTIES QUIZ

Hey hey hey! Ask yourself, punk — do you feel lucky? If that's the case, search your headspace for the answers to the following questions. Write 'em down and then ease on over to the Varsity Disco here at 91 St. George St. (before Friday) and blow all our minds. Some of these are right tuff, so if you can't relate to all of them, hang loose and don't sweat it. The dude or mama with the most correct answers will win some dyn-o-mite prizes! Winners' names will be published next Monday.

1) Name the lo-cholesterol artificial egg product.

2) Who played Arnold Horshack on Welcome Back, Kotter?

3) What writer of one of Roger Daltrey's solo albums scored with "When I Need You"?

4) What colour were the ribbons in Nadia Comanece's hair?

5) What was Tatum O'Neal wearing at the 1974 Academy Award presentations?

6) What's strange about Lauren Hutton's mouth?

7) Name the professions portrayed by the Village People.

8) Name 3 Canadian wines with animals in their titles.

9) What Runaways song was used in the TV film, "Dawn, Portrait of a Teenage Runaway"? What was the sequel to that film?

10) According to Margaret Trudeau, what was her cutest feature?

11) What religion does Cat Stevens proess?

12) What religion does Randy Bachman profess?

13) What soda pop manufacturers gave us Diet Chocolate?

14) Which cast member of the TV drama "Family" is dead?

15) What's Kiki Dee's astrological sign?

16) What was the official reason for Gerald Ford's clumsiness?

17) Name the 4 flavours of Koogle peanut butter.

18) Which Canadian megagroup sang: "I'm a spaceship superstar / Got a solar-powered laser beam guitar"?

19) What red-haired, chubby-cheeked child actor gained fame for his Underwood Devilled Ham commercials?

20) What was Richard Nixon's favourite pop song?

21) What was "Pong"?

22) What freaky sixties acid band did The Knack's Bruce Gary used to drum for?

23) Name the actor who played Reuben Kincaid on The Partridge Family.

24) What is David Cassidy's favourite colour?

This severely decent Seventies-o-rama was brought to you by - who else? The Well Oiled Review Machine. Assisting the usual coast to pop victory were Cynthia, Barb, the ever-huggable Joel and a cast o' thousands. All of whom know the lyrics to the *Gilligan's Island* theme song.

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ADVANCED STANDING IN COMPUTER SCIENCE

In September 1985, Lakehead University will admit qualified applicants to the second year of the regular Four-Year Honours Computer Science and Three-Year Computer Science Degree Programs. There will be a special Computer Science Transfer Program during the Summer term, July 2 – August 16, to prepare those applicants who do not possess all qualifications, to enter the degree programs.

Who should apply: Applicants should have completed a partial university program in a technical or scientific area, and wish to change to, or gain additional qualification in computer science. Applicants possessing a college diploma and computer science experience are also invited to write for information on requirements for admission and completion of the program. All who apply will normally be expected to have university credit for at least one of the following courses, or its equivalent.

Calculus	(Math 1180, full course)
Discrete Mathematics	(Math 1281, full course)
Introductory Programming I & II	(Math 1411, half course, and Math 1431, half course)

Admission: Applicants must apply for admission to the second-year of Computer Science using the regular Ontario University Application Form. Forms may be obtained from the Registrar, Lakehead University. Applications must be complete and received by the Registrar by June 3, 1985, including transcripts of academic work that support the application. Applicants will be notified before June 14, 1985 of their admission status. Admission may be unconditional, or may be conditional upon satisfactory completion of one or two courses of the Computer Science Summer Transfer Program.

Summer Program: The three regular full Lakehead University courses mentioned above will be given in the summer term. Students may register for a maximum of two full-course equivalents in this program. Most of those who attend the summer program will be expected to register for Introductory Programming. This course will be accompanied by a computer laboratory each afternoon, and will constitute an intensive introduction to computer science. Some prior experience in interactive programming at the university level will be a normal requirement for admission to this course.

Further information: For additional information on this program or other mathematics programs at Lakehead University, please write to:

Coordinator
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Department of Mathematical Sciences
Lakehead University
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The program will commence with a recitation from the Qur'am by the Qari, Hafiz Ahmet Satilmis in the authentic tradition of Qir'at as taught by the Prophet Muhammad *p.b.u.h.*
This will be followed by an introductory talk on *The Significance of Music in the Sufi Tradition* by Professor M. Qadeer Baig of the Department of Middle East and Islamic Studies of the University of Toronto.
Dr. Ilhami Gokcen playing *ney* and Kadri Acinci playing *kanun* will give a recital of some Mevlevi ceremonial music — works by the great Sufi Master Jalal al-Din Rumi as *well* as music by various composers.
Professor Khalil Dewdney and Hasan Kinsley of the University of Western Ontario will present an adaptation of "*A Tribute to Imam al-Awliya Hazrat Ali*" by the great Chishti Sufi and father of Indian music Amir Khusro.
Saturday, March 16 at 8:00 p.m., Hart House — Debates Room, 7 Hart House Circle, University of Toronto
For further information please call Anab Whitehouse, Chairman, Sufi Study Circle, University of Toronto at 496-2214 or 279-6262 P.O. Box 143, Station P, Toronto M5S 2S7.

A Classical Detente

ROB JOHNSTON

THE EIGHTEENTH century has become a sort of Middle East in the musical world of Western Classics. In the 1960's, a small band of radical revisionists appeared, armed with original instruments, facsimile manuscripts, and a dogma culled from ancient treatises on performance practice. They were bent on a revolution that would drastically change the way we perform the early classics, resurrecting many forgotten composers and the instruments they knew, provoking musicologists to reopen debates about the history of early music.

CLASSICAL

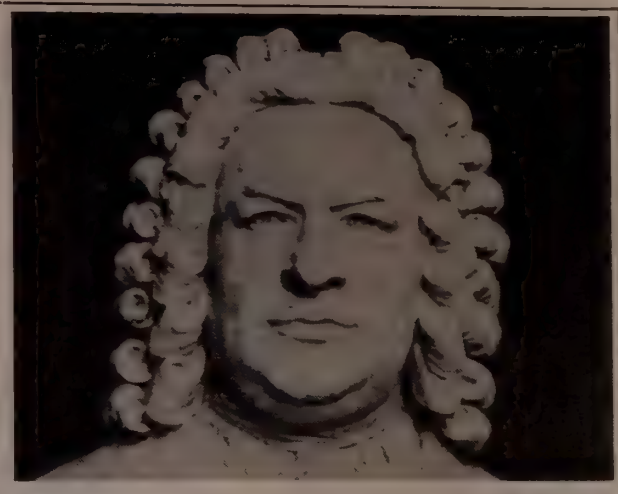
Inevitably, Bach became the most hotly disputed territory. His music might be compared to the oil wells on the Persian Gulf, producing a seemingly endless stream of masterpieces. The old guard, bent on preserving the modern mainstream traditions of performance with full orchestras and grand pianos, were threatened by small bands of revolutionaries with baroqued violins, harpsichords, valveless horns and one-key flutes. It was fine for the revolution to take hold of the lesser composers, but Bach had to be protected.

Today the situation is one of détente. It is argued that Bach is great enough for everyone to share, and this healthy coexistence has allowed for some compromise between the arch conservative and radical positions. Modern orchestras now scale down their forces and observe some of the directives on appropriate performing style. The radicals have pulled their noses out of the treatises and are generally playing with more interpretive freedom than they were ten years ago.

This is the extremely animated situation that Bach finds himself in on his three hundredth birthday. His music has never been more alive than now. (Remember, the Brandenburgs were never played in Bach's lifetime and just last year 33 unknown choral preludes were discovered.) The BACH 300 festival underway in Toronto gives us a chance to experience the widest range of possible ways to play Bach. From electronics to jazz through the traditional grand piano incarnations to the best of the radical revisionists.

The concert on Saturday night that brought Trevor Pinnock and Jean-Pierre Rampal onto the stage was like an emblem of the whole debate about Bach performance. It is hard to think of two musicians who are more like oil and water. Jean-Pierre Rampal, father of the current flute boom, has become almost a suburban idol. With his golden flute and nostalgic manner he is the height of bourgeois musicality. Trevor Pinnock, a brilliant harsichordist, is the founder of the English Consort on original instruments, a Baroque scholar and radical revisionist of performance practice.

I'm sure that for the cogniscenti this was the most bizarre performance of the Bach flute sonatas they will ever hear. To have such totally different styles of playing sounding together in the same piece of music is a rare event. Pinnock would take the opening bars up beat with lots of articulation and rhythmic animation, then the ball would pass to Rampal and the tempo would stretch wildly to accommodate his fawning phrases and indulgent rubato. Even the mean runing of Pinnock's harpsichord and the tempered gamut of Rampal's gold flute were seldom in agreement. There was a sense that this was an audacious experiment, yet one that could still be good entertainment whether or not the audience recognized a clash of styles.



We won't find any more odd couples like them during the rest of the BACH 300, but the program is extremely varied representing plenty of great performers. The festival resumes on Tuesday at noon. Call Centre Stage, 593-4828 to find out what's happening.

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☐Graduate students co-ordinator
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Deadline for declaration of candidacy Thursday, March 14 at 6 p.m. For further information contact the JSU office: 923-9861.

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Wed., March 13th, 4:10 p.m. Senate Chamber, Alumni Hall, 121 St. Joseph St.

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Tuesday March 12
Videoflick at noon at JSU House: **Raoul Wallenberg Buried Alive.** At 12:30 p.m. at JSU House, **John Rothmann**, Consultant to the Nixon Administration on Middle East and Soviet Affairs, speaking on Reagan's Middle East Policies in his Second Term of Office. Residence Movie Night, 8 p.m., Ferguson Hall T.V. Room with *Zelig* and *48 Hours.*

Wednesday March 13
Judy Markose at noon at JSU House on jobs at Camp Ramah this summer. At 4 p.m., JSU Chapel, The Great Debate: North American Zionists should be exempt from the obligatio of Aliyah.

Thursday March 14
Tribute to Charlie Grant, Sir Sandford Fleming Bldg. #1105. The film, Charlie Grant's War at 6:15 p.m, The Tribute at 8:30 p.m., with **Anna Sandor**, the film's Scriptwriter, **Bill Gough**, the film's Producer, and **Mrs. Eleanor Grant.**

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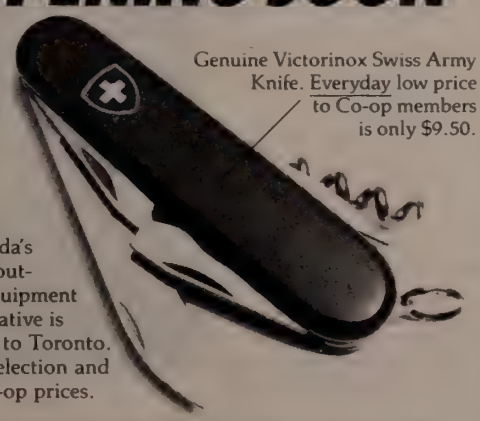
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SPORTS

Backdoor still open for hockey Blues

By GLENN MARTIN

They say it's never over til it's over ... except in university sports, of course. The hockey Blues may have lost their OUAA crown, but come this weekend at Varsity Arena they'll be back to defend their CIAU championship.

With marketability in mind, the powers that be on the college level have wisely seen fit to give host teams automatic entry into national championship tournaments. This free pass always stirs resentment. Why should a team unable to conquer their own conference get a shot at all the marbles, some reason.

But if ever a club deserves this built-in second chance, it's the Blues. Despite finishing first with a fine 19-2-3 record, they were upset by the young and hungry York Yeomen, 5-3 and 4-3, in a superbly entertaining OUAA semi-final series. However, history tells us the Blues could still prove themselves the best in the country this weekend.

Let's flashback to 1976, the last time the CIAU's were held here. Finishing second to York in their division (Ontario was divided in 3 divisions then), the Blues advanced to a four-team, sudden-death playoff round at Western. On a fluky overtime goal (sound familiar?) they lost, 6-5, to the cinderella Guelph Gryphons, who went on to beat York in the final.

Just as luck would have it, the nationals were at Varsity and the Blues had a new lease on life. They made the most of it. Despite splitting their first two games of the tourney, they qualified for the final against none other than, you guessed it, the Gryphons. Score: Toronto 7, Guelph 2.

It may be stretching things to say the Blues have every right to be in the CIAU's. In reality, they're rather lucky. But the tourney would lose much of its lustre without them, and local media coverage would vanish.

So, on a practical level, the Blues belong. Now it's up to the players themselves to show what they already know — they belong on the ice with the best teams in Canada.

The other finalists were determined on the weekend. York beat Western 5-1 in London last night to take the OUAA title and the Queen's Cup, two games to one.

In regional best-of-three playoffs, Alberta Golden Bears shaded Manitoba Bisons 5-4 in the deciding game at Winnipeg in overtime Sunday afternoon, earning the right to represent the West.

Ottawa Gee-Gees will round out the field. Despite finishing no better than fourth in the five-team Quebec conference, Ottawa swept favoured UPEI 2-1 and 3-2 at Gatineau, Que.

The Blues will face Alberta, ranked first in Canada through much of the season, Friday and Saturday. If they split, overtime will determine a finalist immediately after the second game. Same goes for Ottawa and York.

Blues' coach Tom Watt relishes the possibility of facing York in Sunday's final, but not because he wants revenge. He just thinks it would be a great shot in the arm for college hockey in Toronto.

"Can you imagine if we played York here on national TV for the CIAU championship? The place would be jammed. I think that would be great."

BLUES NOTES

Intercollegiate Awards Banquet

After last year's successful rejuvenation of the Intercollegiate Awards Banquet, the U of T Intercollegiate department is continuing with the program — same time and place — this year. The banquet is being held at the Toronto Ballroom in the Westin Hotel on Friday, March 22nd. A cash bar opens at 6:00 which will be followed by dinner at 7. The department promises the same program, but better food and a DJ rather than a band for dancing after dinner. The major athletic awards are to be announced at this dinner. The $20 tickets are available at the Intercollegiate office.

Intramural Awards Banquet

This year's Intramural Awards Banquet, though not at the Westin Ballroom, should be a classy event as it is being held at DJ's tavern on College Street. The department promises food, a cash bar and a free beer to those arriving before 6:30. Major intramural awards will be up for grabs at this event (and I got an invite) so the word is to be there.

Volleyball Blues are third best at National tourney

By JACK NAGLER

All season long, the Men's Volleyball Blues have complained that their position in the rankings was unfairly low. They proved themselves better than their rankings this past weekend at the Canadian Interuniversities Athletic Union Championships by obtaining a bronze medal.

In finishing third to only Manitoba Bisons and Saskatchewan Huskies, U of T registered its best performance ever. And it was, as Coach Orest Stanko intimated, "the kind of performance we wanted."

Toronto won two of three matches over the course of the tournament, defeating Calgary and Dalhousie, while losing only to the incredible Bisons. Manitoba, last year's champions, went through all three of their matches without losing a game.

The Blues opened the tournament against the fourth-ranked Calgary Dinosaurs, and looked like anything but medal winners. The opening game of the match saw horrendous passing and numerous mental by Toronto, as Calgary won 15-7.

Even in the second game, it was only the Dinosaurs' poor serving that kept the Blues in it. Late in the game, though, the team came on, and with some ferocious net play, took the second leg of the match 16-14.

With momentum on their side, U of T turned on the juice. Excellent teamwork sent the Blues to a 14-8 lead, and the match seemed to be in control. However, Calgary kept on fighting, and closed the gap to 14-12. Coach Stanko decided to insert Kelvin Hui, and the veteran responded with a crucial service ace to win the game.

The fourth and final game of the match proved to be similar to the third. Ed Drakich and Marc Dunn found their game, and the Blues again raced to a 14-8 lead. The Dinosaurs responded once more, though, and closed the gap this time to a single point. Then, John Spicer made a picture-perfect set to Marc Dunn, who found a hole in the Calgary defence, to give Toronto the serve. On the ensuing rally, Dinosaur setter Rod Walsh sent the ball sailing out of the court, and U of T was on its way to the semi-finals.

Staring them in the face, however, was the Manitoba Bisons team. Manitoba was led by CIAU player of the year Terry Gagnon, as well as Olympian John Barrett and all-star setter Dewayne Osborn. However, the Blues remained optimistic heading into the match, feeling that a strong serving performance might carry them to an upset victory.

All those hopes were dashed quite promptly. Manitoba was no less than awesome as they ripped apart the Blues 15-3, 15-1, 15-3. John Barrett, later named the tournament MVP, led the Bison attack with 4 service aces and 14 kills. Ward Stebner also proved effective against Toronto, as he was a perfect 8 for 8 on attacks. Blues' Captain Ed Drakich, who was named both All-Canadian and All-Tournament this week, remarked after the match that Manitoba was probably "the greatest team ever assembled in the history of Canada."

Stanko, while not surprised that the Bisons prevailed, was disappointed in the effort his team produced. "We wilted under pressure," he said. "We lost whatever aggressiveness we had at the outset ... it was a pretty humbling experience."

While Manitoba went off to take the gold medal match from Saskatchewan, the Blues redeemed themselves with an excellent performance to win the bronze medal. Their 15-5, 15-13, 15-8 sweep of Dalhousie was a total team effort: everyone had their best game of the tournament.

Paul Cox was a standout for U of T, as was Drakich, who made his final performance as a Blue one of his finest. Only in Game Two did the outcome ever seem in doubt, but Toronto, buoyed by a partisan crowd, showed the toughness of character that had been lacking against Manitoba.

"We controlled the match right from the very outset," said Stanko. "It's nice to be remembered as the team that won the bronze medal, rather than the team that lost the gold."

NOTES: Manitoba defeated Saskatchewan 16-14, 15-9, 15-8 in the final ... Kris Drakich of the Women's Blues was named to the second All-Canadian team ... On the Women's side, Winnipeg Wesmen won the CIAU's for the third consecutive year. Calgary was second, and York third ...



photo by Clara Marmelo

Ed Drakich drives a spike into Bisons' powerful front line.

Cagers find competition intense at regionals

By ARI MAOUNIS and MIKE CURRIE

To say that the Varsity Men's Basketball Blues had a bad weekend at Varsity Arena is to understate the obvious. Coming off a 94-80 blowout at the hands of Waterloo on Friday, Toronto was edged out in the Mideast Regional Consolation game by Lethbridge, Saturday.

U of T Coach Brian Heaney was more disappointed by the 91-89 loss to Lethbridge than Friday's game because "we matched up better physically against this team, but we didn't play our best. The Waterloo game was a good experience for us ... we are all emotionally drained."

An emotional drain could well be expected of a team that has gone into overtime in 3 of its last 5 games, only to lose each one. Saturday's loss came despite a first half lead of 15 points by the hometown Blues, built up mainly by the quietly efficient play of Ranald Davidson and Player of the Game Roger Rollocks.

Davidson contributed 10 tir st half points, and Rollocks slammed home a game high 24.

Guards Fred Murrell and Sam Hill accounted for 17 and 14 points respectively.

Toronto took a 50-39 lead into the dressing room, and perhaps would have been better off staying there. A Graham Reside foul shot gave the Blues their first point after being shut out for five minutes of the third quarter.

Lethbridge's Dave Ross led the charge in helping his team tie the score at 77, en route to a 20 point performance. Ross and company took advantage of an injury to rebounding specialist Mike Forestell, poor Toronto foul shooting, and numerous turnovers to send the game into overtime.

"We played flat to start the second half, missing

cont. on page 19

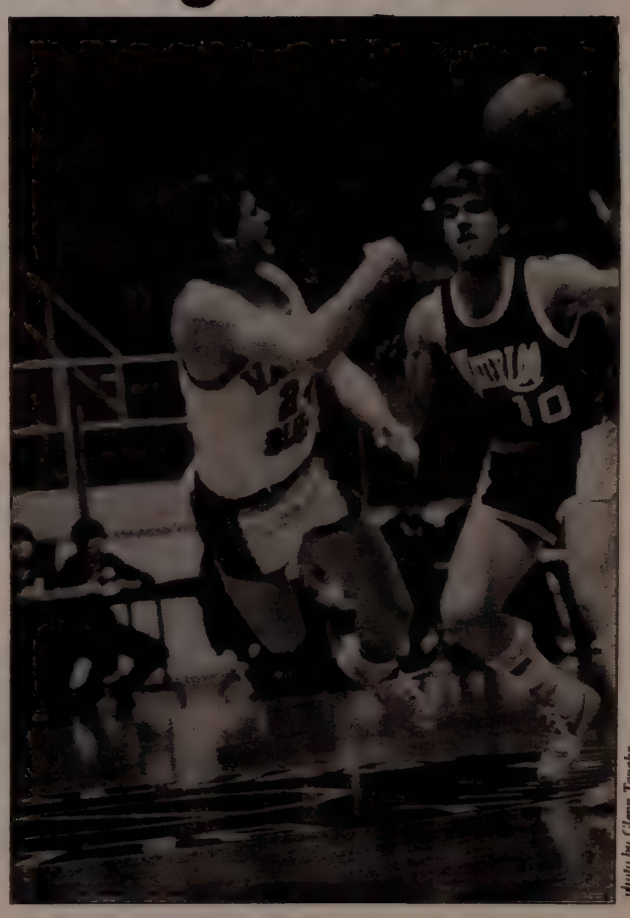


photo by Glenn Tanaka

Over and back. Sam Hill pulls the ball into play

Blues prevail in Track Nationals

By MARG WEBB

It came down to the wire, but the University of Toronto hung on to capture the Canadian Inter-universities Athletic Union Men's Indoor Track and Field championships this past weekend in Windsor.

Going into the final event — the men's 4x400 metre relay — the U of T was just a point up on York University, 52-51.

But the Blues turned the heat on. The relay combination of Mervyn Allen, Tim Bryson, Paul Osland and Tim Bethune powered their way to a new CIAU record, gold medal performance in the final race to bury York 59 points to 54.

"It created a lot of excitement coming down to the last event," said Blues head coach Andy Higgins. "We won it, but we had to. This proved the 4x400 team was capable of running whatever they had to win.

"Last week (at the Ontario's) they shaved 1/100ths of a second off the Ontario record to win and this week they won by shaving 1/100ths of a second off the CIAU record. (The team ran 3:17.37).

"Allen ran an impressive lead. Bryson was gutsy. Paul did what he usually does — cruises and then blows by everyone. Bethune simply sealed it away."

The women's team finished 8th out of 26 schools with 16 points, far behind first place Alberta and Saskatchewan who tallied 42 points each and York who notched 40.

Olympic silver medalist Molly Killingbeck had a hand in 33 of the Yeowomen's points. She won 3 personal golds (60m, 300m, 600m), anchored the 4x200m relay to a gold and the 4x400m to a silver.

Of the U of T women, Elise Braithwaite was the bright light. She captured the 1,000m run in 2:47.21 — less than a second off the CIAU record.

Braithwaite was also instrumental in the women's 4x800m relay bronze medal performance. The 1984 Pan American games junior champion over 800m opened up a huge lead for U of T on her leadoff leg. Donna Dixon, Sheila Cowie and Karen Dunstan hung on long enough to preserve the bronze — an impressive achievement considering the team was ranked 8th in the country going into the event.

Bethune was U of T's top all-round performer, coming away from his first year of university competition with 3 CIAU golds. As well as playing a key role in the 4x400 triumph, the Olympic 4x400 finalist captured the 600m and anchored the 4x800m to a gold medal.

"I felt I was in peak condition coming into the meet," said Bethune. "It would have been a waste of the indoor season if I didn't bear down and take advantage of it. We planned my strategy after we got scouting reports. Going into the 600m I was just blocking out how I was going to feel after because I planned to start out fast. The pace was suicidal. I sacrificed my body for this."





photo by Tony Cattozzi

Bethune recovered in the training clinic with an ice pack on his stomach before coming out to anchor the 4x800m two hours later.

U of T's Larry Helwig dominated the high jump competition, leaping 2.15 metres — 6cm better than his nearest competitor, York's Chris Hannaford.

Helwig brushed the bar on three attempts at 2.18m which would have given him a new personal best. Helwig's coach, Carl Georgevski, estimated that the jumper was about three weeks behind his training schedule due to a weight lifting injury. Helwig fell backwards doing step-ups with 60 pounds of weights on his back.

"It gives me a lot of faith coming back like this physically and psychologically," said Helwig. "I was ranked number two going in

Kerry Munro, in his first year of inter-university competition, gave U of T a surprise medal in the long jump. He picked up a bronze in the long jump (6.83m) and a silver in the triple (14.66m).

Paul Just finished second in the pole vault with a vault of 4.70m. The winner, Noel McIntyre of York, vaulted 4.90 — below U of T's Ross Girvan's Ontario record of 5.05m. Girvan registered a no-height in the competition after missing three times at 4.80m.

Mervyn Allen and Ray Lazdins rounded out the medal field with bronze medals — Allen in the 300m and Lazdins in the shot put.

Confidence key in track success

By MARG WEBB

Elise Braithwaite has it; Tim Bethune is oozing with it; Larry Helwig is going to have it; Ross Girvan is working on it.

It's called confidence and it's the single most important ingredient in the successful track and field athlete.

"You consider that all the kinds in Canada play hockey," says University of Toronto's head track coach Andy Higgins, "and they all think that they're going to make the National Hockey League until they hit ten or twelve. But take some high school kid and try and convince them they can be successful at track when they've been hearing about the Russians all their life."

"The one thing that Andy has really worked on with this team," says assistant Jamie Hamilton, "is confidence. He teaches athletes to want and expect success and when it happens, not to be surprised by it."

Judging by U of T's performances at the Canadian Inter-universities Athletic Union indoor championships in Windsor on the weekend, Higgins' philosophy is rubbing off.

Tim Bethune is a prime example of the athlete who sets his goals, tenaciously and confidently goes after them, and fully expects his just reward.

At the CIAU's Friday night, Bethune went into the 600m race with only the third fastest time in the country. Realizing that he had the strength and speed to win the last 200 metres, Bethune ran a record setting pace over the first 400 metres and then hung on for the win.

After the race, Bethune was grimacing in pain in the recovery room — an ice pack on an agitated stomach ulcer.

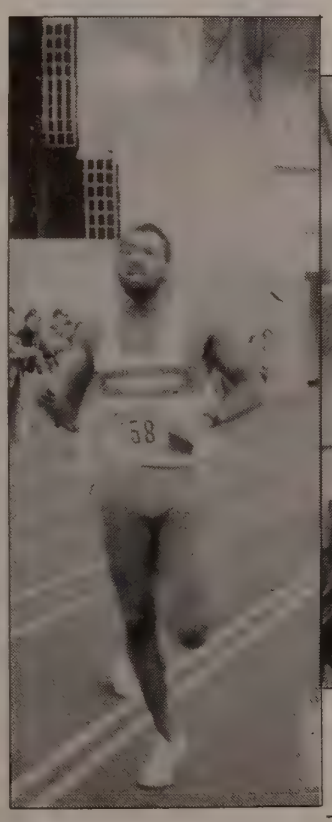




photo by Tony Cattozzi

Tim Bethune powered his way to 600 metre, 4x800m and 4x400m gold medals.

"I sacrificed my body for this," said Bethune. "But I wanted it (the victory) badly; the win is very sweet."

Less than two hours later, Bethune was back on the track warming up to anchor the men's 4x800m relay.

On the final leg, Bethune ran neck and neck with Saskatchewan's Mark Gulka, turning it on and off just enough to keep Gulka and the race under control.

"Bethune is physically impressive," says Higgins, "but mentally he's sensational. He ran a great leg (of the 4x800). He was beat after the 600m but he controlled his runner perfectly. He ran slow in the corners where it's tough to pass and then turned it on in the straights. He controlled him (Gulka) which you can only do when you're that physically and mentally strong."

Elise Braithwaite, who won the gold over 1,000 metres in this year's CIAU's, will soon rate up with Bethune in the confidence department. But Braithwaite is only 18, just a year out of high school.

The latter in consideration, Braithwaite's CIAU performance is exemplary. The women's 4x800m relay team went into their event ranked 8th in the country. As Higgins said, "They had no hope of a medal."

Braithwaite, who usually runs anchor, went to her teammates with the idea of switching the lead — she would run first and build a huge lead and let the rest of the team run to maintain it. The team considered it, talked it over with Higgins and then went with the 18 year-old's strategy.

"I just figured we had nothing to lose," said Braithwaite. "We're not that strong yet — we're still at the experimental stage so we experimented.

"In other races I've had to play catch-up and there's a lot of tension in that. This way I just went out to run as fast as I could and so did everyone else. It got us a bronze so I guess it worked."

Larry Helwig captured the gold in the high jump but he failed to set a new personal best and he admits the realization of his full potential is some years off — when the mental side of his conditioning comes together.

"When I started high jumping, I was just another tall, skinny kid. I used to wonder how I could be good at this. Right now everything is physically there for me to jump my full potential — maybe 2.27m (well over Greg Joy's indoor record of 2.20m). But I have to be more confident. High jumping is 90 per cent psychological. You have to have a lot of faith to get over that bar."

Helwig had enough faith to come back after an injury which set him behind three weeks in his training to win the CIAU gold. With his characteristic 2 hands together slap, once before starting out and once on the run up to the bar, Helwig captured the high jump at 2.12 and then went on to master 2.15 before dropping out at 2.18.

Pole vaulter Ross Girvan would agree with Helwig one hundred per cent that the jumping sports are 90 per cent psychological. And Girvan is still looking after the mental side.

On Saturday's meet, Girvan entered the competition at 4.80m — well below his personal best of 5.20 which is well over the CIAU indoor record of 5.05. On his first vault, Girvan lost his plant. On the second, Girvan cleared the bar by a wide margin but caught it with his pole. He crashed through the bar on his third.

The philosophy Andy Higgins shares with his athletes is simple — if you think you will, you probably will and if you think you won't, then you probably won't.

Murrell: an Academic all-star

By MIKE CURRIE

The York Yeomen knew who the ball was going to. The packed house at York University, Blues and Yeomen fans alike, knew who would get the shot.

With 15 seconds remaining in the OUAA semi-final championships, the ball was in-bounded by Toronto, and their 6'2" guard took over. He dribbled right and passed off, but Fred Murrell could get it back. York all-star John Christensen was watching him like a hawk, but with the clock ticking down to 0:06, Murrell halted, wheeled around and swished a 15 foot jumper from the top of the key to send the game into overtime.

York ended up winning the game, but Murrell won the praise of all in attendance which he reluctantly accepted as he always has.

After sitting out the 1983-84 season, Murrell, a 23 year-old dentistry student, joined the University of Toronto Varsity Blues with an already distinguished high school and college career under his belt. He quickly lived up to expectations leading the team in scoring each of his first five games with a 28 point average, and displaying excellent rebounding skills. He was voted to the OUAA all-star team for the current season after finishing near the top of the nation's scoring leaders. Murrell accepts these awards in stride: awards are certainly nothing new to him.

Murrell signed up at T.A. Blakeloch High School in Oakville in 1975, after moving from England with his family. Although his athletic interests spanned track and soccer, his basketball skills soon became apparent and he quickly rose to the top of his class. His final two years were nothing short of incredible; they included team and various tournament MVP honours, several all-star team selections, and being named to the Ontario Provincial team both seasons.

"Right now my future is 99% dentistry, 1% basketball"

The credentials obviously attracted the attention of several major U.S. colleges including offers from Penn State, Minnesota and Murrell's number one choice of St. John's.

"St. John expressed interest, but no one came to see me play ... and Toronto's coach never tried to contact me."

This lack of concrete interest persuaded Murrell to join St. Mary's in the Canadian east coast.

"My family really didn't want me to move away, but once my decision was made, they were fully supportive. My year though at St. Mary's was disappointing ... we had a decent year but didn't fulfill expectations and my academic studies were suffering."

These problems prompted Murrell to move on and his first thought was the University of Alberta which was headed up by former St. Mary's coach and Toronto's current coach, Brian Heaney.

"I didn't even know Alberta had a university," says Murrell, "but my teammates really recommended Heaney. I worked at Alberta's basketball camp in the summer of 1981 and met Heaney; I decided to stay."



photo by Glenn Tanaka

Freddy Murrell

There is no doubt that a special relationship exists between Murrell and Heaney. The relaxed feeling between the two makes Murrell useful as a team leader in practices.

"I admire him and we have a close relationship," says Murrell, "but this isn't to say I switched schools

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Basketball Blues drop two games at regionals

cont. from page 16

some good inside shots," says Heaney. "Maturity and experience were big factors in overtime;" Toronto's deficiencies in these areas were the difference.

The Waterloo Warriors showed why they are ranked second in the nation by dumping the host U of T Blues (ranked 12th) 94-80 in Friday night's opening round Basketball.

The Warriors took control from the opening tip, dominating under the boards and outscoring the Blues 26-17 in the first quarter.

The ball just wasn't bouncing in the Blues' favour. They had numerous opportunities but the ball just wouldn't drop in. Warrior big men Randy Norris and Paul Boyce eliminated any second chances for the Blues by controlling the backboards.

The Warriors built up what seemed to be an insurmountable 20 point lead at the half. The Blues had a tough task ahead of them going into the second half, but there remained hope.

However, 20 points was just too much, especially against the formerly number one ranked team in Canada.

"We tried to cut the lead by 10 and take it from there, but there were times we couldn't control their fast break, and they caught us in the transition," said Blues coach Brian Heaney.

A comeback was in fact an enormous task, as the Warriors took advantage of Toronto's turnovers by capitalizing on virtually all of their opportunities.

The Blues did manage a brief comeback attempt when a Freddy Murrell dunk ignited the Blues offence. The Blues took the ball to the hoop more often, drawing the fouls and converting on the occasional drive to cut the lead to 82-66 with 5 minutes left in the game.

But it all came too late. Waterloo guard Peter Savich made a key steal and slammed it home to shift the momentum back to the Warriors, who held on to win 94-80.

Savich showed why he's considered one of the best in the nation by leading the Warrior attack with 29 points. Rookie centre Mike Forestell countered with 17 for the Blues.

The tournament champion, along with the winners of the three other regionals, advance to the CIAU Final Four national championship this weekend in Halifax.

The Blues close out the 1984-85 season with a much improved and very reputable 19-10 record. All of the team's key players will be returning next season.

"I am pleased with the year as a whole, and happy with each player's performance. The program has really turned around, and this team is confident of things to come. The development of players like Mike Forestell and Graham Reside is inspiring, and we feel we are a credit to the university."

Murrell: all-star

cont. from page 18

solely to follow him."

As a league all-star and co-MVP in Alberta, his move to Toronto was something of a switch; Murrell feels that his family and education had more influence on his change than did Heaney.

The shift in schools turned out to be doubly advantageous for the education conscious Murrell. Not only would he benefit by a change in coach and team, but as CIAU rules require, he would sit out a year, enabling him to concentrate on his career aspirations.

"Right now my future is 99% dentistry, 1% basketball," says Murrell. "There's just no comparison between the two."

Whether he'll be pulling teeth or pulling down rebounds in years to come, Murrell doesn't allow the two areas to conflict.

This is what the Blues have come to expect of the team's "old man."

"I don't feel like the oldest, but there may be more pressure being the veteran and because of my relationship with the coach. But we all expect a lot from each other on the team. With experienced players like Roger Rollocks and Sam Hill beside me, we could play with our eyes closed."

Murrell compares this year's Blues team to the Milwaukee Bucks — a team that could go all the way. "Defence is our strength and we can win every game with strong defence."

If the Blues can be seen as the Bucks, then Murrell is their Sidney Moncrief. As one of the biggest guards in the country, Murrell is also among the statistical leaders.

Modest as ever, Murrell says "statistics aren't really indicative of how one plays ... even my 35 point game against McGill wasn't one of my best performances. I can't pinpoint my best game but I'm definite about my biggest disappointment.

"The York games told us how good we really were ... we would have liked to have beaten them with their star players at least once this season."

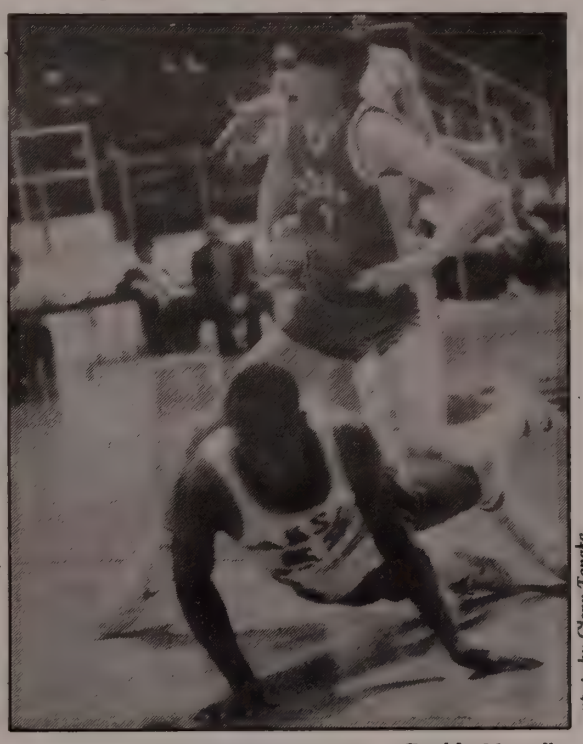


photo by Glenn Tanaka

Freddy Murrell

Athletic Centre

Coventry Cup Squash Tournament 1985

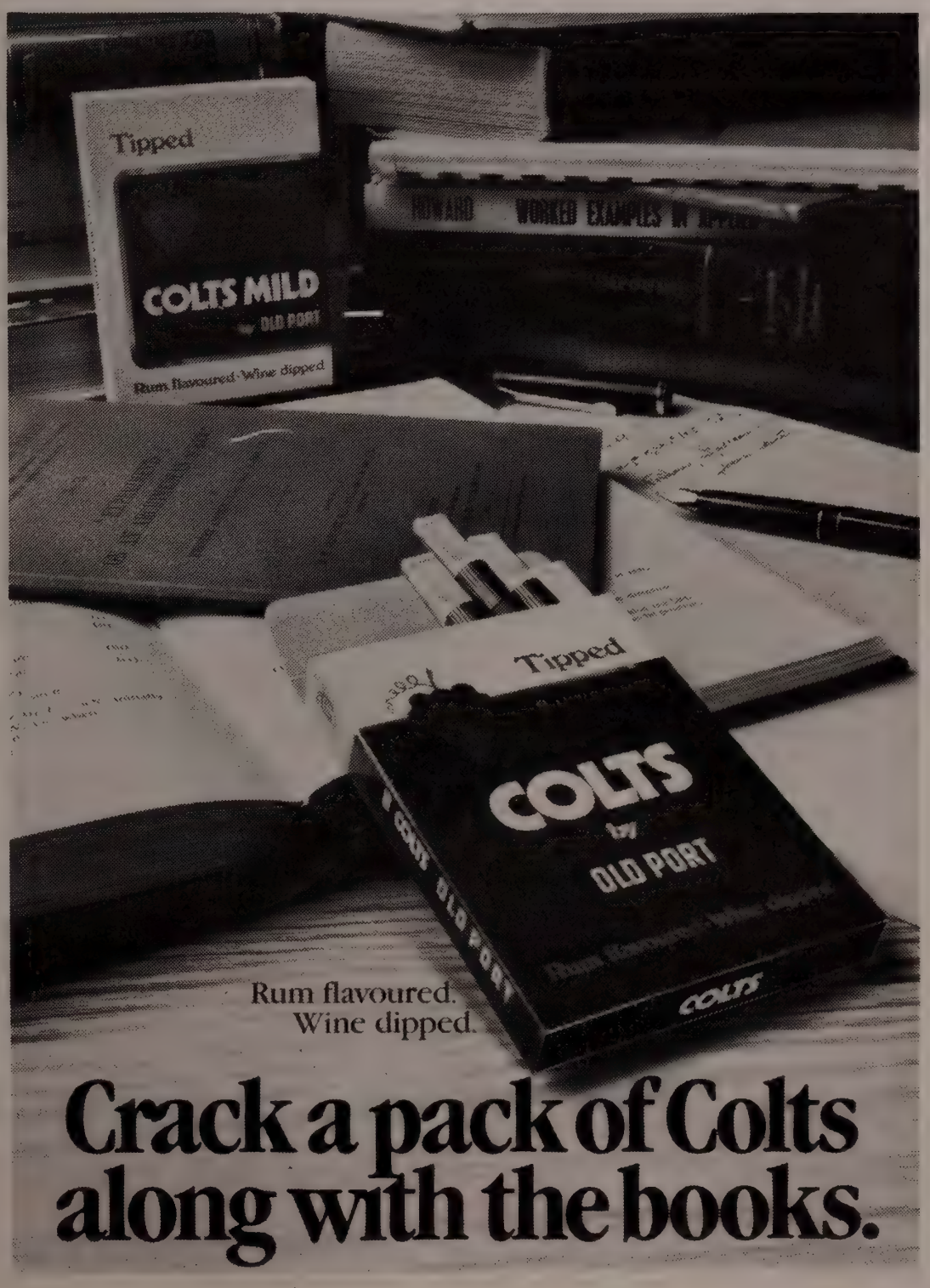
EVENTS

A. Women's Open March 21, 22, 23 & 24
B. Men's Open March 21, 22, 23 & 24
C. Men's Veteran March 21, 22, 23 & 24 (40 years and over)

Note

A. A maximum of 32 participants will be accepted for each event.
B. Open to all members of Hart House and the Department of Athletics and Recreation.
C. Entry fee: $5.00 Deadline: Tuesday, March 19, 1985.
D. Eye protection is mandatory on Athletic Centre courts.

Entry forms available at the Recreational Athletics Office, Room 101, Hart House, and the Recreation Office, Athletic Centre. Please register early.



Avi Hyman

Cont. From P.7

he is the most likely candidate to actually reach out to those who have been forgotten in the shuffle.

"The other candidates, without exception, don't feel it because they *are* involved." If elected, he plans to square a debt by going out to the classrooms and cafeteria to meet the students rather than waiting for them to come to SAC. "We are not talking about 27 million people, but 27 thousand students who all must be cared for in a similar way." If the students don't know what SAC can do for them, the blame lies not with the students but rather with the organization, he says.

If he loses (although he still opens interviews by predicting victory), Hyman plans to adopt a somewhat more high profile approach to campus life. He feels he could work well with Scott Burk if he were elected, and would volunteer his services. He does not feel he can extend the same sort of offer toward Linda Quirk or John Canning. "If Al Smith wins, I plan to have fun. I've been here for two and a half years and I haven't had any fun yet."

If not working for SAC, Hyman may be found next year at one of the papers on campus or maybe planning his next campaign, or maybe he'll "just go back into (his) shell."

Services debate

Cont. From P.7

on the platforms that there seems to be considerably less overlap.

Quirk is offering a computerized Used Book Registry so that students can avoid the high prices at the U of T Bookstore, extended hours at the SAC copy centre and a campus-wide Info Centre of upcoming SAC events, among other things.

Burk is promising live concerts, active fundraising, discount sports events, and increased aid for university clubs with emphasis on the suburban clubs.

Canning had several proposals including a new copy centre at Sid Smith, the installation of emergency phones on campus, a night shuttle service and more bike racks.

Hyman has some of the most original suggestions for services such as: first aid courses for students, the improvement of the U of T grading system, and cheaper student parking. Hyman has also supported the idea of a campus-wide escort system as a measure to reduce incidents of rape and assault.

It is apparent that no ticket is really going out on a limb in their services platform. All are sticking to a middle ground that, while not necessarily lacking in initiative, certainly does not help to distinguish them from one another.



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FM? YES!

On March 13 and 14, students of the University of Toronto will be asked to support CJUT's FM license application by voting to increase incidental fees by $1.75. We hope that you will vote in favour, but let's take a look at what that $1.75 will bring you and why it is so important to the future of CJUT-FM.

Why does CJUT-FM need student funding at all?

CJUT-FM will be licensed as a non-commercial station serving Southern Ontario. We will not be allowed to broadcast commercials as other stations do and we therefore won't have access to the revenue that commercials generate. At the same time, we will be free of commercial pressures dictating our programming policies and will be able to present programming that is unique and original. As a non-profit, registered charity, we fundraise through both private and corporate donations and sponsorships (think of PBS in the U.S.) but the licensing body also requires that sufficient guaranteed funding exist so that continued operations of the station are ensured. CJUT-FM must demonstrate to the CRTC that we have the financial base upon which to run a full scale FM operation. Your $1.75 investment will provide this.

Will this cover all of CJUT-FM's costs?

No. Radio is an expensive medium and operating costs are enormous. As a volunteer based station, we don't have the massive salary and expense account bills of commercial radio but we do have the same equipment, maintenance and operating costs to meet. Student fees will cover approximately 40% of total FM operating costs; the rest will be raised in the community.

When will the $1.75 be collected?

When we become FM. We are asking the students of the University of Toronto to support our FM application by supporting a fee increase when and only when we are granted an FM broadcast license. You are being asked to invest $1.75 in an FM radio station—nothing less. Your investment will help make CJUT-FM a reality and will be collected only once the goal of FM has been achieved.

How will students benefit from CJUT-FM?

CJUT-FM will be an information, education, music and entertainment service to all students of the University and indeed, to all of Southern Ontario. CJUT-FM will be available 24 hours a day, everyday, just by tuning your FM dial to 89.5

CJUT-FM will serve the widest possible range of interests by presenting the most diverse and informative programming available. We do this by tapping into the vast human resources of the University and its surrounding community. Students, alumni and University staff, along with interested people from throughout the community, work together towards the production of musical, informational, educational and public affairs programming that is both entertaining and informative.

As a voice on the university community, CJUT-FM will provide a forum for the discussion and debate of issues relevant to students. We will work to help everyone at this institution understand each other a little better and to perhaps make this "Harvard of the North" a less chilly place in which to get an education.

Whatever your interests, we probably have a programme to satisfy you. If we don't, come in and create one!

Will all students be involved?

Students at both suburban campuses are also being asked to invest $1.75 with one important difference; in order to support the growth and development of our sister stations CFRE, Radio Erindale and CSCR, Radio Scarborough, 75¢ will remain at the campus where it has been collected.

This programme guide is being presented to give you a picture of CJUT-FM. In it you will find descriptions of the various programmes we will present as well as our programming promise and philosophy. We hope that you will find it of interest enough to make an investment in the future of radio by voting yes on March 13 and 14.

Phil Cygan
President, Station Manager
University of Toronto Community Radio

FRIENDS OF CJUT

Belief is a powerful instinct. It can be in people, or a place, or ideas. In rare instances all three. My belief in radio at the U of T goes back to 1978 and my first year as an undergrad. There was no radio that year and a small group of us decided to change that. We believed in our ability to make radio we wanted to hear; we believed the resources available to us on campus made radio an irreplacable conduit for the expression of what we were experiencing; and we believed those things we wished to express, in whatever form, were worthy of sharing beyond the university environment.

It is now seven years later. In the interim, most of that original group have gone into the media. You'd recognize some of the names, not all of them, but all of us came out of radio at the U of T with a background unique as well as fun. For radio at the U of T can be more than just a training ground. It is an opportunity to combine artistic and intellectual freedom with the demands and practicalities of presentation in the 'real' world. I think it made us more aware of the potential of media in general. It gave us the enthusiasm and spirit to try to retain some of those original aspirations and ambitions—however naive some of them may seem in retrospect—and carry them with us into the world of professional broadcasting.

Since graduation I've worked professionally in Canadian broadcasting and in Great Britain as well—including the BBC. It's good to see CJUT is still going strong and is now closer to what was always our goal—on-air FM. It's not the end of the dream—it's just the beginning.

And do you know what? I still believe in it too.

John Pellatt

Providing the programmes to meet the needs of a large and diversified audience is a difficult challenge—but you can be confident that you will attract supporters and active participants from all parts of the university who recognize the importance of improving our effectiveness in reaching out to the broader community and welcome the broad range of opportunities provided by the FM station to confront community needs with the resources of the University.

At the School of Continuing Studies we aim to meet a variety of educational needs outside the scope of the University's regular credit programmes: through courses specifically designed for radio we can provide access for people who, for various reasons, cannot participate in our classes and offer new opportunities for improving competence and developing skills. We look forward to being a part of your project, sharing a firm conviction that the FM station will greatly enhance the opportunities for U of T students to have a significant role in the enrichment of the lives of people in and outside the University.

Harry Mills,
Assistant Director,
The School of Continuing Studies

IS ANYBODY LISTENING?

This is the question which anyone who works at CJUT has probably considered at one time or another. Although CJUT is in the process of applying for an FM license, we currently operate on a closed circuit distribution system. In contrast to a regular FM station, which performs all broadcasting by means of a single transmitter, a closed circuit system requires that every listening location be wired separately. In essence, every site must be directly connected to the station by a length of wire which may, in many cases, be several miles long. A closed circuit system is inherently inefficient, expensive, and difficult to maintain. However, until an FM license is obtained, a closed circuit system provides CJUT's only link to a listening audience.

What makes a closed circuit distribution system so inefficient? There are several reasons:

To begin with, the initial outlay of time and money to set up a location is extremely high. Materials such as wire, building materials and electronic components must be purchased. Speakers and amplifiers are built from scratch (commercially available products are prohibitively expensive). It may be necessary to install cables through the University's steam tunnel system, or rent a customized Bell telephone line. Finally the location itself must be set up. Each step of this process requires approval from various parts of the University administration, slowing down the process considerably.

Once the location has been installed, it must be monitored and maintained. This is a problem for any radio station—equipment generally operates 24 hours a day, and consequently is subject to failure. The problem is increased in a closed circuit system—not only is there equipment to maintain at every location, but it is especially susceptible to damage from heat, cold and vandalism. As the distribution network expands to reach more listeners, the maintenance problem increases radidly.

In addition to the technical problems of installation and maintenance, there are other drawbacks to the closed circuit system. Most of these stem from the fact that CJUT's programming is uniquely unsuited for listening in cafeterias and common rooms. High spoken word content, educational and community access programming and 'alternative' music—all these attributes make CJUT an impressive candidate for an FM license. But in a cafeteria or common room, spoken word programs may be annoying, or obscured by noise in the room. 'Alternative' music may be considered distracting since it requires some attention unlike the muzak we are so often subjected to.

Some listeners adopt a simple and effective method to relieve this distraction—turn it off. Unfortunately, this can lead to a more long-term problem—leave it off. As part of our location monitoring program, CJUT attempts to maintain a listenable volume level at every location. With over 20 locations operating all over the campus, and accessible at various times of the day, this is not an easy task.

Finally, and perhaps most importantly, a closed circuit system places great demands on the people who provide the programming. Producing a high quality show requires a great deal of time and effort on the part of the programmer or producer. Every hour on the air requires many hours of preparation, including research, scriptwriting, editing and production time. Maintaining FM quality programming over a closed circuit distribution network requires a high degree of commitment and perserverence from a staff composed almost entirely of volunteers.

It is a tribute to this staff that they have continued to maintain the high quality of programming necessary for FM, despite the constant question "is anybody listening?" So next time you're at a CJUT listening location, turn us on. You may even enjoy it!

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A special thanks to Geoffrey Fairbank for his continued patience and assistance, and to the staff of the Varsity newspaper.

I never want to do this again. In italics or otherwise. Campaigns are not fun things. Ben, if I never see you again at 5 a.m. it will be too soon. And you can't tape straight either. Thanks to everyone... you know who you are. P.

Alas, the fourth and final issue of the P.G. has been put to bed. To everyone who helped...what can I say...I'm all choked up. Very special mention goes out to Michelle, Glenn (XO), Phil, Mr. Pete (always the deejay), Excalibur and their resident god Greg, coffee, butts, banana chips and sun. Happy Birthday Angus...I missed you.
I can hardly wait 'til next year. I'm not even tired. XO Leanne.

"What do you think of when y

MUSIC

Take a look up and down the radio dial. At first glance it seems that there is a little something for everyone; pop, classical, MOR, heavy metal, music for the rest of your life and music for the rest of the afternoon, all news sations, all music stations and all, it seems, riddled with commercial messages. Is there really something for everyone?

What if, for example, you are a jazz fan and can't tune into CJRT between 10 and midnight each night? What if you are a fan of Bluegrass and country and all that you hear on the country station is Kenny Rogers singing duets with Julio Eglesias? What about fans of African, Electronic, experimental or electronic rock, Latin or Reggae? What if you just want to hear something different? Where do you turn?

FM radio used to provide answers to these sorts of questions but times have changed. Nowadays, the only apparent difference between AM commercial rock and FM album-oriented rock is that one of them broadcasts in stereo.

Well what about CBC and CJRT? you might ask. True. Many of us turn to these stations for intelligent, commercial-free radio, but it is after all, difficult to listen to obscure 12th century pedal organ recordings all day. The ideal then, is to find a station with the intelligence and vision of the other non-commercial stations but one that has a more recent sense of what is happening in the world of music. This station, CJUT, already exists and with your help will soon be available at 89.5 on the FM dial.

But wait! There is already a campus radio station in Toronto—CKLN. Won't CJUT be musically the same?

To put it simply, NO.

CKLN plays exciting and interesting new music. So do we. However, our playlists (indications of what our programmers play most often) rarely contain more than three or four selections in common.

What does this mean? It means that although we share the goals of non-commercial, campus radio, the different taste of our programmers and the diversity of music available once you leave the confines of top 40 radio ensures plenty of difference between the two stations.

In order to expand musical horizons in, for example, jazz music, both stations play three hours of it each day. To best serve the listening audience, CKLN and CJUT present it at different times of the day. The true jazz fan would after all prefer to have a 24 hour jazz station in Toronto, but failing that, CJUT-FM will add to the diversity of music available. To do this, we have been very careful to see that our programming schedules do not overlap with those of other stations. Our Afternoon Jazz programme is representative of this philosophy.

Bringing it to you are some of the most varied and interesting jazz musicologists that you will ever hear. There's veteran programmer and jazz encyclopedia Sam Guha, music journalist Rohinton Medhora, the unpredictable Ajay Stewart, the laid back John Ham, young turk Ted Brezina, the brilliant Li Robbins, the ultra-cool Jay Davis and of course, the suave and sophisticated Peter (call me Mr.) Snell. All of them bring a unique interpretation to their musical programmes.

We have used Jazz music as an example here, but this diversity and intelligence guides all of the music that we play.

Of course, just as important as the music that we play are the people who play it for you. Unlike radio that you're probably used to, our programmers are free to give full expression to their individual tastes and knowledge. We don't use suggested cuts, computer-determined rotations or mind numbing repeats. In fact, you will never hear the same selection more than once a day. Our musical programmers are free to make their own choices, thereby creating unpredictable and vibrant programming.

What can you expect to hear on CJUT-FM? Expect a little of everything. Expect to be surprised, delighted and kept on your toes. You may hear Bach or Billy Bragg one minute and the Penguin Cafe Orchestra the next, some Miles Davis and then some Run DMC. To top this, we provide the background on the artists, their music and its influences and directions.

For those who want to keep up with a specific type of Music that doesn't get the attention it deserves, CJUT-FM will present "Explorations", two hours every evening examining everything from contemporary African music to Latin to Reggae to Blues to Folk and much more. Informed and dedicated hosts guide you through the history, development and new direction of the music. Who knows? They may actually turn you into a fan. They certainly hope to.

CJUT-FM will help you discover what's really out there in the world of music. You won't hear salespeople here, just musicians that you might not have otherwise have access to anywhere else. And we're not advocating obscurity for its own sake, just interesting music which is nothing without the active support and input of an involved audience, and music which will leave you wondering why you haven't been listening to CJUT all along.

INFORMATION

CJUT-FM's Informational programming will centre on one very large and important resource, the University of Toronto. At this campus, there are experts on every subject imaginable and on subjects that are beyond the imagination. CJUT-FM will be the first Toronto medium to fully explore and draw upon this base of knowledge and experience. CJUT is located in the heart of the St. George campus, within close proximity of all its resources. By utilizing them in our programming, both the University and the general public will get valuable and insightful background information on what's happening in the campus world and in the world at large. In addition, by consulting and interviewing the knowledgable people on this campus, CJUT-FM's Informational Programming will help raise the awareness of the university in the community. That way, more people will turn on and tune in to what the U. of T. has to offer.

Our informational programming will emphasize student-oriented issues. As Canada's largest post-secondary educational institute, the University of Toronto is often a focal point for educational issues. The topics of funding and accessibility of a university education will continue to arouse much discussion and debate in the coming years. Our proximity to both the University and to Queen's Park will allow CJUT-FM to cover educational issues in an intensive, incisive manner. In addition, a greater understanding and awareness of any relevant issues will be sustained.

One of the most commonly made criticisms of this university concerns its isolation from the community that surrounds it. By making the resources and expertise of the U. of T. available to the community through interactive programming that involves students, professors, alumni and the like, CJUT-FM will work to alleviate this misconception.

EDUCATION

When Educational Programming was first proposed as a field that CJUT-FM should explore, the initial reaction was mixed. Some station staff saw this as the greatest challenge we will ever face. Others, who had never been exposed to the potential of such programming, were less enthusiastic. The question "how interesting can courses be over the radio?" was common. Obviously the challenge would be to create relevant educational programme series that would be sufficiently interesting to overcome the stigma of the word "educational".

The answer to this challenge came through the involvement of the University of Toronto's School of Continuing Studies. Together with the school, CJUT-FM will present "Outreach", a nightly programme of instruction in a wide range of subjects reflecting the diversity of the courses of study offered by the school. Outreach will present courses created specifically for radio by CJUT-FM. These courses will be offered in weekly installments and will be chosen for their practical and intrinsic value to the listener. The possible fields of study are too numerous to list here but the listener will always be assured of variety.

It is our hope that the entire community will benefit from and participate in these programmes. Outreach will bring the resources of the U of T directly out into the community and it is hoped that in the process make the university an even more dynamic part of Toronto.

Other educational programmes that you will hear on CJUT-FM are "Skills", a short daily programme of practical instruction in everything from more effective research and study skills to how to find a job, "En Francais", a short daily segment of primary instruction in the French language and "Mariposa for Children", in which youngsters will learn communication skills through instruction in song and storywriting.

The potential of "distance education" via radio is enormous. Through "Outreach", people all over southern Ontario will have an opportunity to enrich their lives, expand their knowledge and participate in the offerings of the University of Toronto.

SPORTS

CJUT has been broadcasting live sports for over two and a half years. We know that we do a very good job of it—over $30,000 of sponsors' money demands a quality product. Broadcasts have originated from locations as disparate as Los Angeles, California and Davos, Switzerland and aired by radio stations from Edmonton to Fredricton. Exclusives? That's our middle name. In addition to regular coverage of Varsity Blues Football, Soccer, Men's and Women's Hockey and Men's and Women's Basketball, consider the following list of exclusives as serious credentials for any radio station.

FALL/WINTER 84

Canada Cup Hockey	Canada vs. USA	Montreal
	Canada vs. Czechoslovakia	Calgary
	Canada vs. USSR	Calgary and Edmonton
	Canada vs. Sweden	Calgary and Edmonton
CIAU/NCAA Basketball	Varsity vs. USC	Los Angeles
	Varsity vs. UCI	Irvine, California
	Varsity vs. San Diego State	San Diego
	Varsity vs. UCSB	Santa Barbara, California
CIAU/NCAA Hockey	Varsity vs. Harvard	Toronto
	Varsity vs. Cornell	Toronto
	Varsity vs. Clarkson	Toronto
Spengler Cup Hockey	Canada vs. Czechoslovakia	Davos, Switzerland
(First ever Trans-Atlantic	Canada vs. West Germany	Davos, Switzerland
broadcasts by campus radio)	Canada vs. Switzerland	Davos, Switzerland
	Canada vs. USSR	Davos, Switzerland
International Hockey	Canada vs. Moscow Dynamo	Toronto

Cities Broadcast to:

Edmonton, Calgary, Regina, Saskatchewan, Windsor/Detroit, London, Guelph, Hamilton, Montreal and Fredricton.

We at CJUT are obviously very proud of these accomplishments. In two and a half years we have become very nearly the most prolific broadcaster of international hockey on this continent. The quality of all of our various broadcasts is underlined not only by our sponsors but also by the hours of airtime given over to solely CJUT productions by FM stations across the country.

But what does this mean to you—the U of T student? Probably not a whole lot. More than likely you've never heard our live sports and even if you are a sports fan, Canadian amateur sports is hardly your cup of tea. Aside from that, then what is the point of spending so much money in producing broadcasts for other stations? The inherent irony of all this is that if you've read this far chances are you don't need much convincing that the sports we cover are in need of, and deserve more recognition. One of the major reasons why people in say, New York, care about university basketball in North Dakota is because it is well promoted and made constantly available to them. Juxtapose this scenario with the fact that a great deal of our own university's population is sadly unsupportive (read uninformed) of a superb group of student athletes in our own backyard while a disgraceful professional hockey team consistently packs them in at 15 bucks a pop. Our commitment to the best in amateur sport is strongly akin to our general station programming philosophy. Just as you may be unaware of professor/author Josef Svorecky or jazz band Gotham City, athletes such as cager Theresa Burns and goaltender Ken Hodge are probably strangers as well.

And that, folks, is what this programme guide is all about. We are intensely determined to share our 'secret' through the medium of FM radio; 89.5 on your dial to be exact, but until then, this publication is our link to you. We are convinced that Southern Ontario and Western New York will develop an interest in the sport we cover (as mentioned earlier, it seems that virtually every other region of Canada believes us) but until we get "on the radio" you'll have to take our word for it.

...ou think of radio?"



ENTERTAINMENT

GOOD AFTERNOON AND WELCOME TO ABOUT TOWN: CJUT'S ARTS AND INFORMATION GUIDE. HEARD MONDAY TO FRIDAY AT THIS TIME, ABOUT TOWN FEATURES ARTS AND LEISURE NEWS REVIEWS AND INTERVIEWS. WE ALSO OFFER MUSIC THAT'S JUST RIGHT FOR THE LATE AFTERNOON. ABOUT TOWN: KEEPING YOU UP TO DATE ON WHAT'S HAPPENING IN TORONTO.

That's the way it starts, but that's not the way it started. As CJUT's drive for an FM broadcast license enters its final phases my mind travels back as well as forward, and I think about the development of About Town and its role in this massive undertaking. In important ways the development of About Town has been a reflection of that of CJUT as a whole. During the last two years, both have undergone enormous growth and transformation. In both cases this change has involved the efforts of a large number of dedicated and talented individuals working together on a common mission. These have tended to be people who have become—and stayed—excited about the prospect of FM broadcasting at the University of Toronto. About Town and its parent project have provided these people with immense enjoyment and satisfaction. In return, these people have provided the creative energy that has made About Town and CJUT what they are today—and what they could be tomorrow. Having always been interested in the Arts, the idea occurred to me of a morning show devoted to the entertainment scene

When I brought my proposal in to CJUT it was greeted with excitement and enthusiasm: "Sounds great. What about Friday mornings from 10 to 12?" I was encouraged by this 'go for it' attitude and I accepted. The show was loose, haphazard and uneven. One show would feature only an ad-lib film review, entertainment news culled from the Globe and Mail and a few musical selections, serving mainly as filler. Another show would present only an interview with an entertainment personality who happened to be in town. It was disorganized, but it was a start. It was the beginning of what would later come to be called About Town.

As station staffers learned that CJUT had "an entertainment show" others became interested in my efforts. Soon, the show would offer the fruits of labours other than my own. Someone would see a movie, get excited about it, and want to share their impressions with others. A second person would hear that their favourite performer was in town and want to interview them for a show. A third had been writing poetry for years and wanted to try some of it out on the radio. Eventually, someone would suggest a name for the show and About Town would be born.

As more people got involved in the show, it became clear that About Town had outgrown its place in CJUT's programme schedule. The show was expanded to run from Monday to Friday, between 10 and 10:30 in the morning. Each show would offer a film, a theatre and a literary piece, as well as entertainment news. Apart from 20 second snippets of aural punctuation called musical bridges, the only music would be contained in the album reviews. The whole package would be held together by a host, who would introduce each segment and provide linking commentary. These were noble aims, but it was some time before they were realised. The second phase of About Town's development was marked by the same growing pains as the first. It took time, but it happened: About Town came to fill its expanded role at CJUT. Soon, it would be ready for another phase of growth.

For many months, no one questioned the scheduling of About Town. It ran at 10 in the morning, a time when—presumably—people were enjoying their morning coffee in the various cafeterias and commons rooms across campus. But over the past few months, a new philosophy had been gaining strength at CJUT. It was called "program as if FM." The ideal was that everyone working at the station would strive to conduct their activities as though we were already broadcasting from Barrie to Buffalo. With this aim in mind, someone eventually asked me, "If you were out there in radioland and you wanted to know what was going on, when would you want to hear about it?" The answer was obvious: I'd want to know about what was happening when I got home from work and I was thinking about what to do for the evening. It wasn't long before we decided to make About town a "drive-time" show. A show that would run Monday to Friday, four to six.

This expanded version of About Town began operation in the spring of 1984. Since that time, it has remained basically the same in structure, but with many additions as the body of available material increased. It began with four daily features, one devoted to each of new musical releases, literature and publishing, performing arts and film/video. Gradually, new weekly features were added until each day had its own weekly feature. These segments run at 5:40, during the last half hour of the show, and are devoted to community theatre, New Age culture, fashion, music on campus and wines and spirits. In addition, the Friday show features a column on dance music. The whole package is rounded out with a blend of light music of all descriptions.

That's pretty well the state of About Town today. If you haven't heard the show yet, I hope I've stimulated your interest enough to get you to a speaker location to check it out. Don't delay—soon you may have to have a radio to listen to About Town, and to CJUT . . .

PRODUCTION

Once upon a time, it was assumed that radio was going to change the world. Indeed it has, though certainly not as drastically as Maclean's magazine foresaw in 1924 when it wrote,

> . . . the businessman of 1975 will need no chauffeur, for radio controls will operate the car at his will; table service will be automatic. When the soup is finished, you say merely 'bring in the fish' and the fish comes in from the kitchen by itself.

We realize somehow that this is not the case. Nonetheless, the imagination and creativity that went into the above quotation still exists in production departments all over the radio world, and CJUT is no exception.

What do you think of when you think of radio? Deejays spinning discs? Sportscasters with voices like gravel and loud plaid jackets? Live interviews with musicians or people in the news? How about production? What's production you ask? Production is radio. Radio is production.

Production is involved in every single thing that goes on the air. Often, the only live broadcast material is the Programmer. Frequently, entire programmes are recorded. Involved in the production of a show is more than meets the ear. When you hear the theme music for your favourite programme, that's production. It has reduced some of the hectic on-air work involved in producing a programme and will make future programming easier and more efficient.

THE BEGINNINGS

The dream of a University of Toronto FM radio station is 20 years old this year. Since 1965, various types of radio services have operated on the St. George campus, some incarnations more successful than others [illegible] but all have had as their ultimate goal a broadcast license. One group, Input Radio, filled an application for an FM license in 1975 but were turned down by the CRTC in favour of Q-107. You figure it out.

This fall, the CRTC will once again consider a U. of T. based application. There are many differences, however, as years of valuable experience and a strong programming policy are employed in CJUT's bid for a non-commercial license.

FM broadcast licenses are a very precious commodity in this country; in Toronto, there are only three "full power" frequencies left. One is a commercial channel, one is set aside for the CBC and the third, 89.5, is designated as an Educational Institutional channel. CJUT-FM will occupy this space on the dial.

In order to convince the CRTC of our financial stability, it is imperative that the FM yes! campaign be successful. The CRTC is not in the habit of granting licenses to organizations that cannot prove stability and therefore ensure long term operation. With a positive response to the referendum, University of Toronto Community Radio will be able to demonstrate this financial continuity. In all other areas, CJUT's application is complete and without sounding too proud of ourselves, is quite impressive. Many talented people have devoted their time and effort to creating a proposal that will serve the needs of the community via accessible programming. On an organizational side, sound management practices have been initiated and developed.

THE CORPORATION

A momentous event occurred on June 20th, 1984; The establishment of University of Toronto Community Radio Incorporated was made possible. In order to be licensed to broadcast, it is necessary for CJUT to be operated by an independent and representative corporation comprised of all University of Toronto students. On June 20th, the Students Administrative Council decided that they indeed wish to see CJUT-FM realized and voted unanimously to allow the station to separate from the council. In the months since, we have been very busy establishing a comprehensive set of corporate by-laws that not only establish a workable business structure but also represent the students and constituencies of the University of Toronto.

THE LICENSE

If you've ever wanted an intensive education in bureaucracy and red tape, then FM licensing is for you. An FM broadcast application is comprised of four major sections and a number of supplementary submissions. The first section of the application deals with the transmitter, its location, the frequency, the power and range and a series of technical issues that only an engineer could ever comprehend. This section of the application has already been submitted to Ottawa for the consideration by the CRTC.

The next section deals with the structure and financial plan of the applicant. This is the section dealing with our student funding base, and our by-laws and it also contains a comprehensive five year financial plan. The CRTC must be convinced that the applicant will maintain a long-term financial stability. Any applicant who cannot prove this will be rejected.

The third and most creatively exciting section is the Promise of Performance. This is where CJUT's programming plans for the future are spelled out in excruciating, mathematical detail. As overly efficient as it may sound, the CRTC requires that we provide a breakdown of the number of hours and minutes of programming that we plan to play or say over the air per broadcast week. The programming is broken down into categories that are used to describe and to define the contents of the programmes. This section will be the most considered and examined of the application.

The final section of the formal application is the actual description of each programme where we will further elaborate on the material in the Promise of Performance. The application does not end here; there are supplementary sections and appendices which further elucidate our future plans.

After March 31, the CRTC will begin to review and consider all of the applications that they have received from all over the country. A date will be selected for the early autumn to consider CJUT's application at a CRTC hearing. Here, representatives of the station will be asked to explain the plans outlined in the various documents comprising the P.O.P. and to answer any questions that the Commission might have. The Canadian public is also invited to share its ideas and comments at the CRTC hearings. The commissioners then make their decisions.

We feel that CJUT's plans for FM programming meet the demands of the University of Toronto, its community and Southern Ontario. We are prepared to move into the next chapter of the saga.

STAFF EXCERPTS

"My career goals are in Broadcast Journalism. What I've done here has been wonderful."

I came to CJUT as a result of the massive recruiting blitz of February, 1984. Actually it's quite funny because I was intimidated beyond words just by the thought of all these experienced radio people and their sophisticated equipment. So, equipped with *my* best radio voice, enunciation, and multi-syllabic presentation, I strode into a brief interview with the Program Director and, My God! He called my bluff and said "OK, you can do the news next Tuesday morning at 9:30." ARGH!

But I did make it through that, my first newscast, and the countless others that followed. The above gives you an idea of how things work around here. You learn things by doing them, and the folks in charge here allow you to do more or less what you want until, that is, mistakes start to happen. It's sort of 'Baptism by Fire' mentality and sure, it's as scary as hell sometimes, but it's actually the best and the fastest way to learn about radio. (And once you succeed... your self-confidence goes sky high.) By getting involved I learned how to write good, solid, clear radio news-copy and how to do it quickly and efficiently. That's basically what I do here. That's *why* I originally came to CJUT.

Over the summer I branched out into dramas (Sorry Wrong Number) and Rendezvous. Then I started with About Town. I learned how to work the control board, interview, work with a co-host, etc. The most important thing I learned from all of this was how to be relaxed and natural on air. Now I am *not* by any stretch of the imagination shy, but still there is something intimidating and impersonal about trying to sound as natural as possible while the microphone mimics your every word. I have been a public speaker, a theatre performer, a singer, a demonstrator of products in trade shows, and a fitness instructor, all of which involved a real live person to talk to. By contrast, radio and television announcers do not have real live people in front of them. Instead they have an intermediary, a technical piece of equipment—a mike, or a camera. A big problem for me was overcoming that barrier of equipment which turns the 2 step act of communication (sender-receiver) into a 3 step act (sender-electronics-receiver). Thanks to my time here at CJUT I'm no longer intimidated by the mikes and cameras.

Since my career goals are in broadcast journalism, what I've done here has been wonderful. Beyond the fact that my experience at CJUT looks great on a resumé, I've also 'cut my teeth' here, without having to cope with all the stress involved in doing this sort of thing in a 'real job'. Granted, I've made a lot of mistakes, but I was fortunate enough to be able to make them in a generous, uncritical, (in the negative sense) and positive environment. This has been invaluable to me. It's not just the technical stuff that I've learned here, but the attitude towards work, the creative mindset, and the initiative, the self-discipline and the responsibility to the rest of the CJUT team that are the most important products of my time here. Don't get me wrong, it hasn't been a one-way street. My self-confidence has been given a real boost! I think I've contributed a lot to what goes on here, and I am proud of my part in helping CJUT get its FM license.

Lauren Lee is a co-host of Wednesday's About Town, *and the producer of* Rendezvous.

• •

"I was entering my 4th year of a 3 year programme."

"Imagine, if you will, a partly cloudy day late last August. It was terribly easy to take refuge from the sidewalk heat in the basement of 91 St. George St. That day, however, I had an ulterior motive in mind—find CJUT and get involved. It seemed like a fine idea, seeing as though I had loads of free time and liked to listen to music all day. I was greeted by Leanne Rapley, CJUT's Ads and Promos director. The rest was easy. I sat down and wrote out some basic info about my experience and interests. What I found out was that you need very little of the former if you have lots of the latter.

"Two things. Firstly, I've spent about 20 to 24 hours a week at the station since the middle of last September. In this time I have learned the basics of studio engineering, commercial and studio promo production, live recording and interviewing of bands, and on-air coordination. Impressive, right? Wrong. Turntables, decks, reel to reels, mikes—all frightfully unscary stuff. The trick is to run them while pretending to sound relatively educated and informed. There was no big countdown, no lights came on all of a sudden, no overzealous director dramatically pointed a finger at me. But the first time that I turned on the mike, all I could manage to say was, 'Hi, my name is Hal. Hang around and listen to me for awhile, won't you?'

"Secondly, I have loved every minute. The only possible exception that comes to mind is the last time I dropped into the station during the composition of a programme guide. Major havoc. When they're not too busy for words the people at CJUT are excruciatingly friendly. The atmosphere around the station is conducive to learning about broadcasting and many other facets of this radio biz thing. And if you don't catch everything that is explained to you about the mixing board or the recording equipment, don't sweat—there are more than enough people around who will explain it all again. Production and equipment workshops are scheduled for just such a purpose.

"Production and deejaying are a fraction of what goes on at CJUT. Diverse community broadcasting... local, national and international sports coverage... news... and arts and entertainment are all part of the daily programming format. For anyone who's got five minutes or more to spare during the week and is at all interested in radio broadcasting, I suggest that they drop into the offices of CJUT. Do a review or an interview, help set up equipment, or write a 'fast-breaking sports flash.' What with the station going FM (Yes!) the star potential is practically limitless. I know that I'm still learning. Maybe one day someone really clever will hand me a great bridge to use between a Toronto Humane Society PSA and a Killing Joke tune. Who knows? Anyone can get involved in their own way and gain some invaluable knowledge. And if they can at all rival the imagination, enthusiasm and endurance of the present staff, they're in for a lot of positive experiences."

Hal Negrych is CJUT's Wednesday morning deejay of BSides Plus, *and is the on-air co-ordinator of the* Urban Underground.

• •

"Antidotes and crew's missals..."

I first trudged up the stairs at 91 St. George on a Friday afternoon less than two months ago, because some joker I knew was involved in a new wine program and I wanted to hear it. Perhaps it was fate that drew me. I could have listened from any of the places listed on page four. But for some reason I felt inclined to "just show up", as my friend had suggested.

Actually I had no business being around "Eau de Vie" either, but that hadn't stopped me from elbowing my way to being one of the co-hosts.

Getting there, I found, is no problem. Try it. At the very top of the stairs you will find a large entry-book. You sign this. You then turn to the door at your right and press an exuberantly labelled button. This sets off a cacophonous buzz. Lights flash. Don't run back downstairs—the worst is over. After a few seconds, an affable-looking person lets you in. There's coffee.

And it only costs a quarter.

Inside there is a selection of rooms. One of them is completely stacked with records. One has squashy upholstered sofas and chairs. Others have glass walls through which you can see people wearing headphones and saying things into microphones. My friend, it turned out, was in one of these. He and a real-live sommelier were talking about multi-faceted bouquets.

Now, as you read the next bit, bear in mind that my regular show is Monday afternoon, four to six.

When the wine program was over, my friend and I got our coats and boots and stomped down to the lobby. As we were on our way out, a chap in a red shirt flew by. "I can't get *anybody* to do the news on Monday," we heard as he disappeared into the basement.
Rob looked at me with wild surmise. "*Could* you *do news on Monday? Five or six stories, five and six o'clock. Mondays.*"
"Well, I don't see why not. I guess so. Sure."

I didn't always *have a Monday afternoon show, you understand. I first came to CJUT in September, 1983. You might say I was keen; I dropped by before my first lecture, before I paid my fees, before I'd even dined chez Sid Smith. I had been a yuppie for the previous two years, and I needed an antidote. Quick.*
They signed me right up, but only because I would come in at nine in the morning.

Life before CJUT was a lonely miasma of ignorance. I used to read the Globe and Mail every Leap Year Day and I always voted for the candidate with the biggest poster. I thought the crew's missal was a shipboard prayer book. Now, I'm alert and attuned to what's happening around us. I speak with precison and authority. I *know* what's important.

Before I *came to CJUT, I wore a three-piece suit and read the Globe and Mail's business section. That's all changed now. I've learned how to scratch, and it's nothing but rap-a-billy and the New Babylon Times.*

But why should you take our words for any of this? Come and find out for yourself.

Rob Bradley is a co-host of Monday's About Town and is a co-producer of Eau de Vie. Andrea Donderi reports the news at 5:00 and 6:00 on Monday.

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THE PROGRAMME SCHEDULE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10:00 a.m.	MUSIC Sports Overnight				CAFFEINE FREE
11:00 a.m.					
12:00 noon	JAMBO CAREBOUNI	RECORD GUIDE	BLUES WITH A FEELING	URBAN UNDERGROUND	OUR CHOICE
1:00 p.m.	SHAPES AND SOUNDS	JAZZ CITY	GRAVEL RADIO NETWORK	CODA	EXPERIMENTS IN SOUND
2:00 p.m.	AFTERNOON JAZZ Rendezvous Calendar				
3:00 p.m.					
4:00 p.m.	ABOUT TOWN Sports Update Bullpen		News		Rendezvous Calendar
5:00 p.m.					
6:00 p.m.	CAMPUS IMPORTS	music music music music	News	music music music music	VIEW FROM THE SIDELINE
7:00 p.m.	music	music	music	RHYTHMIC CONCEPTIONS	music
8:00 p.m.					
9:00 p.m.	MUSIC				
10:00 p.m.					
11:00 p.m.					
12:00 mid					

FEATURE PROGRAMMES:

JAMBO CAREBOUNI
Contemporary African music. Its history, influence and directions. Each week a different artist, region or style is highlighted. Brought to you by World Art and Decor.

SHAPES AND SOUNDS OF FOLK MUSIC
Folk music from the present and past. The artists, their styles and the local scene including reviews and interviews from major folk festivals.

RECORD GUIDE
Tune in to hear three self-styled musicologists express their often contradictory opinions on new record releases. Save yourself a lot of money at the record store by listening to Record Guide and its feature, "Dog of the Week".

JAZZ CITY
The cutting edge of post-cool jazz. One of our resident jazz experts offers insights into the artists and composers who are forging a new face for modern music.

BLUES WITH A FEELING
The music that started it all. From Delta to Chicago, Country Swing to Zydeco. A bar-stool view of the men and women who make the music.

THE GRAVEL RADIO NETWORK
Alternative is a dirty word for the Gravel crew. Remember when radio was souped up and raring to go like your customized Mustang? Well the GRN turns on the time machine and presents radio period pieces—the hits, the stars and much more delivered in a style that sounds best in an A&W parking lot.

URBAN UNDERGROUND
Our talent scouts discover and uncover the up and coming artists on the Toronto and local music scene. Interviews, reviews and music introduce what might be tomorrow's stars. Hear them first at CJUT.

CODA
Classical music through the ages. A weekly exploration of its history and its continuing traditions.

OUR CHOICE
The best of the new releases as the programmers at CJUT see them. Join us as we count 'em down and editorialize . . . a little.

EXPERIMENTS IN SOUND
Sounds, waves and impressions of every dimension and frequency. Something new every week.

SPORTS

Want to know the diameter of Rick Vaive's left thumbnail? Then don't listen to CJUT sports. We're the home of Varsity Blues Hockey, Basketball and Football. We bring all home games to you live. We're also a leader in international sports coverage; in the past we've presented Canada Cup Hockey from Calgary, Blues Basketball from California and Spengler Cup Hockey, all the way from Switzerland in the first transatlantic broadcast by a Campus radio station. Ever. This spring we'll be bringing you the National University Hockey Championships as the best squads from across the country clash with the Blues at Varsity Arena. In between the exhaustive live schedule, CJUT sports updates you twice a day. A complete recap of everything going on in the sports world from amateur to professional, from fencing to track to tiddlywinks! Be there at 11:00 and 5:55.

VIEW FROM THE SIDELINE
A weekly sports magazine offering an inside glimpse of both the amateur and professional spectra.

BULLPEN
Holy clichés Batman! A daily sports editorial.

ABOUT TOWN

CJUT's arts and leisure guide. Heard Monday through Friday, About Town features news, reviews and interviews as well as the finest in music for the late afternoon. In addition to the daily and weekly features outlined here, the last half hour is devoted to special programming segments.

AIR CHECK
An in-depth look at new recordings. One work per day is featured. Monday through Thursday.

EXPOSURE
Readings, reviews and investigations of all manners of literature, both published and awaiting publication. Monday to Thursday, from Chaucer to cookbooks and everything in between.

CURTAIN CALL
A critical look at stage productions ranging from dance to opera to theatre and the visual arts. Heard Tuesday, Thursday and Friday.

SCREENING ROOM
Cinema in review. Learn the difference between film and movies, each and every day on About Town.

THE DREAM CONSORTIUM
Each Friday, a sampling of work by authors, playwrights and poets from the University of Toronto community.

RUNWAY
Tune in to the world of Haute and not-so-Haute couture. Featuring interviews and in-depth analyses of all aspects of the international fashion scene. The only regularly scheduled non-print fashion segment in Toronto. Heard each Wednesday, courtesy of Morningstar.

AQUARIUS
Unprecendented in Canada! A show dealing with Aquarian Age ideas including New Age music, readings and interviews with people who are working towards building the global village—right now! Tuesday.

THEATRE UNTITLED
A programme devoted to community theatre, heard each Monday and Wednesday.

FOOTNOTES
Dance Music. New records from around the world. Like the Tetley Tea dance but better. Brought to you each Friday.

CAMPUS OVERTURES
A weekly feature covering the best in campus music with an emphasis on the classics and jazz. Hear it every Thursday.

EAU DE VIE
About Town's weekly look at the world of wines and spirits. Learn about the latest in potables and how to get the best value for your money when you invest in that bottle. We take the pretense out of the wine and spirit scene and give it to you straight each Friday—no chaser!

INFORMATION

CJUT NEWS reports on what's happening in the university and in the community as well as in the world at large. No updates on the latest fire in Downsview here! We stick to the sort of investigative news reporting that matters to you. CJUT news. Twice daily at 5:00 and 6:00.

CALENDAR
Twice daily, tune in for CJUT's public service rundown. Anything of a community or campus interest of a non-profit nature will be heard here, at 2:00 and 5:00

RENDEZVOUS
Listen every day at 3:15, 5:15 and 7:15 when we tell you what's happening on Toronto's arts and entertainment scene. We supply the event, you supply the company.

CAFFEINE FREE
CJUT's Friday morning public affairs magazine. No artificial stimulants needed. Listen for these and other regular segments: Worldview—the world as it sees itself via shortwave. Ability Radio—issues and concerns re the disabled. Legal Ease—legal advice and information for the community . . . in English! The Progressive Voice—topics of public concern and advocacy, co-produced with OPIRG, the Ontario Public Information Research Group. New in '85 is Outreach—CJUT's educational programme. Produced in conjunction with U. of T.'s School of Continuing Studies, Outreach draws on the vast resources of the university's lectures, symposia and special courses to keep you informed on a wide range of subjects.

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TWENTIETH CENTURY VOX
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RARITIES
We invite record collectors to share the hidden gems in their collections. Each week brings you a whole new ball game. Different eras, hard to find artists, imports, B-sides . . . you may never hear it again! All this plus the real story from collectors in the know!

THE LATIN BEAT
The hot rhythm of Latin music rarely makes it north of the border. Find out what you've been missing. The new stars of the Latin scene will be spotlighted as will the different traditions which keep people dancing around the world. Everything from Salsa and meringues to Tex Mex and Latin rock. Feel the rhythm, man.

WORLD MUSIC
Tune in to cross cultural musical exchange. On this show, musicians are showcased who go beyond the confines of Western sound to incorporate Oriental, Indian, Arabic, Afro-Cuban and European Folk influences, thereby creating an exciting and eclectic new sound.

PERFORMANCE
The music of artists performing in and around Toronto with an emphasis on Jazz. We will centre on the work of artists performing on the U. of T. campus, through both live and recorded means.

NEW ACOUSTIC MUSIC
A creative fusion of Bluegrass, Jazz, Folk and Country Swing. Though its roots are most heavily centred in Bluegrass, this music goes beyond into a sound which defies easy categorization and is explored in depth by this programme.

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ELECTION FEVER!



Photo by Giles Orr

Holy Bewildered Citizens! The Caped Crusaders left their mark at Med-Sci Monday. Stay tuned - same bat-paper. . .same bat-campus. . .

A monster turn-out on the first day of voting in the Students' Administrative Council (SAC) Presidential elections appears to have thrown off all pre-election bets.

Early estimates given *The Varsity* by Chief Returning Officer Bruce Hollowell show over 5,000 students voted yesterday, already eclipsing the total number of ballots cast in last year's election. The largest turn-outs were registered at the Scarborough and Engineering polls, both pulling out over 700 voters.

So far the Scott Burk ticket is the only one claiming the advantage from the record vote.

"It's great for us," said Burk press secretary Pierre Blum. "There are only so many political hacks on campus who will come out for (John) Canning. The bigger the numbers, the better for us, because we've got the grass roots."

Canning campaign workers have recently been predicting a vote of over 5 or 6 thousand would spell trouble for their man.

Canning last night called the vote "unbelievable."

"I'm overjoyed with this, it's such a refreshing sign," he said. "I think students are impressed that there are tickets that are serious about communications and services and aren't wasting their time on distant political squabbles."

Quirk was pleased with the turnout but unable to predict whether it would improve her chances in the race.

"It's really anybody's guess at this point," she said.

Dave Boghosian, running for VP elections on Quirk's ticket said the large turn-out would probably help either Quirk or Burk.

"I personally believe that a large turn-out in constituencies other than those represented by the Canning ticket is going to help our ticket and Burk's. I don't know which way it's going to swing (to Burk or to Quirk), but I really do think it's going to help either us or Burk."

SAC external Commissioner Nye Thomas was surprised by the massive vote, but credited it to the presence of the drug plan referendum on the ballot.

"This is an unprecedented election turn-out in Ontario student council elections. It's a very good argument in favour of putting questions like the drug plan on the ballot."

THE VARSITY
VOL. 105 ISSUE NO. 43 THURSDAY MARCH 14 1985

UC students sick after Versa meal at Dean's residence

By JEB BLOUNT

Food poisoning may be the culprit in a rash of at least twenty cases of extremely severe gastro-intestinal disturbances among University College students.

The students, all of whom attended or ate food from a dinner party March 3 at the UC Dean's House catered by Versa Foods, developed the symptoms — nausea, vomiting and/or faintness — within 72 hours of the event. At least one case required hospitalization.

Nadine Gorsky was rushed to Mt. Sinai Hospital around 2 a.m. Tuesday, March 5, after she collapsed in the hall of a UC Residence. She was treated and kept overnight for observation.

Other students experienced nausea and vomiting for 3 to 4 days, missing their classes and coursework.

Despite the evidence, Versa Food officials still adamantly insist that the complaints may be the result of stomach flu. When confronted March 5 by sick and angry students claiming they had food poisoning, Peter Malchow, special activities co-ordinator for Versa and supervisor of the event at the Dean's House, became enraged and said, "I think it's the flu ... don't make an accusation like that. You'd have gotten it right away if it was food poisoning."

According to the Hospital for Sick Children, food poisoning of the type suspected in this case takes 24-48 hours to show symptoms.

While implying that

Continued on Page 6

Blues tangle with Alberta in opening round

Hockey Nationals are here

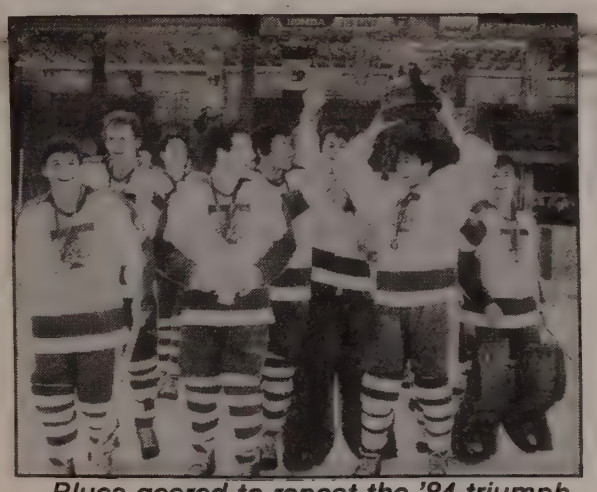
BY GLENN MARTIN

It's the Stanley Cup of Canadian college hockey, and the University of Toronto's got it this weekend.

Four top-notch teams have gathered here to vie for the Canadian Interuniversity Athletic Union championship and the University Cup in a tourney that should make Torontonians finally forget the Leafs once and for all.

Action gets underway Friday at Varsity Arena. The Blues face Alberta Golden Bears at 8:00 p.m. and again Saturday at 4:30 p.m. In the other semi-final, York Yeomen meet Ottawa Gee-Gees Friday at 4:30 p.m. and Saturday at 12:30 p.m.

If teams split the first two games, 10-minute overtimes will be played after Saturday's second game. If that solves nothing, it goes to sudden death.



Blues geared to repeat the '84 triumph.

The survivors face-off Sunday at 1:00 p.m. for the CIAU championship.

Here's a look at the match-ups:

Toronto vs. Alberta

It's too bad they can't meet in the final, because these could be the best clubs in the country.

The Blues are not what they were a year ago when they overwhelmed Concordia, 9-1, in the CIAU final. With nine rookies and just five players with more than two years of college hockey, they're green. The playoff failure against York was demoralizing. If they weren't hosting the tournament, the Blues wouldn't be in it.

But let's not forget a 32-9-5 record over a schedule dotted with several games against tough American non-conference rivals. Let's not forget five OUAA all-stars: Don McLaughlin, Phil Drouillard, Darren Boyko, Ken Duggan, and

Continued on Page 15

Sociology dept. split over student and faculty parity

By MARK JOHNSON

Relations between students and faculty in the Sociology Department are breaking down over the issue of parity.

Since 1972, Sociology students have enjoyed equal representation with the faculty on all of the departmental committees, participating in hirings, firings and decisions about curriculum. However, a source at the Graduate Sociology Students' Association (GSSA) told *The Varsity* that there have been "bitter" confrontations between the students and faculty this year over several hirings and appointments.

At a December 13 meeting of the Sociology Staffing Committee battle lines were drawn, with the students favoring the hiring of one applicant and the faculty supporting another. Lisa Manuel, Co-ordinator of the Undergraduate Sociology Students' Union, said the faculty members on the committee became angry when student opposition shot down their choice for the position.

"Basically, they were supporting one person for the job and we were supporting another. We out-



Photo by John Blake Knechtel

Nick Marchese.

voted them 5-3 and when they saw they'd lost the vote they all got up and walked out," she said, adding, "After that they refused to meet with us and Bernbt Baldus (Chairperson of the committee) had to act as a runner between us and the faculty. They wouldn't sit in the same

Continued on Page 8

Library workers vote 2/3 to press strike action

By JOHN LORINC

Two thirds of the members of the union representing library workers have voted to support their executive in strike action if present contract negotiations fail.

Tuesday, members of the Canadian Union of Public Employees, Local 1230, voted 66 per cent in favour of strike action because, according to CUPE 1230 President Mary Roddy, the administration as of yet "haven't offered us any reason to accept their proposal." Roddy says that the union has made concessions during negotiations and at least a dozen of their proposals have been dropped.



Mary Roddy.

According to John Parker, chief negotiator for the U of T, "We're concerned about (the strike vote) but the objective was always to reach an agreement. They also have to hear our legitimate concerns."

The negotiations, which deal with the 1984 contract, began only in September because of delays due to the sale of the University of Toronto Library Automation Systems Inc., conciliation between the union and the administration ended last week and the conciliator submitted his report on Monday. This means that the union is in a legal position to strike and the administration is in a legal position to lock out employees, as of March 27.

Continued on Page 8

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THURS. MAR. 14	ARCHERY CLUB — CHAMPIONSHIP SHOOTERS MEET AT 5 P.M.
THURS. MAR. 14	HART HOUSE DEBATE — "RESOLVED THAT: 'THIS HOUSE HAS NO CONFIDENCE IN THE FOREIGN POLICY OF THE PRESENT GOVERNMENT OF CANADA'. MOST HONOURED VISITOR: MR. ED BROADBENT, LEADER, NDP. DEBATE STARTS AT 8 P.M. DEBATES ROOM.
FRI. MAR. 15	CAMERA CLUB ELECTIONS: NOMINATIONS OPEN UNTIL MARCH 15. CLUB MEMBERS ENCOURAGED TO RUN IN MARCH 19 ELECTION. VOTE AT NOON IN THE CLUBROOM. FILM BOARD COMPETITION D E A D L I N E 6 p.m. HALL PORTERS ACCEPT SUBMISSIONS. GALA SCREENINGS AND PRIZE PRESENTATION ON MARCH 29. ENTRY FORMS AVAILABLE AT PORTERS DESK. 16 mm first prize $350; Super 8 $200. MUSIC OF THE WORLD'S PEOPLE offers "THE CHINESE INTRUMENTAL MUSIC GROUP OF TORONTO". Hear traditional Chinese music on bamboo flute, yang-chin and pi-pa. 8 p.m. Music Room. Free and no tickets required.
SAT. MAR. 16	MUSIC AT HART HOUSE "COMPOSERS IN CONVERSATION" features Gilbert Amy and Carlos Alsina from France. 8 p.m. Music Room. Free and no tickets required.
SUN. MAR. 17	"COMPOSERS IN CONVERSATION" — "SOIREE MUSICALE AVEC RIMBAUD" performed by visiting French musicians and composers. Tape voices and live voice, piano and percussion reveal a visionary but constructive disorder. Programme includes Alsina's "Hinterland". Tickets required and available to members at Porter's two weeks prior to concert. Great Hall, 8 p.m.
MON. MAR. 18	"FITNESS FOR THE 80's" co-sponsored by Hart House Recreational Athletics and the Department of Athletics and Recreation. Dr. Raphael Chow looks at "Osteoporosis and The Value of Graded Exercise". 7-8 p.m. Music Room. Second hour: 8 - 9 p.m. deals with nutrition as treatment. Limited number of free tickets to members upon presentation of student card in Room 101.
MON.-FRI. MAR. 18-22; MAR. 25-29	SEAFOOD FESTIVAL returns to the GALLERY CLUB. NOW TWO WEEKS OF DELICIOUS SEAFOOD WITH ADDED FEATURE: ... FRESH OYSTER BAR. DINNERS ONLY: 5:30 - 7:30 p.m. RESERVATIONS ACCEPTED AT 978-2445. SECOND FLOOR GALLERY DINING ROOM LICENSED UNDER L.L.B.O.
TUES. MAR. 19	CAMERA CLUB — NOON HOUR PROGRAMME — "Criticism of Rejected Exhibition Entries", noon - one in the Clubroom. CLIMBING — new programme put on by Recreational Athletics. Instructors Dave and Reg Smart offer a fact finding evening for those wishing to be involved. Meeting from 7 - 8:30 p.m. Music Room. Please pre-register (free) in Room 101 and bring student card.
WED. MAR. 20	"JAZZ PLUS" MUSIC HART HOUSE features the newly organized Hart House Stageband. All welcome. No cover charge in the Arbor Room Pub "Hart Beat" from 8 p.m. on.
THURS. MAR. 21	MUSIC OF THE WORLD'S PEOPLE offers "MUDDY YORK" — music and dance of early Canada. Members Anne Lederman and Ian Bell perform. 8 p.m. Music Room. Free admission to members.
SUN. MAR. 24	MEMBERS AT HART HOUSE "GREAT HALL DEBUT SERIES" last concert of this CBC recital series. Walter Prossnitz competition winner offers a programme of: Beethoven — 32 Variations in C minor, Berg - Sonata, Opus 1, Brahms - Fantasien and Schumann - Carnaval, Opus 9. 3 p.m. Great Hall. Tickets at Hall Porters desk for members.
SUN. MAR. 31	"S U G A R I N G O F F" AT HART HOUSE FARM — SPRING IS ALMOST HERE — ENJOY THIS FAMOUS OUTING TO THE CALEDON HILLS FARM FOR A DAY OF MAKING MAPLE SYRUP IN THE BUSH. FEAST ON ALL THE PANCAKES YOU CAN EAT. A TRUE BARGAIN $8.00 per person with bus. $6.00 on your own. Tickets and bus information at Programme Office. Apply early and bring your student card for identification.

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Quirk wins fight for Women's Centre cuts

By JOHN BLAKE KNECHTEL

In a heated fight led by SAC presidential hopeful Linda Quirk, the U of T Coalition for a Women's Centre lost $5,000 in funding last night.

During the course of the battle at least two Quirk supporters, Women's Commissioner Helen Humphrey and Trinity Rep Cathy Blacklock, threw their Quirk support badges down on the conference table in disgust at Quirk's position.

At the Board meeting of the Students' Administrative Council (SAC), Humphrey put forward a motion asking the council to adopt the coalition's proposed statement of principles and release the $5,000 which was set aside last August.

Quirk, along with Finance Commissioner Greg Tugg, led the move to oppose the motion "because men are not included in the (administrative) collective," she said in an interview.

The collective's statement of principles says "men are welcome to benefit from the facilities, to attend events and the planning committees," but would be excluded from the administrative body.

Humphrey said she was frustrated by the motion's failure. It's not the end," said Humphrey, "but it's quite a setback."

The motion to adopt the statement of principles was defeated 19-15, and was followed by a motion from Quirk to grant the Women's Centre space in the SAC operated building at 44 St. George Street.

Quirk said she was confident a compromise could be reached. "I'm still interested in working with them and forming a compromise," she said.

New admissions policy will use personal profiles

By LOIS MERMELSTEIN

The kids who danced, ran, wrote and politicked in high school may have a better chance of getting into U of T next year.

The University is introducing a new element into its admission process this week — a questionnaire called the Student Profile, which administrators hope will help give them more flexibility in dealing with applicants whose marks are in the infamous "cut off range."

The questionnaire, which includes questions on students' activities, interests, and special circumstances which may have affected their marks, will be sent this week to all applicants to U of T who are in Ontario Grade 13.

Instructions to students printed on the Profile form state that it will "enable you to supplement your academic results in order that we may make a better assessment of your academic and personal strengths."

Completing the form is voluntary, emphasize the people responsible for introducing and using the Student Profile.

William Kent, director of the Office of Admissions, explained how the Profile will be used. The questionnaire is "not assigned a specific weight" in the admission decision, he said, adding that in many cases, the student's academic record will still be the main basis for decisions. In cases where the student's marks are in the cutoff range, the Profile will be more important than if the marks were

Continued on Page 5

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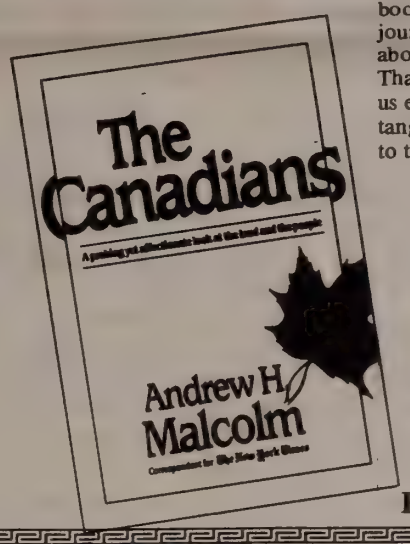
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A Talk, Eh?



Monday, March 18 at 7:30 p.m., Croft Chapter House with the author of
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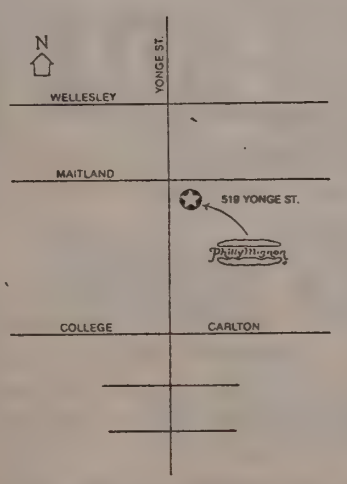
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"Aw gee, Greg. Nobody wants parity any more—they just want Roots clothes."

—an understanding staffer

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Just Parity

Recent developments within the Department of Sociology raise some larger questions regarding the issue of student parity in areas of U of T administration.

The nature of the issue is contentious, to say the least. It involves the placing of student representatives on hiring committees in equal numbers as faculty representatives. Those who oppose the idea usually argue that students do not have the experience and maturity to make crucial hiring/firing decisions, that those sorts of decisions should be left up to the administration, and the administration alone.

Those people are wrong.

The fight for parity, begun in the late 60s and continued through the 1970s, was spearheaded by student activists who rightly felt that students were thoughtful and clearheaded enough to know a good professor from a bad one. Student input, they said, could be constructive, and could contribute to the quality of education at the university. Student presence on hiring committees would represent the voice so seldom heard—that of the persons who were actually taking the courses, and (supposedly) benefitting from the efforts of the teaching staff.

The issue came to a head in 1971, when it was suggested that the composition of Governing Council be adjusted so that students and faculty would be given parity. The administration even agreed—in fact, John White, then Minister of Colleges and Universities nearly agreed too, but both he and the administration had to back down after threats of mass resignations from faculty members. Students were left with just eight seats (to the faculty's twelve), and the meagre promise of a review in two years.

During that review, only three students sat on the 15 member committee—yet they again recommended parity. However, after a number of committee members (including several who had never attended the meetings) expressed displeasure with the recommendations, those sections of the report recommending parity were rejected, and the review was postponed until the fall of 1974. That fall, parity was finally rejected by Governing Council.

Parity fared better elsewhere, however—it was implemented in the faculties of Architecture and Sociology, and at Innis College. But it has never met with universal approval anywhere at this university, and what with the present rebirth of neo-conservatism on campus, things once again are getting nasty.

At the sociology department, confrontations have arisen over differences in opinion regarding both a hiring recommendation—one in which certain faculty members were outvoted—and in the appointment of a new department Chair. Student reps are getting the impression that faculty members are dissatisfied with the current setup. It is an impression to which the initial appointment (to Chair) of John Hagan, an outspoken opponent of parity, lends credence. There have been rumblings about revisions to the parity structure. Some sense change in the wind...

The point is, that change—the annihilation of parity—will come about if students refuse to speak up. We have fought long and hard for equal representation in affairs which affect us so deeply, and in which we know more than we are given credit for. We have been opposed every step of the way by a few strong minded individuals convinced that the hiring of teachers from whom we are to gain knowledge is "none of our business." We must not let those individuals take advantage of current student apathy and chic conservatism.

If we turn our backs, we will let slip away the work of student activists who cared about the education of their successors. We must continue the fight for parity and convince others that we know a good professor from a bad one. We must not be resigned to accepting our "place" at this university.



NEXT TUESDAY

The STAFF MEETING in which we decide whether or not to hold a wienie roast in order to protest continued underfunding...

1:00 pm

Nominations are currently being accepted for the positions of Staff Representative on the 1985-86 *Varsity* Board of Directors. Nominations must be accompanied by signatures from 10 *Varsity* staffers. Deadline: Friday, March 15, 1985, 5:00 pm.

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Jokinen Backs Burk

As a possibly jaded and often frustrated SAC-Hack, I've been involved in presidential races before hoping to find the candidates who can put our struggling but always essential organization back on its feet. This year, we've got one. The Burk-Boland-Filipiuk ticket, throughout the intricacies of the 'junior politics' typical of SAC races, has been mindful of the reason for SAC's existence — service to the students. Scott Burk has proven his ability to draw co-workers together toward this goal at Innis College Council. Phil Boland, whom I've worked with on this year's board, has the ability to think for himself and question 'SAC establishment'. Andy Filipiuk is a proven team-player, a necessity on a board of SAC's size.

The future of SAC has been on thin ice, and all candidates this year, as every year, have their own plans to avert this. I believe, however, that the Burk-Boland-Filipiuk ticket has the plan that will actually work. This week, they deserve the chance to prove it.

Sincerely,
Tom Jokinen
SAC Director — Medicine

Diplomacy Doesn't

The Executive Committee of the U of T Diplomacy Club would like to retract its letter of support for the Scott Burk ticket.

Kevin Armstrong, President,
The U of T Diplomacy Club

No to Plan

Before reading Nye Thomas' commentary on the drug plan referendum, I had decided to vote "no" to the plan. His commentary strengthened my resolve. His own numbers prove that the "average student" will not save money on the plan but will in fact lose money. The average student's average three prescriptions at an average $15 per would cost him $45; on the plan, with an initial payment of $37 and a further $3 per perscription on the plan, he will pay $46. I see no savings.

If Nye Thomas thinks that not mentioning a $3 deductible, and mentioning an average 7 prescriptions a year when students in fact average only three, is not misleading, then I am afraid that my understanding of the meaning of the word is considerably different from his. And if he equates not wanting to subsidize someone's sex life with not wanting to subsidize a life-saving operation, then I'm afraid his understanding of "logic" also differs considerably from my own. Saving a smoker's life is not the same as buying him/her his/her cigarettes. Anyone may use birth control by *choice*. Few people choose to get sick. A drug insurance plan should help in case of unforseen illness; it should not be used to defray living expenses. If there is anyone reading this who hasn't voted yet, vote "no".

By the way, "Pro-Life" is no less meaningless than "Pro-Choice"; what choice does it mean but that of having an abortion? Does it perhaps sound somewhat better than "Pro-Abortion"? Don't complain about someone else's propaganda when yours is no better.

Sincerely,
Dominick Grace

Is New Fiction?

In Chris Glover's article 'Being Gay at U of T', I was extensively quoted. Since everything I said came out looking mildly or drastically different, was I misquoted, or was I turned into a fictional character (without permission) in someone else's masterpiece?

Chris New,
Chairperson, GLAUT

Parity threatened; must become stronger

This article was submitted by the Graduate Sociology Students' Association.

Alls is not well in the Sociology department at the University of Toronto, and the parity structure appears once again to be

COMMENTARY

the scapegoat. In the mid 1970s an article appeared in *The Varsity* which explained the parity structure and discussed the crisis it faced. Almost 10 years later in the academic year 1984-85, it has become necessary for the Graduate Sociology Students' Association to reaffirm its position on parity and present the matter as a public academic concern.

Before explicating the threat parity now faces, a brief note on the history of parity in the Sociology department is worth mentioning. In the late 1960s decision-making processes in this department were made collectively. An Assembly comprised of 50 faculty members and 50 elected representatives of graduate and undergraduate students was responsible for all academic decisions - including curriculum, staffing, and so on. An Executive Committee including 4 faculty members, 2 undergraduates, and 2 graduate students chosen from the general Assembly, in collaboration with the Chairperson, scheduled the meetings. This structure was inactivated in the early 1970s, and in the following departmental Constitution (1971), students were represented in the Selection Committee for the Chairperson. By 1972, parity was instituted in the Staffing Committee — comprised of 7 faculty members and a mixture of 7 undergraduate and graduate students. Decisions made by the Staffing Committee were binding, and not subject to approval by the Chairperson. The structure not only created a positive image of the department but promoted a coadjuvant relationship between students and faculty. Gradually however, students' rights were diminished as particularly demonstrated by their changed decision-making role in the Staffing Committee. Decisions made by this body (now comprised of 5 faculty members, 3 graduate students, and 2 undergraduates) are no longer officially binding but are presented as recommendations to the Chairperson. Moreover, and this brings us to the impetus for this letter, attitudes concerning student participation in the decision-making process have taken a negative twist.

In the course of the last two years but particularly in 1984-85, there have been repeated, and largely unnecessary, bitter encounters between students and faculty about parity in the Staffing Committee. In a recent meeting, when students failed to endorse a motion made by a faculty member, a halt had to be called to the proceedings, seriously hindering the expedient resolution of the matters being discussed. Rather than asking about the objections to the motion, several faculty members including the Chairperson of the department stood up collectively and left the room. In subsequent talks with the Chairperson, students were told that they were to blame for the bad relations in the Staffing Committee because we should have bowed to their authority.

Most recently parity on the Staffing Committee was listed as an item on the agenda for the next faculty meeting. In response, a delegation of students representing the Graduate Sociology Students' Association requested a meeting with Professor J. Reitz, the Chairperson, on March 7th, 1985. The sole purpose was to find out if there was any procedure which would provide students with the opportunity to participate in the decision-making process should the faculty decide to abolish parity in the Staffing Committee. Despite many attempts by the students to present the question clearly, Professor Reitz continually interrupted and made false accusations about our intentions. Eventually he became abusive and told us the meeting was over. He made it clear that he was no longer in favour of student participation on the Staffing Committee, and suggested that students should go elsewhere if they want a department which supports parity.

The graduate students feel strongly that the parity structure is a crucial ingredient for the future smooth functioning of the Sociology department. It is the only forum where students and faculty come together to share their ideas and concerns. We are at an important historical junction, especially given that a new chairperson is presently being selected for a period of 5 years. Some assurance is necessary that parity will not only be retained in the future but the institution strengthened.

Continued From P.3

much higher than the cutoff levels. However, Kent added, using the Profile "doesn't indicate any lessening of the academic requirements" for admission.

Richard Balnis, a researcher with the Ontario Federation of Students (OFS), is more skeptical of the proposed uses of the Profile. "As long as it's being used to include, not exclude, students, we approve of it," he said. For instance, he explained, the University could end up excluding applicants by "picking people whose activities they like better." Balnis added that "It's important that it be done, especially for the marginal students, but we're cautious about a procedure that's not as objective as it could be. We wouldn't want it (the Profile) to become just another barrier" to the university. His advice? "It may actually be to the student's advantage not to fill it out."

One reason there is no standard idea about what would be considered favourable Profile information, Kent said, is that "each division (of the university) will use it as they see fit. Most will make very serious use of it." Added Swift, "The student could be at a disadvantage" if s/he fills out the Profile, "but it's an opportunity."

The Profile information will be used for more than just admissions. Swift expects it will be very useful when it comes to scholarship decisions as well. "We've felt uncomfortable about not knowing more about the student," she said, adding that this gives us a "better context for the marks." Although after admission the Profile information may be used for program counselling, the usual rules on access to information in students' files will hold, said both Swift and Kent. "It will be seen by admissions and other appropriate personnel. It won't be accessible to others," Kent explained.

The idea of the Student Profile was first considered seriously in 1983 by the Task Force on Admissions and Recruitment, which recommended that in considering people for admission, the university should "look at the student as a whole person," Swift said.

Kent agreed. "We've been thinking about it (the Student Profile) for a number of years," he said, explaining the two year delay in implementing the Profile by saying "We needed to consult widely with the secondary schools. Now we feel we've got a pretty good handle on what's needed."

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Crab Crepes suspected in food poisoning caper

Continued From P.1

stomach flu was the reason for the illness rather than tainted food. Maurice Haynes, director of Versa Foods at U of T, yesterday claimed at a UC Food Committee meeting that he believed the disturbances were caused by a tainted container.

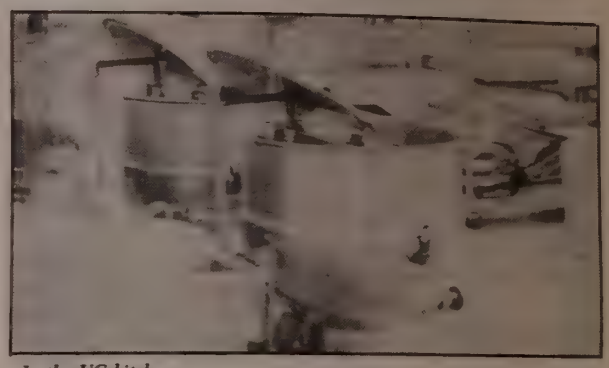
Versa notified the Toronto Health Department of a possible problem early last week but was only able to obtain stool samples from three affected students. The report on the tests for salmonella bacteria, due to be released in several days, will be seen by the food service before it will be released to U.C. students and faculty members.

Doug Tisdall, UC Food Committee Chairperson, is outraged at Versa's failure to take positive action in the wake of the problem. "I don't think they're dealing effectively with this," he said. He added that the whole committee including the Deans were taken aback by the Versa management's failure to admit the seriousness of the situation, despite the fact that nearly half of the people at the gathering fell ill.

"They just continued insisting that it could be an incidence of stomach flu."

Haynes also suggested that the illnesses were the fault of students who took pastries home and waited to eat them. However, all of those who got sick after eating food brought from the party at the food immediately.

Walter Lim, Hutton House Don, was one of the first to make a connection between the party and the illnesses. Most students simply kept to themselves when they became sick and as a result few knew of any others in the same situation. Of those who sought medical treatment many made no connection because of delayed effects, but one doctor told his patient, Alex Chan, that he could think of no other explanation than bacterial infection.



In the UC kitchens. . .

The dessert pastries and crab meat crêpes are both blamed as the source of the disturbances, and a senior employee of the UC food service claims that the frozen crab meat used in preparation was improperly prepared. "It was left out too long," she said.

The sick students and frozen crab meat raise other questions about the quality of the food at UC. UC's food freezers had been malfunctioning until about three weeks ago. Some food was partly thawed on several occasions and in one instance reporters from *The Gargoyle* saw thawed food inside the freezer. Despite assurances from Versa management that spoiled food was thrown out, employees insist that food was re-frozen and served to students. They also insist that very little food was thrown out. Accounts of the freezer malfunction varied depending on who was asked, and at one point Haynes insisted that there was no problem, though later admitting that he made his remarks without checking.

If, however, there was any chance of relocating this food, the chance is gone. As one employee said, "We've been feeding it to you for weeks."

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Being gay at U of T revisited at GLAUT talk

By CHRIS NEW
Mr. New is Chairperson of Gays and Lesbians at U of T

GLAUT (Gays and Lesbians at U of T) is the main undergraduate gay group at U of T. About a month ago, we held a panel discussion on gay theatre, knowing that Toronto had recently witnessed a number of openly-gay plays written, produced and performed by openly-gay people. Between audience and panel members, the discussion quickly escalated into an energetic debate over what 'gay theatre' should attempt to achieve, if anything, and *who*, if anyone, it should attempt to achieve it *for* (gay, straights, women, men, both or all). Of course, the question we were really debating with one another was: Which strategies and attitudes - toward - the - world' are progressive and liberated/-ing, if you happen to be a gay in 1985, and which are not?

This debate illuminated for me a role which all gay groups on campus play in the lives of gay people here, whether they be GLAUT, or LGAS (Lesbian and Gay Academic Society) or the discussion groups for 'gay and bi men' and 'lesbian and bisexual women' sponsored by the Sexual Education Centre. Through discussion we develop not only respect and a little understanding for our differences, but also, emerging consensuses, which incidentally are a necessary part of and have always been a necessary part of any political or social movement.



Photo by Paul Jenkins

Christine M. Browning chats with Rob Johnston of GLAUT at the reception.

However, GLAUT also has less aggressive goals which it must fulfill, more nurturant and protective roles to play. We must introduce lesbian and gay students who are just coming out to some of the first lesbian and gay role models they may ever have met. Our 'Christine M. Browning event' last week was an excellent example of this. Browning is successful in her profession *and* is able to combine her profession with an interest in lesbian and gay issues. As such, she role-models the possibility — a new one — of *both* professional success and a commitment to gay people. Current President of the Association of Lesbian and Gay Psychologists, (USA), she also has a successful private practice and a university teaching position.

She has a number of important things to say. First, she illuminated the difference between a psychology *against* gay people and a psychology *for* gay people. A psychology against gay people seeks to find out that gays are in fact not gays at all; instead we are 'fucked-up' heterosexuals. It is obsessed with finding some separate and *traceable* cause/s for homosexuality, *different* from the causes which can lead people to heterosexuality. Behind this endeavour always lies a secret desire to wipe gay people out. (There is a U of T professor who likes to ask the women in his class if they would take a shot to avoid a homosexual baby, if they could. Through this question he is able to illuminate for them, *even* in many cases for those of them who have good friends who are gay, their residual homophobia.)

There is, however, a second psychology, a psychology which accepts gay people *as* gay, which sees us a fully human, with an emotional base for potential relationships which are with our own sex. From this recognition, the second psychology then respects and is interested in our *particular* stresses, our *particular* modes of coping, due to our position within a heterosexist society.

Browning also pointed out that, while psychology has in some sense played a leadership role in creating and maintaining stereotypes/of gay men and lesbians, it now has a chance to take a leadership role in overcoming them. She pointed out that in 1974, the APA (American Psychological Association) took 'homosexuality' out of its list of classified mental disorders. In 1975, the Association of Lesbian and Gay Psychologists was recognized. Ten years later, in 1984, a 'Division 21' was created which is devoted to the study of 'lesbian and gay issues'. This represents a great victory for the second psychology, the psychology *for* gay people. But Christine Browning cautioned gay people against complacency, and urged a continuing 'vigilance', for the 'Division of Lesbian and Gay Issues' was passed by only one vote. (One last minute attempt was to change the name to the 'Division of Homosexuality', which would be like reintroducing homosexuality as a diagnostic category.)

Christine Browning also had a word for those homosexuals who flock to answer psychology questionnaires, read all the latest studies on homosexuality, and in the process probably put many people through their PHD's and Master's. As she phrases it: "Lesbians and gay men are filling out more questionnaires these days than any other group." She asks these people to question why they are the objects of so much attention. I would go further, and request them to ask themselves why they *need* the attention so much.

But this obvious different of opinion between myself and some other gay people is one of the differences of opinion that groups like GLAUT et al are there to mediate, and if possible, iron out.



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Library strike possible, Sick pay focus of complaint

Continued From P.1

Negotiations, a further form of bargaining, will begin today and three sessions are scheduled before the 27th.

One issue about which Roddy expressed particular concern is the administration's proposal to tighten the regulations governing sick leave. At present, the union members are allowed 15 weeks of paid leave per illness. If desired, the employee can be requested to submit a medical certificate and currently, 4 of 313 union members have been asked so far this year.

Roddy says that the administration's initial proposal was a three-fold restructuring of the system, including:

- no pay for sick leave under three days;
- mandatory presentation of a medical certificate to get sick pay;
- the administration reserves the right to request a medical exam conducted by U of T health services.

This position was later revised to a system which is presently in use by the U of T Police. That is to have the first four illnesses as a grace period, and then for the fifth, one day's pay deducted, the sixth, two days, and so on. "We can only get sick now four times a year without being penalized," commented Roddy. She feels that it would be very difficult for library employees to work beside people (i.e. members of other campus unions) with better sick leave plans.

Parker said these revisions must be made since "the present structure isn't most efficient for catching cases of absenteeism."

Roddy observes that if the administration wants to combat the problem of absenteeism effectively, they must address the issues of cutbacks and overworked employees directly.

In addition, the union is asking for a one-year contract (which would be retroactive to last year and would expire June 30th) but Parker argued that it "makes no sense to do all this (negotiating) for such a short period of time." He said it is not unusual to have a two year collective agreement.

The union is also trying to get clarification of the clauses of the contract which deal with the problems of sexual harassment, layoffs due to automation or cutbacks, health difficulties attributed to VDTs, and parental benefits.

Parker feels that in these areas, there is head-way being made at the bargaining table and he is optimistic about the results.

Continued From P.1

room with us so he had to go back and forth till we reached an agreement."

According to Manuel, students and faculty sat down again together after the agreement was reached "as if nothing ever happened."

"We didn't hear from them for a while and then we met and ended up sitting down with no apologies ever made. I heard some of the faculty members had been walking around blaming the students and saying we weren't qualified to be making decisions like this," she said. On March 7, relations between the students and faculty worsened when a meeting between the Chairman of the Sociology Department Jeff Reitz and some students turned into "an unpleasant encounter."

"We went to see him (Reitz) about an item on the agenda for the Staffing Committee which was about restructuring the committee," a GSSA spokesperson said, adding, "We only wanted to find out what we could do if a decision was made at this meeting on parity. He used abusive language with us and at one point in the middle of the conversation, he walked right over to the door and opened it — the meaning was clearly that

Continued on Page 16



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7:30 March 17
Chaplin
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Date: March 17, 1985
Location: Holiday Inn—Downtown Vancouver
All residents of Canada of Cypriot origin are kindly requested to write to:
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review the review the review the rev

Riddle me who, riddle me why, answer me this
Who owns the chains that bind your wrists?

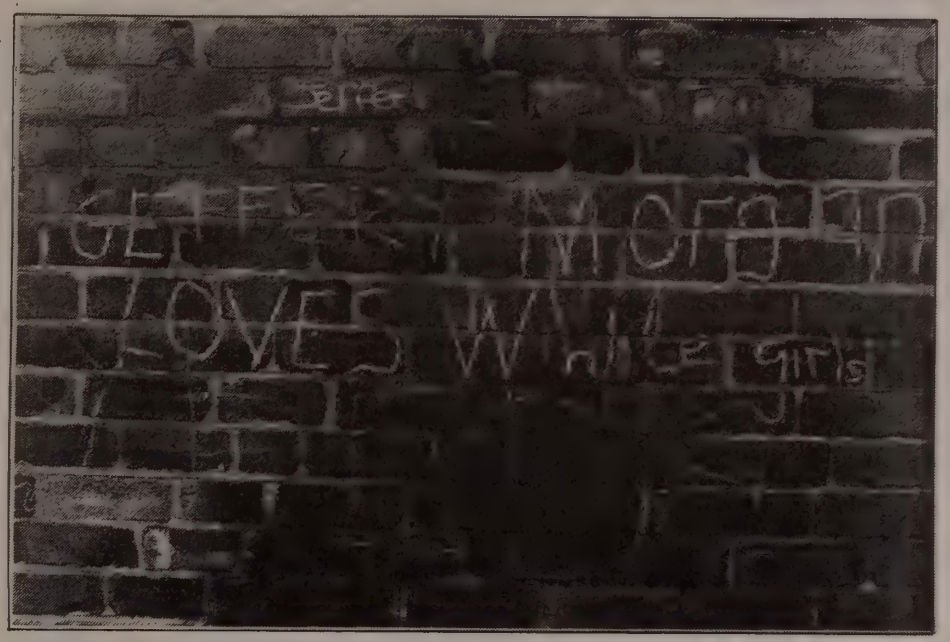
UB40: BRITISH REGGAE AT WORK

KAREN SHOOK

MICHAEL VIRTUE, AL—most entirely awake, arrives in the Holiday Inn bar on the umpteenth day of UB40's North American tour. The English pop-reggae band, riding a new

MUSIC

wave of popularity since its highly successul **Labour Of Love** album, finds itself back on this continent with a new album, **(Gefferey Morgan)**, new fans, and new trips to such bright urban lights as St. Catharines.



Since the release of the single "Red, Red Wine", UB40 has gone from being a political dance band with a devoted urban following to a bona fide pop success. Grade nine girls in Roots-wear dance at the front of the stage. The band is still singing about Margaret Thatcher and the Rastafarians are still in the audience swaying along. Only the screams as the curtains go up are different.

Labour of Love's success, says keyboardist Virtue, was due largely to the fact that "the songs we covered were so good. Most of these songs were written nearly twenty years ago. And we thought, if only more people could hear these songs, then they'd sell. They just never got the exposure that the Beatles and the Rolling Stones did, and I think we were able to give it that exposure this time around. It's as simple as that."

Of course, an album of cover tunes is likely to prompt suggestions that the band has run out of new ideas and is cruising on the strength of those of others. And, too, covers invite (sometimes negative) comparisons with the originals. Michael readily concurs. "Oh, I agree. I don't think the album is as good as the original tracks, I can see that. But it was a project that we'd always wanted to do, and never had the time to. " The album, he says, "helps to put our own identity in perspective, because we're doing material that's already been put down, that's already been classed as...fabulous, immortal, the most wonderful stuff ever recorded. It gives people an idea of where we stand, and if they like it...great. Buy the record." He laughs into his drink.

What of the teenage audience? Virtue jokes that the collective shriek was "me, on the synthesizer." Noting that there is still a stigma attatched to attracting a "teenybopper" audience, he adds that UB40's audience has always been mixed, both racially and in terms of age. But as far as the fifteen year olds go, "Personally, I don't mind. As long as their *parents* don't mind. I say, bless their little pocket monies."

Whether it's lack of sleep or a typically wry English sense of humour, this Birmingham native appears to be about as far from the intense, self-promoting would-be star as you can get without disappearing entirely. He laughs at his own jokes, gestures vaguely in the air with a cigarette. Would the band prefer to keep playing in small venues - Massey Hall versus Maple Leaf Gardens? While in England they have tried to keep to more intimate surroundings, Virtue observes that "We're getting very old now, and it's not like it used to be. Maybe the fans will have to start coming to us."

Would-be pop purists are always quick to point out that the eight Birmingham natives who make up UB40 are *not* Toots and the Maytals. The music they produce must, goes this line of reasoning, be derivative. These sorts of statements have ceased to make Michael Virtue angry. "I've heard it so many times that it doesn't mean anything to me. For a start, music is music. And it's either good or it's bad, and that's the only real category. And secondly, it's not healthy to go around trying to copy what everyone else has already done. It's better to try new things, things that haven't been thought of before, and that's all we're trying to do."

Are they succeeding? "yeah. Well....yeah. We're still learning. We've been together for seven years now, but we've only been playing instruments for that long. Compared to Yehudi Menuhin, we're still beginners."

The differences between English and Jamaican reggae, argues Virtue, exist because "the experiences of Jamaican musicians are so different to our experiences. They come from a very poor country where there aren't any jobs. And we come from a westernized country where, if there are no jobs, you have social security of some kind to fall back on." Beyond the experiential and cultural differences, he adds , there are musical and technical differences to contend with. "A lot of Jamaican music has a unique sound because the studios they use aren't as up to date as some of the studios you can get in America or England, and the equipment they use is usually a bit inferior. So it all adds up to make a Jamaican 'sound'. And then you've got the records that come over, which are

Continued on Page 13

Mask's 'true' story

No Plain Folks

SEAN GAHERTY

MASK, A TRUE STORY, has almost everything needed to bring a Bruce Sprinsteen song to life—good-hearted, working class American people, lots of genuine

FILM

emotion, motorcycles (well, they're almost cars), and even a girl. Perhaps the only difference is that Bruce Springsteen's songs never feature horribly disfigured people.

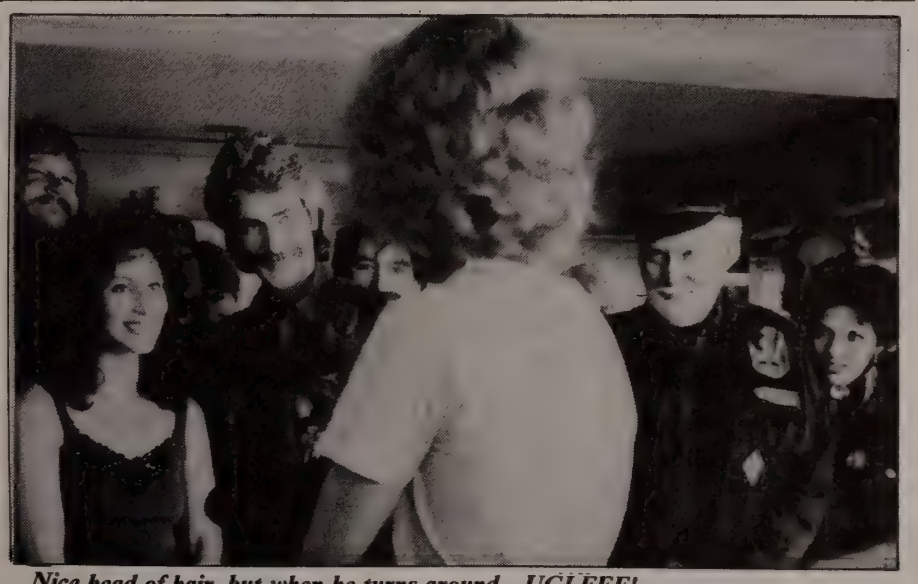
Mask is about the relationship between a handicapped high school student named Rocky (played by Eric Stolz) and his pill-popping mother (Cher). Rocky suffers from a congenital condition which deposits calcium at an abnormal rate throughout the skull, leaving him with an incredibly ugly face which resembles a mask, hence the film's title. Being a teenager Rocky, on top of having to contend with his mother, has those new urges twowards the opposite sex and can't find anyone to reciprocate them, until (wouldn't you know it), he meets a blind girl.

In a none too subtle way, the movie tries to show how, too often, people judge others by their physical appearance. The reactions to Rocky's disfigurement are overly exagerated. In one scene, for example, a man is confronted with Rocky getting off a bus; overacting, he draws back and grimaces in unrealistic disgust.

That the unbearably ugly Rocky ends up with the most beautiful girl is one of the movie's major ironies. An even more disturbing aspect is that, throughout the film, there are no ugly, or even plain, people to be seen, barring the extreme example of Rocky. This makes **Mask**, as a "true story", hard to believe. Of course, the exclusion of "ordinary" looking people is a standard fault in most Hollywood films of this type.

On the whole, the acting in **Mask** is pretty ordinary, with a few bright spots. Cher stands out as the tough drug addict mother. She is perfectly cast and her performance is superb throughout. Eric Stolz also turns in a good performance as Rocky, but the sappy hoodlums, who make up the motorcycle gang who travel with Rocky and Cher, are overused and generally hard to take. This is especially true of a scene in which a mute gang member takes five minutes to congratulate Rocky for winning some school prizes.

The story has potential, but it somehow comes off seeming much like an ABC Afterschool Special with swear words and illegal drugs. But, if you have a craving for popcorn and nothing else playing in town attracts you, perhaps you won't find **Mask** such a waste of time after all.



Nice head of hair, but when he turns around—UGLEEE!

Bylsma's Enigmatic Bach

ROB JOHNSTON

ANNER BYLSMA HAS developed the most important and convincing interpretations of the six Bach cello suites since Pablo Casals. No one has so com-

CLASSICAL

pletely revised their approach to these difficult and enigmatic pieces as Bylsma. It is not simply that he demonstrates that a cello in its original baroque condition provides a lighter more articulate voice for the Bach suites. He has transcended mere scholarly authenticity to breathe new life into these tired war horses of the cello repertoire.

What is most striking is the strong feeling of dance in Bylsma's performances. The music swings even in the slowest allemande. The baroque cello offers a wide range of subtle colours and Bylsma exploits these to bring lots of contrast to each suite. Besides his usual instrument, he also has a five string cello piccolo, not often heard these days, for which the sixth suite was written. Each of the Bach suites was composed differently. Much of the music was transcribed from earlier music written for other instruments, posing many technical and stylistic problems for the cellist to decipher. There are no formula solutions. Bylsma attends to each piece on its own terms, emphasising in his different approach to each suite how unique and multifaceted they are.

Bylsma's concerts here in Toronto for the BACH 300 presented some problems. The noon hour concert on Tuesday was held in the art gallery atrium where the combination of ventilation system, cash registers, and tea cups clattering forced Bylsma to play at inappropriately high volumes or be lost altogether in the background noise. There were plenty of brilliant moments in the Wednesday night performance although there were some rough spots. It may be that Bylsma has been lavishing more attention on his favourite suites since his superlative complete recording in 1978. An all Bach program is unusual for a solo cellist.

The unique combination of dedication to authentic performance and depth of personal insight place Bylsma among the best exponents of early music on original instruments. His performance of the Bach suites sets a new standard long overdue.

BOOKS

Everyone says that this column still isn't funny enough. They call it the Barb Sewell column. Some offer to do guest Watsups. They add that it's hard to be funny about books, but also that people read columns for the columnist. I leave it to you. If I'm so boring go read John Palmer.

Or **Monday** by Martin Amis, about sex, intoxicants, and cash in the life of protagonist John Self; **Love Medicine** by Louise Erdrich, about Indians in North Dakota; **Linden Hills** by Gloria Naylor, about poets interacting with yuppies; **Heroes are Grazing In My Garden** by Heberto Padilla, about artists in Cuba; **Sarah Phillips** by Andrea Lee, about a Harvard grad in Paris; and elsehwere or **Inside, Outside** by Herman Wouk, about being Jewish in America since pre-WW II.,

Find out for yourself who is at Harbourfront on Tuesday (tel.: 364-5665). I'm going out to strike matches on my shoe.

Barbara Mendel

DANCE

Toronto Independent Dance Enterprise is a modern dance company which was established to create and perform original works. Incorporating contact improvisation as a chreographic method, **T.I.D.E.**'s objective is to create modern dance that is more accessible to contemporary audiences. **T.I.D.E.** will be featuring a new piece by Denise Fujiwara on March 17 at 3 p.m. at the Premiere Dance Theatre.

Ballet Eddy Toussaint De Montréal is a 21-member dance troupe which will be presenting a mixed program of new works in contemporary ballet. An attraction of the Ford Dance Season at the Premiere Dance Theatre, the performance dates are March 12-16 at 8 p.m.

Janet Millar

FILM

Just acres of precious filmfood being flung in our unworthy direction this week. First, there's the awful special Chaplin retrospective being held all next week at the Bloor — from Saturday on, they'll be screening a different one of the Tramp's more famous works each night, accompanied by several provocative, evocative and heretofore unseen (for the most part) shorts from his early days. When's **The Gold Rush**, you're asking? Sunday at 7. Yes, Shamrock Shakes *are* allowed in the theatre.

At the Rivoli on the same night, two creepy scary old bits of business from two of the frighteningest of French directors. At 7, it's Jacques Tourneur's **I Walked with a Zombie**; at 9, **Joseph Losey's The Servant**. Admission is $5 for both. Just when you thought it was safe to go back to Queen St....

For that real St. Pat's feeling, why not try the three German movies showing at the Art Gallery on Sunday? Helga Sanders' **All Round Reduced Personality** goes at 1 p.m., followed by Jutta Bruckner's funny documentary , **The Hungry Years**, at 3; and then — ooh! — the seventh, eighth and ninth instalments of Fassbinder's **Berlin Alexanderplatz** at 7. Admission is $4 for each film. Top o' the evening to you.

By way of conclusion: a free event entitled "Oscar Night in Canada", which looks to be a screening of the four Canadian short films nominated for Academy Awards. This happens Monday, 7 and 9 p.m. at the St. Lawrence Centre — you can call 366-7723 to reserve those *billets gratis*.

Cynthia Macdonald

JAZZ/ROCK

There is really no excuse for playing at the Maple Leaf Gardens. The Leafs long ago realized this, and stopped playing hockey there. Very few bands can play at the Gardens and get away with it. The **Kinks** are one of them. Twenty years and almost as many albums later, they are still a great rock band, who still have meaningful, intelligent things to say with catchy music to boot. They are, therefore, our *Pick of the Week*. Don't wear your Simple Minds T-shirt to the show, please.

Also this week, the Spoons open for mega-selling morons **Hall and Oates**, Mar. 14, at the Gardens, and **Depeche Mode**, the band that should stay at home and send its tape recorders on tour, performs (?) at Massey Hall, Mar. 19.

Despite a highly acclaimed debut at the BamBoo late last year, tickets for **Michel Petrucciani** have been going slowly, to put it mildly; the show has been moved to the Faculty of Education auditorium, Mar. 16. The **Hart House Stage Band** plays at the Arbor Room, Mar. 20.

As 12" singles and extended mixes become more popular, bands have taken to giving these mixes elaborate names. For example, Billy Idol has a *Below the Belt mix* for "Flesh for Fantasy", Culture Club has a *Shriek mix* of the "War Song", Gena X has a *100 Mile an Hour mix* of "Harley-Davidson", and the Stranglers have a *Cement mix* of "No Mercy". Attila the Stockbroker did a send up of the Dead Kennedys' "Holiday in Cambodia" called "Holiday in Albania", *Gjirokastra Folk Festival version*. Even jazz isn't immune from this trend. George Shearing and Don Thompson have a piece on their album, *Live at the Café Carlyle*, called "I Cover the Waterfront", *Persian Gulf version*. My favourite is a version of Galaxy's hit last year, "What Do I Do to Get Close To You". It's called the *Pina Colada mix*.

Finally, the music segment of our slamming the seventies feature last Monday was written by ex-Varsity rock editor and general cool guy, **Joel Dubin**.

Rohinton Medhora

THEATRE

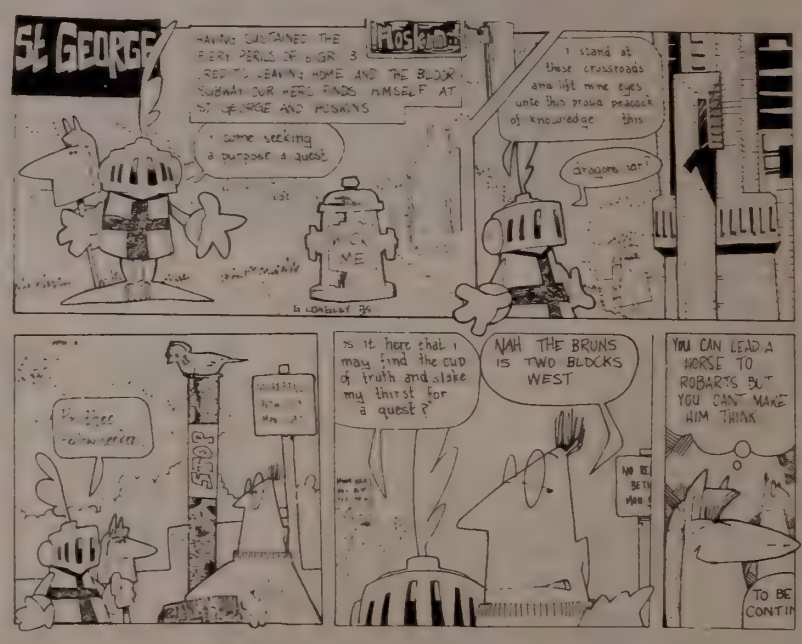
Proving once again that they are not in fact uncultured subhumanoidal mudslugs from the deep and murky waters of hell, the U of T Engineering Society embarks on its annual **Skule Nite** (in the Hart House Theatre, no less) from March 13-16. Tickets for the revue usually go fast, and should be reserved. Call 978-8668.

St. Michael's College presents Joseph Conrad's **Heart of Darkness** ("insatiable appetites, impeccable forces of nature" and so on) in an ambitious adaptation by Robert Armstrong, who also directs the thing. 926-7135.

A (take a deep breath) "multi-environmental audience participation theatre piece" entitled **The Mystery of John Sheridan or Blood on the Bridge** is being presented by the Adelaide Court Theatre, March 13-17. The play deals with the true story of an Ontario MPP in 1859. This is all very nice and indigenous, but what's really important here is the price: It's Free! Reservations, however, are strongly recommended. 363-6401.

The prolific Sky Gilbert has just finished his play for this month. It's called **Radiguet** and deals with the relationship between French artsies Raymond Radiguet and Jean Cocteau. March 13-31. 927-8998.

Colin Taylor



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Speaker
Brian Burchell
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RED JAZZ

The Ganelin Trio
Strictly For Our Friends
Leo Records (Import)

Arvo Pärt
Tabula rasa
ECM Records (Import)

Paul Horn
Live From Russia, With Love
Golden Flute Records

ROHINTON MEDHORA

IN THE AGE OF virulent Reaganism, it would be easy to dismiss

MUSIC

Russian jazz as hopelessly constrained expressionism. But that country's contribution to everything from ballet to hockey has not been inconsiderable, thus warranting a closer look at its entry in an art form often termed "America's classical music."

When the **Ganelin Trio** toured England and Wales early last year, the event was seen as much in political and social terms as it was in musical terms — hence producer Leo Feigin's heartfelt defence of this band, his label, and its supporters, in the liner notes. His plea to judge the trio strictly for its music and not its nationality is justified, although his own assessment of its supposed seminal nature is not.

Three broad groups exist today in jazz — the "traditional" form that emphasizes theme and variation, the "evolutionary" form pursued by the likes of John Coltrane and Cecil Taylor, and the "open" form, where the length of the passage is never prespecified. To suggest, as Feigin does, that the Ganelin Trio, due to its isolated artistic growth behind the Iron Curtain, has singlehandedly broken past the "stalemate of American mainstream and the deadlock of European avant-garde" by merging the three groups is sheer nonsense. Further, his suggestion that only the "ignorant, uneducated listener" wouldn't realize this smacks of the fabled emperor's new clothes scam.

True, both Vyacheslav Ganelin (piano) and Vladimir Chekasin (reeds) can take off on tangential themes during a solo and come back remarkably well into the main statement of a piece, but that is arguably the essence of all jazz. Marrying the three jazz groups involves resolving the impossible contradictions between structure and theme on the one hand, and mood and expression on the other. *Strictly For Our Friends* is really one peice with eight heads that often put feeling before melody, with unqualified success. But that is still a far cry from the merging of the suite form with free polystylistics that the musicians so obviously seek to do.

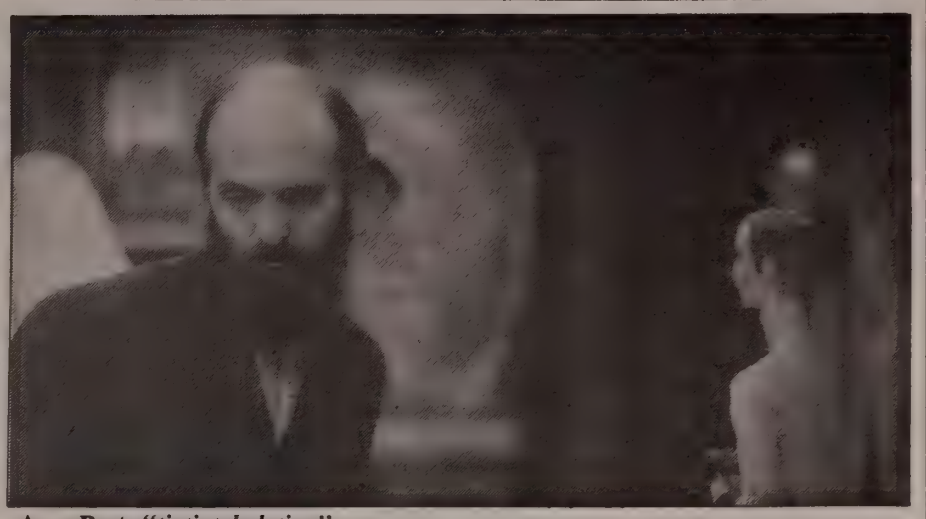
The link between even the most generous definition of jazz and modern, minimalist music has always been tenuous. Still, it can be made. A possible lineage would start with George Russell's experiments in the Lydian Chromatic Concept of Tonal Organization, wind around Eric Dolphy and Terje Rypdal's empasis on tone rather than chords, and end with the more concrete forms of composition by Steve Reich. The cross-pollination among artists here — Eberhard Weber, Jan Garbarek, and Keith Jarrett should be mentioned too — is largely due to the efforts of Manfred Eicher's ECM record label. *Tabula rasa*, along with John Adams' *Harmonium*, is the opening release of ECM's *New Series*, which promises to bring us more minimalist works that will succeed purely by word of mouth among the growing number of people who correctly believe that the label's blend of superb presentation, packaging (each album cover can be framed), and content can never fail.

Arvo Pärt, a recording director at Estonian Radio in Tallinn, where he composed a number of pieces using the technique of serial music, describes the style on *Tabula rasa* as "tintinnabulation" — works that use one specific tonality, which build on a triad whose notes remind the composer of bells, and which "silence chooses to abandon of its own accord." His infatuation with things spiritual — specifically, the Eastern Orthodox Church — led to his ultimate emigration to West Berlin in the late seventies, but not before he had firmly developed this technique in his native land. "Fratres" was written then, and has been re-recorded here with Gidon Kremer (violin) and Keith Jarrett (piano). "Cantus" and "Tabula rasa" feature grand tonal moments, ably built up and presented by the Staatsorchester Stuttgart and Lithuanian Chamber Orchestra, respectively.

Woody Herman once said: "When you stop swinging you're competing with Toscanini — and that cat can *cut* you!" From his swinging big band perspective, Herman may not have envisaged jazz's outer limits now habited by Reich or Pärt or Adams. But he would have had no trouble accepting **Paul Horn**'s *Live in Russia* — supposedly the first American small jazz band to play in public in Moscow and Leningrad since Sidney Bechet in 1927. An appreciative Russian audience is presented with material that ranges from classical to awful.

The high point is the old gold — a particularly strident version of Dizzy Gillespie's "Night in Tunisia" that starts with thumping drums and bass and eventually allows solos by all four musicians, and Charlie Parker's "Billie's Bounce", made famous by Wes Montgomery (it is the later version that serves as the point of reference here, with guitarist John Stowell turning in a respectable impression of Montgomery's single-note style).

The low points are the pieces played clearly for applause — "Kauna's Blues", named after the Lithuanian town where it was performed, and a pathetically pedestrian "Russian Jam", featuring two local musicians of which one had the good sense to remain unidentified.



Arvo Part: ***"tintintabulation"***

Live in Russia has an aura of syrupy peace, love, and friendship about it (the liner notes are full of clichés like "music is the universal language"), but overall, the audience got a fair performance from the visitors. In turn, the visitors report of smiles and talent everywhere, especially the skill of an unnamed avant-garde group in Vilnius.

Nothing here is going to change the face of jazz or East-West relations (at the end of it all the two must still be intertwined here). But it shows how easy it is for different styles to merge and adapt — if they were allowed to.

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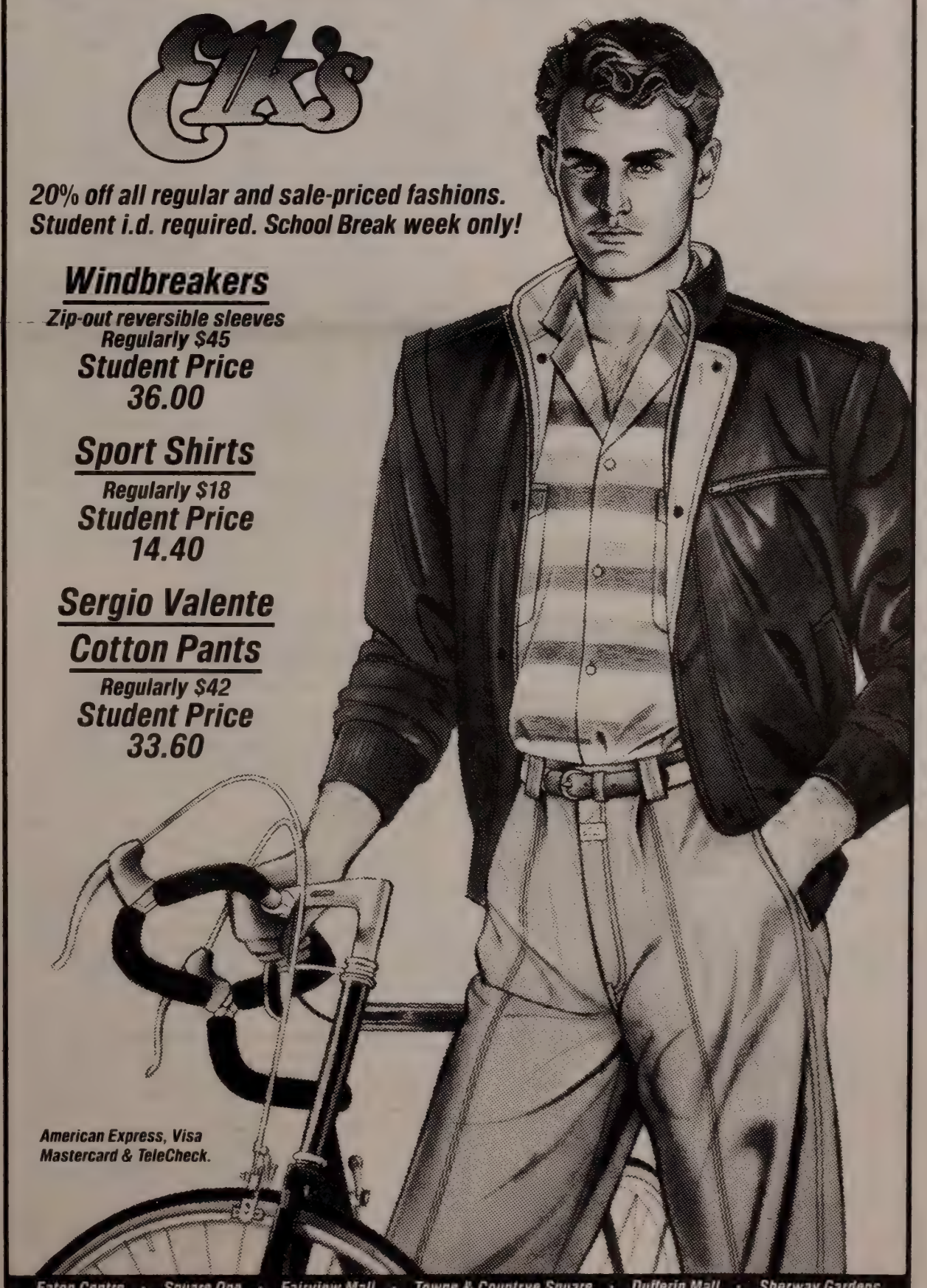
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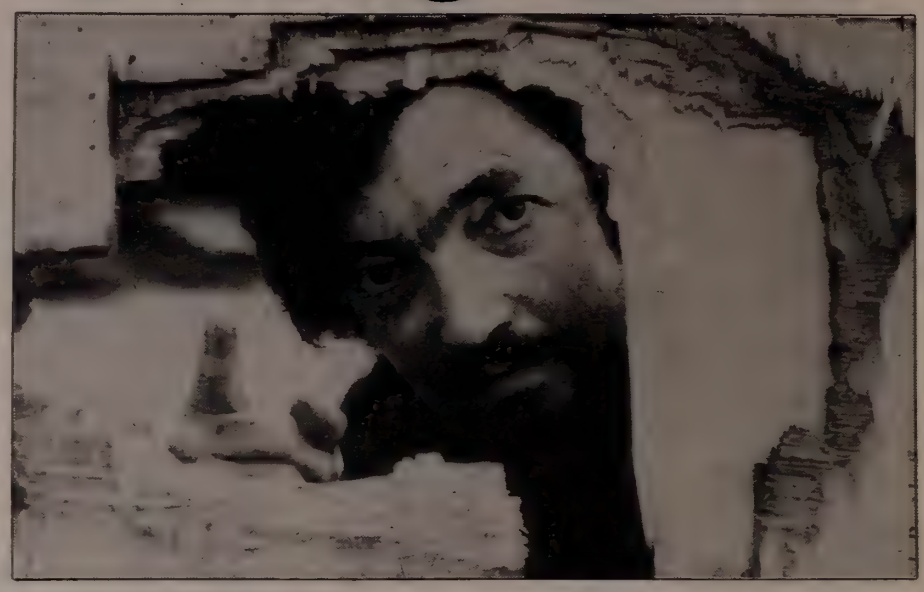
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Ascertaining Lucas

ALISON MACLEAN

JULIO CORTAZAR WAS one of the leading figures in the Latin American literary boom which began in the early Sixties and continues unabated to this day. The arrival of **A Certain Lucas**, his last completed work before his death a year ago, shows that the Argentine writer is more than deserving of the acclaim he recieved for his innovative, humourous approach to writing he initiated over two decades ago with *Hopscotch*.

BOOKS



Cortazar: ***explaining the dump***

His new novel, if it can be called a novel, is better described as a character sketch on a grand scale. There is no plot, only an unravelling of the various parts that make up Lucas. In a series of very short entries Lucas is revealed: "Lucas, His Shopping," "Lucas, His Criticism of Reality," "Lucas, His Patriotism," no section more than a couple of pages long, but each possessing varying degees of humour, pathos and paradox.

A Certain Lucas is divided into three sections: the first, a collection of anecdotes and insights dealing with the reality that is Lucas' world ("Lucas, His Shopping," etc.); the second is a more objective view of the world outside Lucas and his place there; the final section gives us a look into Lucas' philosophical meanderings.

Cortazar's structure is such that the rounding out of Lucas' character is constant and kaleidoscopic. With each new entry, those preceeding change meaning to fit into a different position in the overall picture. Cortazar maintains control throughout, never letting all the snatches of information become an unwieldy miasma. He writes himself in and out of paradoxes and apparent contradictions with complete self-indulgence.

As Lucas becomes a person on the page, he gradually fills out to aquire the angles necessary for us to come to an understanding of his character. Thus most readers will empathize with Lucas' embarassment when, in "Lucas, His Modesty", he is confronted with wafer-thin lavatory walls. But, his philosophies regarding Love, Life and the Pursuit of Happiness do not always mesh with accepted or 'average' ways of thinking Lucas is unique and, just as if he were a new aquaintance, readers must familiarize themselves with him in order to develop a relationship with his character.

And it's fun. This new friend has a wonderful sense of humour. In "How Come One Goes By?" Lucas makes a discovery not everyone makes during the course of their lives:

It happened that way with me when in the middle of a business meeting without knowing why, I thought about cats — who had nothing to do with the order of business — and I suddenly discovered that cats are telephones. Just like that, as always in matters of genius.

The syntax is reminiscent of Oscar Wilde, but the observation is not. There is an accessibilty, an everyday absurdity, that draws the reader into Lucas' sphere.

Each entry provokes consideration and perhaps serious rethinking about the way we perceive day to day life. The fresh, iconoclastic approach Lucas takes provides unexpected and amusing insights. How can they be ignored when Lucas is so happy?

It would be pointless to attempt to offer an explanation of this complex picture of a man whose many facets are jettisoned one by one to leave a well-rounded character in their place. **A Certain Lucas** does not invite explanation. After all, Lucas abhors them:

Somewhere there must be a garbage dump where explanations are piled up. One disquieting thing in this proper panorama: what would happen on the day someone also succeeds in explaining the dump.

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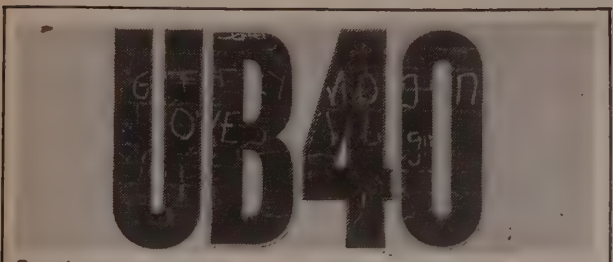
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Continued From P.9

usually of pretty bad quality, and the places you go to listen to these records are usually, say, a massive hall, with thousands of speakers just tearing away. It's not exactly an audiophile's dream."

"But the main difference I think, is the question of experiences. The Jamaicans invented the music, and we're just relative newcomers...*and* we come from Birmingham...We don't try to play the same way they do. We try to do something else, and when we stop selling records, we'll know we're not doing it."

While the clean production, sweet harmonic vocals and infectious dance beat of UB40's music makes for more than palatable listening, its lyrics fall solidly into the category of political statement. Earlier songs like "One in Ten" (about unemployment) and "Madam Medusa" (Thatcher), and nearly every track on **Geffery Morgan** are comments on the state of British society and the world. Even their current hit, "If it happens again (I'm leaving)" is not the lover's lament one assumes it to be on first hearing, but a suggestion that a third Conservative victory in Britain would be cause for emigration. One wonders if the girls in the front row notice. When the topic comes up, Virtue doesn't leap up on a soapbox to tell you about it. Initially, he attributes the lyrical content to the fact that "Ali, who sings a lot of the songs, doesn't like singing romantic songs, so there's not much more you can sing about, really."

That isn't, of course, the whole answer. The songs are "about what's going on, and the way that we see these things. The most important thing for us is the music - that comes first. But when it comes to putting some lyrics down, it seems a lot more constructive to write something meaningful than just, 'I love you, you love me'." Music as a form of protest, he says, has a certain effectiveness in that it "presents an alternative to the 'normal' way of life. Maybe the people listening are watching what's going on, and they're learning something in that respect. I don't think there's going to be a revolution overnight because we ask for it, though..."

In spite of the widespread opposition to Thatcher, the Tories are still in office, and most of the unemployed and the young, says Virtue, "don't bother to vote. They're just so fed up with the system. Regardless of which government gets in, it usually means that the poor people get poorer and the rich people get richer." Thatcher stays in power, he suggests (and not entirely in jest) "because it's a big con game. There's something going on with the ballot box and the Conservatives. Everyone knows they're finks...I could see them stooping to that, fixing the ballots. No problem. It's strange, the amount of hatred she's whipped up in the country when a majority of the country voted for her. The miners' strike was pretty heavy stuff, her calling all those miners 'the scum of the earth'..." He shakes his head.

What happens if you live in Birmingham and don't become a pop star? "In England in general there are kids leaving school now who will *never* have jobs. The jobs just don't exist anymore. And the kids are being pushed into slave labour jobs. And if war breaks out, you know, everyone over fourteen is classed the same. You're old enough to die. But when there's no war, when it comes down to giving people something to live on, then all these ridiculous little rules pop up. What can I say? Press the button, I guess."

Michael Virtue stretches, finishes his drink and opens his eyes a bit wider. As for the music business, the band has been promised a holiday in a few months. "I've gone about five years without seeing the sun. I'm thinking about approaching NASA to see if they need a new astronaut." Surviving the grind of touring and recording seems mostly to be a matter of attitude, particularly in the absence of sleep. "It's just a matter of getting on with it. It's no good sitting around and saying, this is wrong with the industry and that is wrong with the industry. It's all a big game, and you know what the runnings are, and we get through it as best we can."

At age forty, he says, he'll still be at work. "I'm not allowed to retire until I'm fifty five. I don't know...work in a dry-cleaning shop, do a bit of road sweeping, maybe." In the meantime, there's Brock University, and another show.

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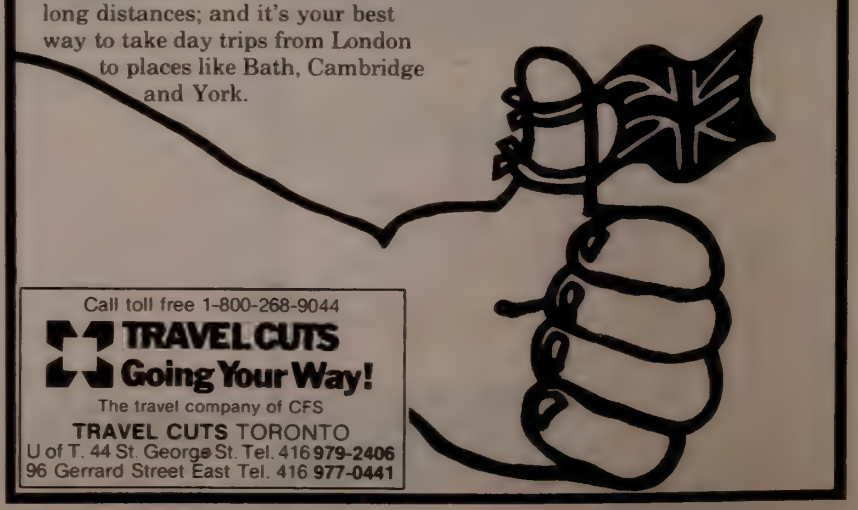
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SPORTS

Hockey Blues: putting playoff upset behind them heading into Nationals

By MARG WEBB

Recovering from the semi-final series upset to York two weeks ago may be the biggest challenge the Hockey Blues face going into the Nationals this weekend at Varsity Arena.

The series followed on the back of an emotional week of five away games in which the Blues needed to win the last regular season game to clinch first place. (They beat RMC 5-3).

The series itself saw the Blues' two areas of strength — goaltending and offence — fall far below their usual competence.

In game one of the best two out of three series against York, John Kemp admits he let in a few soft goals. York took the game 5-3. In game two, Kevin Hamlin was strong in the nets but let in a trickler that settled a 4-3 overtime battle — in York's favour.

In the two games, the Blues scored just one even side goal.

"Right now we're tired," said Kemp. "It's been a hard year with the (Varsity Arena) renovations. Basically we've been playing hockey out of the back seats of our cars. It just wasn't in the cards to beat York."

"I let in a few questionable goals but everyone has a bad game once in a while. We've had the best goaltending in college hockey over the last two years and I don't see any reason for that to change now."

Hamlin too is working on putting the semi-final upset behind him. "People are coming down on us for the semi-final series," says Hamlin. "We all have something to prove. The overtime goal was fluky but it was a mistake. A forward or defence can miss a check but unfortunately when a goalie misses, everyone sees it. There's no one more hurt than myself about that goal. I felt like everything was over. But we have the second chance (of getting to the Nationals). Although we've said all year that we didn't want to go in through the back door, it's open for us and we're going to take advantage of it.

"The way I look at it we're the defending national champions and someone is going to have to take that title away from us this weekend."

Should skaters or cagers have priority?

Clash over use of Varsity Arena

BY CLARA MARMELO

After a trial year of scheduling intercollegiate and professional basketball at Varsity Arena, the Department of Athletics and Recreation has decided to continue the scheduling next year despite objections from traditional users of the facility.

Intercollegiate hockey and figure skating teams as well as intramural participants claim that the basketball program is unduly disrupting their scheduling.

The Toronto Tornados and the U of T Blues basketball teams used over 30 evenings of scheduling time at the arena this year.

Women's figure skating coach Nancy Cunneyworth says "We've lost a number of practices because of basketball. They play on a Sunday night and sometimes leave the floor down all day for a Monday night game. Somethimes they gave us no advance warning. We arrived at the rink at 7 a.m. and found the floor still in place."

Gib Chapman, Director of the DAR, maintains that the financial position that the DAR is in necessitates the rental of the arena. He also believes that showcasing intercollegiate basketball in the arena will attract both competition and hence additional fan support and revenue.

"U of T has given a mandate to the athletics department that they must raise revenue," says Chapman. "The arena is 100% the responsibility of the DAR. The administration gives us no financial support for the arena or stadium. We have to produce revenue from rentals to offset the costs.

"If the Tornados pull out we have to find someone else to rent the facility to or reduce our budget significantly.

"We have attracted better student athletes. We have given basketball a higher profile by the move (from the Sports Gym which seats 800). We were given the opportunity to host the mid-east regionals. We couldn't get teams to come in and play in the Sports Gym. Teams are now talking about coming into play us in Varsity Arena."

Although the coaches understand the financial bind the DAR is in, they are worried about the effect it will have on their programs.

Concerns range from lost ice-time to inconvenient scheduling, to man power required to take up and put down the floor - which student athletes provide.

Dave McMaster, coach of the women's hockey team, says "Basketball should be limited to weekends. During the week it should be a hockey facility, that's what is was built for. I realize we're in a catch-22 situation because the university does need money but I think students are paying too high a price.

"We had to play games on Tuesday night with no practices made available to us. I think that they have to sit down and take a good hard look at what their priorties are.

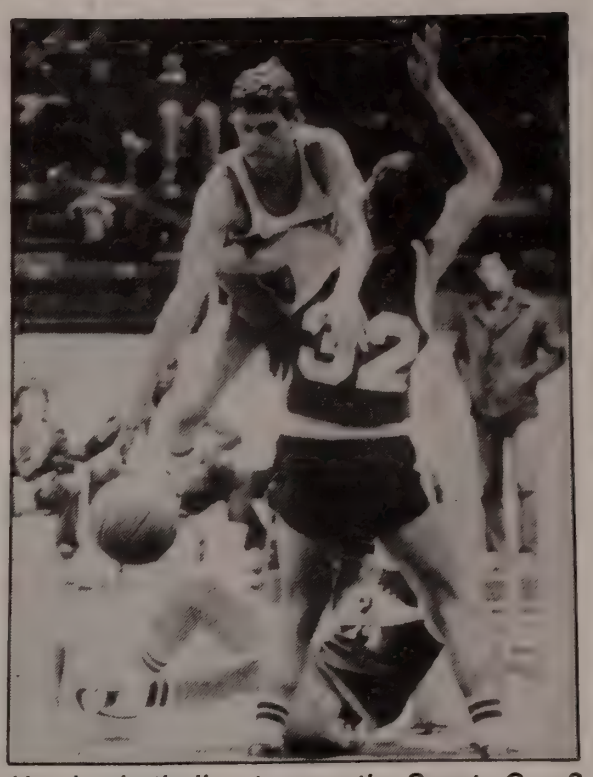
"If basketball is going to become a priortity sport at U of T, who will pay the price?"

The men's hockey team has been forced to take practice time at 7 a.m. and at outside facilities.

"The hockey team practised outside the arena as much if not more than in the arena," says coach Tom Watt. "It's a difficult situation. The arena is a hockey arena and we should have ice activities there. Rentals shouldn't be necessary and we should have the proper funds from the university to maintain the program. But we all know that isn't going to happen so there isn't much choice but to rent to outside sources."

The men's hockey team is also involved in a rotation with the football and basketball teams for taking up and putting down the basketball floor. As compensation, the DAR puts money towards the Varsity Fund which these teams

cont. on pg. 16



Has basketball outgrown the Sports Gym?

Intramural Roundup

Erindale takes Volleyball title

By MIKE ZRYD and MARG WEBB

Engineering made a last minute bid to upset the nearly invincible Erindale Warriors Tuesday night in Division I Men's Volleyball playoffs at the Athletic Centre, but the engineers spotted their opponents 2 games too many.

The Warriors swept the first two matches 15-3 and 15-8 before Engineering got their game going.

"We thought we had a 50-50 chance of upsetting them going into the game but we didn't get psyched," said Valdis Mantinsons of the Skule™ side. "In the first game we were nervous and they blew us away. It took another game to get started and then we got going in the third."

But the Warriors, sporting an 8 and 2 won/lost record in the regular season, weren't about to give another game to the upstart engineers.

Coach Jaan Schaer sent his big man, Rick Scott, up against the Engineers' weaker court players and the strategy gave the Warriors a 15-12 championship victory to go along with their regular season first place finish.

Team members from Erindale include Scott, Karl Rehdner, Robert Gerritsen, Hughie Kong, Scott Hartmen, Willie Kastelie, Brett Sanderson, Ron Stephenson and Chris Weissflog.

In other volleyball action, Phys-Ed took New College three games straight to win the Division II crown.

St. Mike's downed MBA 15-11, 15-3, 14-16, 15-10 to take the Division III laurels.

Men's basketball playoffs are presently underway; the championships are set for Monday through Thursday of next week.

Experience against youth

Cont. from pg. 1

goalie John Kemp. Let's not forget they finished first in a 13-team conference and were nationally ranked in the top five all year. Not too shabby.

Alberta has to be regarded, though, as the team to beat — they are the top-ranked team in Canada. And they have it all over the Blues in terms of experience.

"They've got seven fifth-year players, one fourth-year, and five third-years," noted Blues' coach Tom Watt. "I can't do anything about that. I can't make our players older and wiser all of a sudden."

Bears' coach Clare Drake downplays his club's big edge in this department.

"Our graduating players are more motivated because it's their last shot in college hockey and they're this close to a championship. But when it comes down to four teams, I'm not sure how much experience counts. I've seen a lot of inexperienced teams rise to the occasion."

The Bears placed four players, Gerald Koebel, Parie Proft, Breen Neeser and Dennis Cranston, in the top five in Canada West scoring. Proft, Cranston, Tim Crug and goalie Ken Hodge all played on Canada's gold medal team at the Spengler Cup tournament in Switzerland last December.

With a 20-4 record, Alberta easily outdistanced the CWUAA field. Overall, they were 36-7. After sweeping a best-of-three conference final from Saskatchewan, they advanced to the nationals by edging Great Plains champ Manitoba, 2 games to 1.

The series revives a long-time friendly rivalry between two deans of the college coaching fraternity. Watt will be shooting for his tenth Canadian championship. In his 24th year at Alberta, Drake has five national and 15 conference titles to his credit. With 545 career victories, he needs 11 more to become the all-time winningest coach in North American college hockey history.

Watt travelled to Winnipeg last weekend to scout the Alberta-Manitoba series. If he has a formula for success based on what he saw, Watt is being careful not to reveal it. In reality, he's probably just remaining true to his tendency to worry about the Blues first and the opposition second, if at all.

"I'm going to ask him for a one-goal spot in every game because he had the advantage of watching our team for three games and we haven't had a chance to see his," said Drake with tongue in cheek. "But we've never seen a Toronto team that wasn't very good."

York vs. Ottawa

By contrast, these are two clubs no one would have picked to be here. They're both talented but rookie-laden teams that started coming together at the right time.

The Yeomen have earned a reputation as giant-killers. They're the only Canadian team to win at Varsity Arena, and they did so twice. Finishing fifth, they upset Laurentian, Toronto and Western — all of which placed higher — en route to two firsts: the Queen's Cup and a berth in the CIAU's. Coach Dave Chambers pinpoints a mid-season 10-2 romp over then first-place Laurier as the game "when we started to realize we could do it."

Right-winger Don McLaren, a first-team all-star who led the OUAA in goals with 28, is York's biggest weapon. The defence, anchored by three-time all-star John Campbell, is very sound. The Yeomen gave up 78 regular season goals, only four more than the league-leading Blues. Mark Applewhaite gets most starts in goal, and has been rock steady in the playoffs.

"We certainly didn't expect to get this far," said Chambers. "We felt we had good players, but most were new to the team and it took time to put it together."

Chambers agrees with Watt that a York-Toronto final would be a boon for college hockey in Toronto, but cautions "we've both got a big stumbling block in the way."

For York, the "stumbling block" is an Ottawa Gee-Gee club that was mired in fourth in the five-team Quebec conference much of the season before sneaking into second spot. In the Quebec final, they knocked off Chicoutimi Les Inuks, the team everyone assumed would battle the Atlantic champ for the right to come to Toronto.

The Gee-Gees swept by heavily-favoured UPEI Panthers last weekend, 3-2 and 2-1, in uncharacteristic fashion for a team that prefers shootouts to defensive struggles.

"They've got some guys who get the puck off very well, some real snipers," said Toronto assistant coach Paul Titanic, who scouted Ottawa's series with UPEI. "To beat them would take a well balanced, defensive team. York might be that team."

Continued From P.8

the meeting was over as far as he was concerned."

Nick Marchese, a former liaison officer for the Sociology Students' Union, told *The Varsity* further problems arose over the appointment of a new Departmental Chairperson.

"The faculty made an offer to professor John Hagen and that was another blow to the students. Both the graduates and the undergraduates were suspicious of Hagen because of his earlier opposition to parity. We both lent our support to Jack Wayne who has been very pro-parity and has served as our undergraduate secretary for a long time."

Marchese said the graduate and undergraduate students in Sociology sent a letter to Dean of Arts and Science Barry Armstrong expressing their concern about the threat to parity. Several Sociology professors also presented Armstrong with a signed petition Monday opposing Hagen's appointment. *The Varsity* learned Wednesday evening that Hagen had rejected the position.

Marchese and two reporters were barred yesterday afternoon from a faculty meeting which was to have discussed reconvening the search committee to appoint a Department Chairperson.

"I tried to ask if I could sit in on the meeting as an observer. I asked him, 'but what about the student's side of this?' and he said, 'Nick, it's not negotiable.' That's the standard administration line."

Marchese said a petition in favour of parity has circulated among Sociology students and he claims it has 149 signatures.

"I think we'll probably have over 500 signatures by next Monday and then we'll take it to the Chairman of the Department and the Dean (of Arts and Science)."

Continued From P.15

can draw on. But the task, performed eleven times this year by the hockey team, takes anywere from an hour and a half to five hours. Since it is heavy work, there is the additional risk of injuries to athletes.

The U of T intramural department is presently conducting a study on the impact the basketball programs have had on intramural scheduling. The study was initiated in responce to a letter of complaint from St. Michael's hockey coach Dave Laudenbach.

Laudenbach says "I questioned in the letter why intercollegiate men's basketball is being played at Varsity Arena on nights when the Tornados aren't playing.

"The floor goes down in the morning eliminating all facility time for the entire day except for basketball.

"The recreation program has been shunted aside. We run probably the best intramural program in North America. It should be a top concern of the department. At Varsity Arena I see what I consider to be the deterioration of our program."

"It's not a financial decision to have U of T basketball teams play games at Varsity Arena. It's a policy decision to try to have a high-profile basketball team at the expense of both inter-collegiate and intramural skating teams."

Chapman disagrees vehemently with Laudenbach. "I view intramural programs equitably. We provide a core number of hours for intramurals.

"And I don't think basketball will effect the skating teams too much. We've tried to schedule games on weekends when the hockey teams are away so that we have a minimal amount of disruption to either program."

"There is no question that basketball will be back next year."

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ENCOUNTERS
(The day Guy Mann ordered the toast.)



I was sittin' in this roadside joint when along comes a bear all dressed up like a waiter. Told him I'd like a Grizzly Beer and an order of toast. "I can getcha the Grizzly, but there ain't no toast," said the bear. "This is lunch, doncha know." I was real tickled that they had the Grizzly Beer. Told the bear how smooth and easy goin' down it was, and how it came in a nice tall bottle and went at regular beer prices. Also told him it was sellin' like hotcakes down there in the U.S.

"Don't have any hotcakes either," said the bear. "This is lunch, doncha know." Fine, I said. Get me a Grizzly Beer and a toasted chicken sandwich. Hold the mayo, hold the lettuce, hold the chicken. Smilin', the bear said, "Where should I hold it?" Well, to make a long story short, the bear brought the Grizzly. And we struck up a friendship. 'Cause he had a sense of humour, you see. Holdin' all that chicken and lettuce in the place he was holdin' it.



Grizzly. Paw yourself a smooth one.

THE VARSITY
VOL. 105 ISSUE NO. 44 MONDAY MARCH 18 1985

Burk sweeps SAC race in record high turn-out

By MARK JOHNSON

In a stunning upset, Scott Burk of Innis College has swept to a convincing victory in the Students' Administrative Council (SAC) Presidential election.

Lucky Scott
page 5
Soft Record
page 6

When the results were finally made official at 7 a.m. Friday, the Burk-Boland-Filipiuk ticket had captured 3,164 votes (35.5 per cent) from a record 8,464 ballots cast. John Canning, the apparent odds-on favourite heading into the final days of the campaign, wound up in second place with 2,499 votes. This year's SAC Vice-President, Linda Quirk, finished a distant



New SAC President , Scott

The Allan Smith and Avi Hyman tickets finished with 606 votes and 403 votes respectively, falling short of the support necessary to receive a SAC reimbursement for campaign expenses.

Burk told *The Varsity* he was not surprised by the verdict.

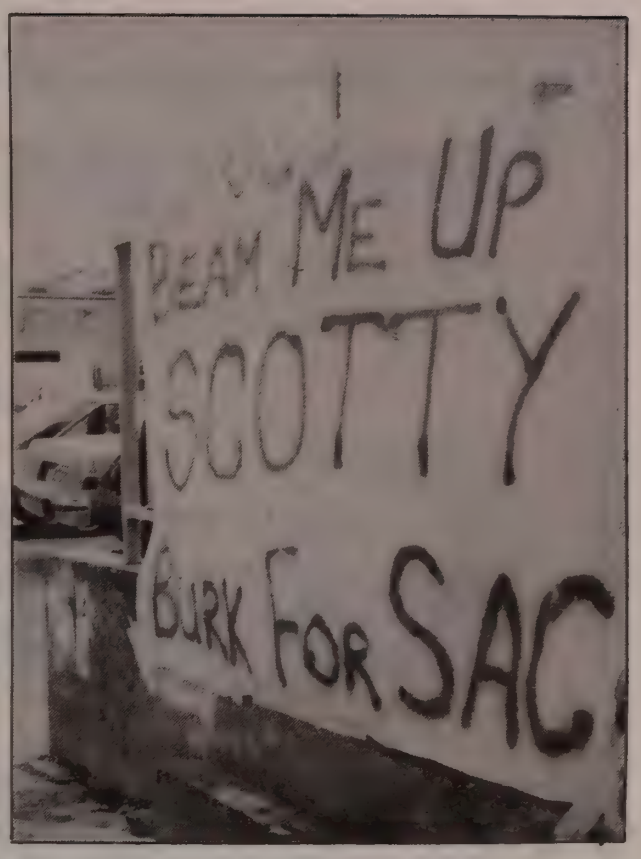
"We honestly felt going in (to the election) we had the support to win. Trinity, Erindale and Engineering were pleasant surprises for us but we felt we had the majority of the big colleges going for us," he said.

Nonetheless, the massive turn-out guaranteed the candidates a long wait before they got news of the final result. Preliminary figures were released by SAC all night but it wasn't until early Friday morning that the extent of the Burk victory became clear.

"I had a gut feeling we had it when the polls closed," Burk said. "At five in the morning we thought it might get close because Engineering and Erindale (Canning strongholds) hadn't been counted. Then one of my scrutineers walked in at 7:30 a.m. and told us we won by the margin we did."

As the evening wore on the race swiftly turned into a Burk-Canning struggle. Big wins for Burk at Scarborough, Phys Ed.,

Continued on Page 5



Intergalactic support for Burk pays off

New-look SAC board to take over; Burk-Quirk workers hunt top jobs

The new SAC Board elected along with President Scott Burk last week appears to be one which will be favorable to the incoming administration.

Early indications show the make-up of the Board is likely to be a generally compatible coalition of Burk and Linda Quirk supporters. Prominent Quirk supporters Carla Cesaroni and Sean Meagher handily won re-election to the Board from St. Mike's. Meagher is rumoured to be bucking for External Commissioner post on Burk's executive. Cesaroni, the current Education Commissioner, may be headed for a second term.

Other well-known Quirk campaigners gaining re-election to the Board were Ashley Newman at University College and Alison Jones, the top vote-winner at Victoria. Jones is a good bet to be running for the Finance Commissioner job, while Newman reportedly has her eye on the Women's Commissioner post.

Burk is expected to support campaign workers Iggy Pitt (U.C.), the current manager of Reznikov's, and Pierre Blum, News Editor of *The Innis Herald*, in their bids for executive positions. Pitt was highly touted by all three campaigns as the next Services Commissioner and won the U.C. race by a wide margin with 443 votes. Blum told *The Varsity* he will be running for Communications Commissioner.

"Through my experience with campus newspapers and campus radio I feel the Communications Commission would be right up my alley," he said.

At the suburban campuses, Quirk supporter and Scarborough Vice-President Kevin Sock won a position on the Board while two-time SAC Director at Erindale Myron Hyzka finished way out of the running in his bid for a third term.

President Burk declined to comment on the make-up of the new Board. Executive positions will be voted on by the new Board at the joint meeting March 27.

OFS plans Bovey protest with Queen's Park rally

Ontario students are gearing up for a provincial demonstration against the tuition fee increases and decreased accessibility recommended by the Bovey Commission.

The Ontario Federation of Students (OFS) is organizing the March 21 protest, to climax in a rally at Queen's Park, the provincial legislature.

The Coalition for Quality and Access, an organization sponsored by OFS to encourage the mobilization of anyone at U of T who is opposed to the Bovey recommendations, is planning a further demonstration at Governing Council on the same day.

Spokesperson for the Coalition, Lise Betteridge says, "It seemed like a good opportunity to hit Governing Council." U of T Administration has presented a motion to Governing Council that they approve the Bovey recommendations.

SAC External Commissioner, Nye Thomas is also involved in a protest at Thursday's Governing Council meeting. He is working, in

Continued on Page 6



Bovey Busters on the rampage

Artists demonstrate solidarity

Arts cutbacks

By RICK McGINNIS

Following the Federal government's enormous cutbacks in arts funding in last fall's economic statement, and with further cutbacks expected in May's budget, the Toronto arts community demonstrated its solidarity and opposition with a rally and march through downtown Toronto on Saturday.

The demonstration was organized by the newly-formed Artists' Union and endorsed by ACTRA, Dance Ontario, the Canadian Authors Association, the Association of Canadian Publishers, the Ontario Federation of Symphony Orchestras and Visual Arts Ontario, among others.

Ben Freedman, a member of the Artist's Union and one of the rally's organizers, gave some sense of the desperation that has prompted a degree of organization among the normally isolated arts community.

"The (Conservative)

Continued on Page 5

Verdicts clear on referenda questions

By ALISON MACLEAN

Three referendum questions that were included on the SAC presidential ballot last week provoked decisive student response.

The Drug Plan proposed by SAC was refused with only 31% of voters in favour, while 69% were in opposition. CJUT Radio will be receiving an increased student levy if they get an FM licence. The radio station was supported in their bid for more student funding by 67% of the St. George campus and 68% and 61% at the Scarborough and Erindale campuses respectively. And finally, Downtown Legal Services will be receiving one dollar more from every student next year with a referendum vote of 64.3% in favour.

SAC External Commissioner Nye Thomas, one of the proponents of the SAC Drug Plan, commented to *The Varsity* that, "It was a gamble from the beginning. There was never much of a chance of it (the drug plan) passing on this campus because of the contraceptives. To be honest, I wasn't really surprised."

When asked whether he thought that the plan would have passed without the inclusion of contraceptives, Thomas replied that "$20.00 is a lot to pay, and a plan without contraceptives would also be without other things. The reduction in cost would not really make it a better deal."

Thomas credits the loss of the 'yes' campaign to the late arrival of Engineering President Bill Hollings' 'no' campaign. "The no campaign did a lot of damage. Up until the arrival of the no campaign I thought that the plan would pass. We couldn't respond to their arguments. They misrepresented us to a large degree and there was no way to defend the plan before the vote."

CJUT is understandably happy with the firm support they received for a $1.75 increase in the $3.75 student incidental fee that will be split between CJUT and the radio stations at Scarborough and Erindale campuses.

Ben Rose, news director at CJUT, said that, "We are very pleased with the support that students have for us. We feel that this show of support from the students gives us an outstanding chance at getting an FM licence."

Rose does not believe that there will be another referendum in the near future although he did caution "It will be difficult to judge what the operation will be like in four years; we don't know what we'll be getting in government funds yet, although we

College Elections

Along with the campus-wide votes last week, several people were elected to lead their college councils into 1985-86:

- St. Michael's College Students' Council - President-elect is Chris Wheeler.
- University College Literary and Athletic Society: President-elect is Glenn Stuart, who beat out competitor David Wex by 2 votes.
- Victoria University Students' Administrative Council: President-elect is Deborah Valentine, who slipped past Leslie MacDonald by one vote.
- Scarborough College Students' Council: President-elect is Tony McWatt. Scarborough students also voted to give their council a $2.75 fee increase to a total of $20.00.

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Second Prize — $100 "Boy Child" by Vivian Palin
Third Prize — $50 "Thunder Lessons" by John O'Neill

MON. MAR. 18	**"FITNESS FOR THE 80's"** co-sponsored by Hart House Recreational Athletics and the Department of Athletics and Recreation. Dr. Raphael Chow looks at "Osteoporosis and The Value of Graded Exercise". 7-8 p.m. Music Room. Second hour: 8 - 9 p.m. deals with nutrition as treatment. Limited number of free tickets to members upon presentation of student card in Room 101.
MON.-FRI. MAR. 18-22; MAR. 25-29	**SEAFOOD FESTIVAL** returns to the GALLERY CLUB. NOW TWO WEEKS OF DELICIOUS SEAFOOD WITH ADDED FEATURE: ... FRESH OYSTER BAR. DINNERS ONLY: 5:30 - 7:30 p.m. RESERVATIONS ACCEPTED AT 978-2445. SECOND FLOOR GALLERY DINING ROOM LICENSED UNDER L.L.B.O.
TUES. MAR. 19	**CAMERA CLUB — NOON HOUR PROGRAMME** — "Criticism of Rejected Exhibition Entries", noon - one in the Clubroom. **CLIMBING** — new programme put on by Recreational Athletics. Instructors Dave and Reg Smart offer a fact finding evening for those wishing to be involved. Meeting from 7 - 8:30 p.m. Music Room. Please pre-register (free) in Room 101 and bring student card.
WED. MAR. 20	**"JAZZ PLUS" MUSIC HART HOUSE** features the newly organized Hart House Stageband. All welcome. No cover charge in the Arbor Room Pub "Hart Beat" from 8 p.m. on.
THURS. MAR. 21	**MUSIC OF THE WORLD'S PEOPLE** offers "MUDDY YORK" — music and dance of early Canada. Members Anne Lederman and Ian Bell perform. 8 p.m. Music Room. Free admission to members.
	BOOK NOW FOR MARCH 21, 22, 23 AND 24 COMPETITION PLAY U of T COVENTRY CUP SQUASH TOURNAMENT: WOMEN'S OPEN — MEN'S OPEN — MEN'S VETERAN MATCHES SCHEDULED FOR THE ATHLETIC CENTRE COURTS and are open to all members of HART HOUSE and THE DEPARTMENT OF ATHLETICS AND RECREATION. ENTRY FEE: $5.00 and it is non-refundable after March 19, 5 p.m. registration deadline. PLEASE REGISTER EARLY in Hart House Room 101 weekdays, 10 a.m. - 5 p.m.
SUN. MAR. 24	**MUSIC AT HART HOUSE "GREAT HALL DEBUT SERIES"** last concert of this CBC recital series. Walter Prossnitz competition winner offers a programme of: Beethoven — 32 Variations in C minor, Berg — Sonata, Opus 1, Brahms — Fantasien and Schumann — Carnaval, Opus 9. 3 p.m. Great Hall. Tickets at Hall Porter's desk for members.
MON. MAR. 25	**"FITNESS FOR THE 80'S"** — "HEART DISEASE — IS CURE THE PREVENTION" Professor Robin Campbell, Programme Co-ordinator, Cardiac Department, Toronto Rehabilitation Centre, is the guest speaker from 7-9 p.m. Music Room. Limited number of free tickets available in Room 101, weekdays.
TUES. MAR. 26	**HART HOUSE SINGERS SPRING CONCERT** under the baton of James Wells features music by Rutter, Vaughan Williams and others. All welcome, bring friends to the Great Hall, 8 p.m. No tickets — free admission.
THURS. MAR. 28	**MUSIC OF THE WORLD'S PEOPLE** — last in this annual series stars Pandit Randev, sarod and Mirza Zahangir, tabla in a programme of traditional Indian music. All welcome at the Music Room, 8 p.m.
FRI. MAR. 29	**FILM BOARD'S GALA SCREENING AND PRIZE PRESENTATION** scheduled for 7 p.m. Announcement of cash prize winners. All entrants and interested parties congregate in the Music Room.
SUN. MAR. 31	**CHORUS IN THE SPRING** — The Hart House Chorus with conductor John Tuttle offer works of Ravel, Britten, Brahms and a selection of Canadian composers. Tickets available at Hall Porter's upon presentation of student card. Performance at 3 p.m., Great Hall.
SUN. MAR. 31	**"S U G A R I N G O F F" AT HART HOUSE FARM — SPRING IS ALMOST HERE — ENJOY THIS FAMOUS OUTING TO THE CALEDON HILLS FARM FOR A DAY OF MAKING MAPLE SYRUP IN THE BUSH. FEAST ON ALL THE PANCAKES YOU CAN EAT. A TRUE BARGAIN $8.00 per person with bus. $6.00 on your own.** Tickets and bus information at Programme Office. Apply early and bring your student card for identification.
THURS. APR. 11	**PRE-BOOK "SINGLE MALT SCOTCH TASTING"** presented by the Gallery Club Wine Seminar Group. For $15 a very unique opportunity is offered to discerning Scotch lovers. Limited seating requires early registration at the Programme Office — bring student card for presentation. 8 p.m. Music Room.

Monsters in my family

The human faces in cults; we should criticize, not ban them

By RICHARD SUMMERBELL

I consider my family to be *the* typical North American family of the late 1970's. During that unstable half-decade our little five-person enclave spun three teenaged male offspring out into the world at large; and of the three of us, two came out as gay men and one became a fundamentalist missionary. The missionary belongs to a group that, if it existed on a university campus, would doubtless be referred to as a "cult". No, we didn't intend to be trendy, none of us — least of all our startled (but always diplomatic) parents. If we happened to represent some of the better-publicized social shifts of our era, it was through chance alone.

Our era, moreover, didn't stop conveniently at the margin of the 1980's. Far from it. We're still in the news. That's because we're so threatening. Between the cults, the gays, and the small-c conservative parents, my family has someone to threaten almost anyone. For sheer diversity of monsters, the Munsters and the Addams Family never had it so good.

It was the fundamentalist monster that caught my attention a couple of weeks ago, while I was reading *The Varsity*. It wasn't my brother who was being written about, of course, but some local folk that I'm sure he'd get along with: the U of T Maranatha chapter. As soon as I started to read the painful histories of the ex-Maranatha members the Varg was interviewing, a feeling of familial familiarity began to come upon me. I recognized the entire scenario. "The group frowned on any kind of dating or association between members of the opposite sex." My brother's outfit, an Oregon-based group called the Highway Missionaries, wears the same frown, and my brother hasn't dated a woman in five years. "The church demands complete authority from its members (and) they have a philosophy that even man's smallest actions are divinely-guided." My brother feels he is "younger in Christ" than his group's leaders, and thus owes absolute deference to them in every particular. (They, in turn, are suitably paternal). " 'Incredible pressure' was put on members to donate money to Maranatha." Guess who's spent half a decade working for room and board, pooling all money with "the Community?"

On the balance, I decided, on the basis of the ex-members' accounts, Maranatha was more clearly exploitative than the Missionaries. My brother has never been run ragged; in fact, frequent furloughs spent on an Oregon farm have left him quite relaxed. And Maranatha's high-percentage milking of members' jobs is less scrupulous, and less scriptural, than the Missionaries' communal pooling. But although the exact number of horns varied, the monster was essentially the same. I almost felt at home with it.

I don't usually find myself in the position of defending Maranatha and like groups, but I recognize as well as anyone does that there are reasons why people join them. In my brother's case, he'd been one of those mid-1970's hippies-manqué, or "freaks", who were too pragmatic and cool to be real flower children, but who still liked drugs, heavy metal, and the ideal of free love. The 1980's equivalent still exists, and wears Iron Maiden T-shirts on Yonge Street. When my brother reached his mid-20's, having been "busted" twice and nearly knifed in his sleep by the Charles Manson of Edmonton, Alberta, he pulled aside the curtain of marijuana from his brain and began to look for a place to go. He tried fixing TV sets, but the picture tube of his ideals had burnt out, and he could see no future in the repairs business. His entire life was in disarray. Then the Missionaries came to town.

What the Missionaries offered was a permanent vacation from his own desolation, and a whole new set of ideals. The way they got him to accede the control of his destiny was rather slick. They told him his own attempts to run his life had gone amuck because that was what happened to everyone who didn't acknowledge the guidance of Christ. He had to agree that he'd done himself no good at all, and decided to try the alternative. Christ, as represented by the Highway Missionary leadership, took the helm. For the first two years, my brother was accompanied almost everywhere he went by an "older Christian", just to make sure he didn't have any second thoughts. And the individualizing force of sexuality was removed as a complication from his life. When he could be trusted with it, he'd get it back, of course, since marriage was a part of the ideal. All in all, it wasn't a bad bargain — or at least, it genuinely seemed to suit him. Unlike a true cult member, he was free to leave (and has, for seasonal vacations) and his brain wasn't reupholstered He has simply disavowed the sort of individual freedom most of us regard as vital.



a family of fundamenatlist monsters at play

"He tried fixing T.V. sets, but the picture tube of his ideals had burnt out. . ."

But is it vital? I should explain that like most North Americans with democratic ideals, I usually see infallibility as something only demagogues aspire to. People like the Ayatollah Khomeini, Sun Myung Moon and Kim Il Sung strike me as being the most contemptible and dangerous of political undesirables. Even an overly-benevolent "prophet" like Herbert W. Armstrong (Mr. Plain Truth) can make my blood run cold. But living in a world of fallible humans forces me to make decisions and evaluate counsel myself, and if that were to become an intolerable burden, I would be in a predicament. A good dose of gentle near-infallibility might be just what the doctor ordered — as long as I was free to leave, as long as my mind was left intact, as long as I wasn't driven like a slave.

The Highway Missionaries, like Maranatha, are restrictive because that's part of what makes them viable. Whether they know it or n ot, they attract a lot of members by offering a rigid structure for people who have gone adrift, or who are afraid of having things slip. Maranatha's preliminary casting-out of "demons" — human weaknesses, from any other point of view — offers this reassurance in a clear and concrete way. If Maranatha and allies didn't provide this service, someone else would have to. None of this means these groups don't "serve and glorify God" as much as any other Christian group does — but the individual styles of groups that do this are important. Look at it this way: any organization that tries to prohibit the dating and special friendships of young men and women must know, *ipso facto*, that its potential constituency is a limited one. It's no coincidence that the four ex-Maranatha members *The Varsity* interviewed all regarded those strictures as a prime reason for leaving.

In any case, even though these groups may be extreme cases, they're by no means the only Christian groups who place tight strictures on sexuality or offer a more-or-less infallible human leadership. Even at U of T, there are some rather populous ones that do the same, and the idea of calling these groups "cults" would seem absurd to all of us. The moral suasion exerted by Maranatha and like groups may be heavy, but that doesn't mean that they possess the zombie-making propensities of, say, the Unificationists. Thus, although I share *The Varsity*'s discomfort that Maranatha may exploit and stress its members, I think that's a better argument for criticizing the group than for trying to ban it from the campus. If it's a monster, the monster definitely has a human face.

My argument is for equanimity and toleration. We live in a world that has two hells, one of them being Chaos, the hell of disorder and decadence, and the other which I'll call Strictus, the hell of rigidity and fascism. A great many people choose to recognize only one of these two hells, and spend a great deal of their time squawking like frightened poultry at the Inferno of their choice. As a gay man, I've been co-opered many times *in absentia* to serve as a symbol of chaos, and have seen my own Christian Church, the predominantly-gay Metropolitan Community Church, called an agent of Satan on national television. On the other hand, I've also lived long enough to see two successive dance crazes, disco and punk, squawked at as fascist because they caused crowds of people to make similar movements. Somewhere between these two extremes of panic, there must be some middle ground of sanity we can all agree on. Are there monsters everywhere? If so, let's look around closely.

There's just a chance that we'll all recognize some of those monsters as family.

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344 Bloor St. W.	Student Services	South Building
4th Floor (Bloor & Spadina)	Room S-302F	Room 3094
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U of T's Official Student Voice Since 1880

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"On the other hand, I've also lived long enough to see two successive dance crazes, disco and punk, squawked at as fascist because they caused crowds of people to make similar movements"

—Richard Summerbell

(see p.3)

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LUCKY SCOTT

I went up to the SAC dome the other day, where I encountered the lucky Scott. He was luxuriating in the spring sun and the adoring attentions of his supporters.

•

Congratulations, my dear Scott, the people have acclaimed you to the highest position available.

Thank you, Gregory. But I am rather surprised at your enthusiasm. You are not usually interested in matters of administration.

Well, considering the 8000 citizens that involved themselves in your election, the matter seems noteworthy.

Yes, it was a landslide. Virtually unanimous.

Well, Scott, from my understanding, you received 36 per cent of the vote.

Yes, and a glorious 36 per cent at that. It was truly the popular voice that elected me. Why — more citizens voted for me in the past week than have ever before voted for a president.

Indeed Scott, it seems a windfall. One might say you were favoured by the Gods. But tell me, when we subtract 36 from 100, what is the number that remains? And don't be worried that I am playing one of those games with you. I ask you as a common man.

I suppose the answer would be 64.

Excellent. And do you know what occurs to me? You with your 36 per cent are like a proud general in full command of his battalion, ready for open combat.

So it appears to me.

And do you know what else? That 64 per cent we just discovered seems like a barbarian horde crouched for ambush. Or do you not think so?

Well....

Perhaps you ought to reconnoitre, my wonderful comrade. Your foe has been repelled, bur remember the Parthians are fiercest in retreat. They turn in the saddle and let loose their arrows at you.

I don't follow you.

Or shall I put it another way? Surely, you have heard of the Hydra, that fearful creature who responds to decapitation with a growth of two new heads? More clearly what I mean is that you can only hope to double your opposition by thrashing away at it. But placate it with sweetmeats and it will be as gentle as an Arcadian lamb.

Of course, Gregory. Any general knows that an outright attack will only provoke the crazy violence of fear. Therefore by deception and trickery the foe is most ably vanquished. That is the mark of a true general.

What is your understanding, my dear friend, of that particular word, true? It seems to me I have heard it often recently. Can it perhaps refer to the practices of the priests of Hermes, who test the value of gold ingots with a certain black stone? Or is it a more general term, to be applied to the validity or worth of statements and actions?

No doubt the latter, Gregory.

Well then what of it? Your true general must be one who is in every way consistent with the nature of the best possible general. Now, is it amongst the attributes of the "Best" of anything to be just, sober and right-minded, or quite the opposite?

I would say the former, I think.

Good, my friend. Now attend closely, and you may discover something quite unexpected. Is it just, sober, and right-minded to lure an animal into a net with sugared rusks?

Certainly not. That's hunting.

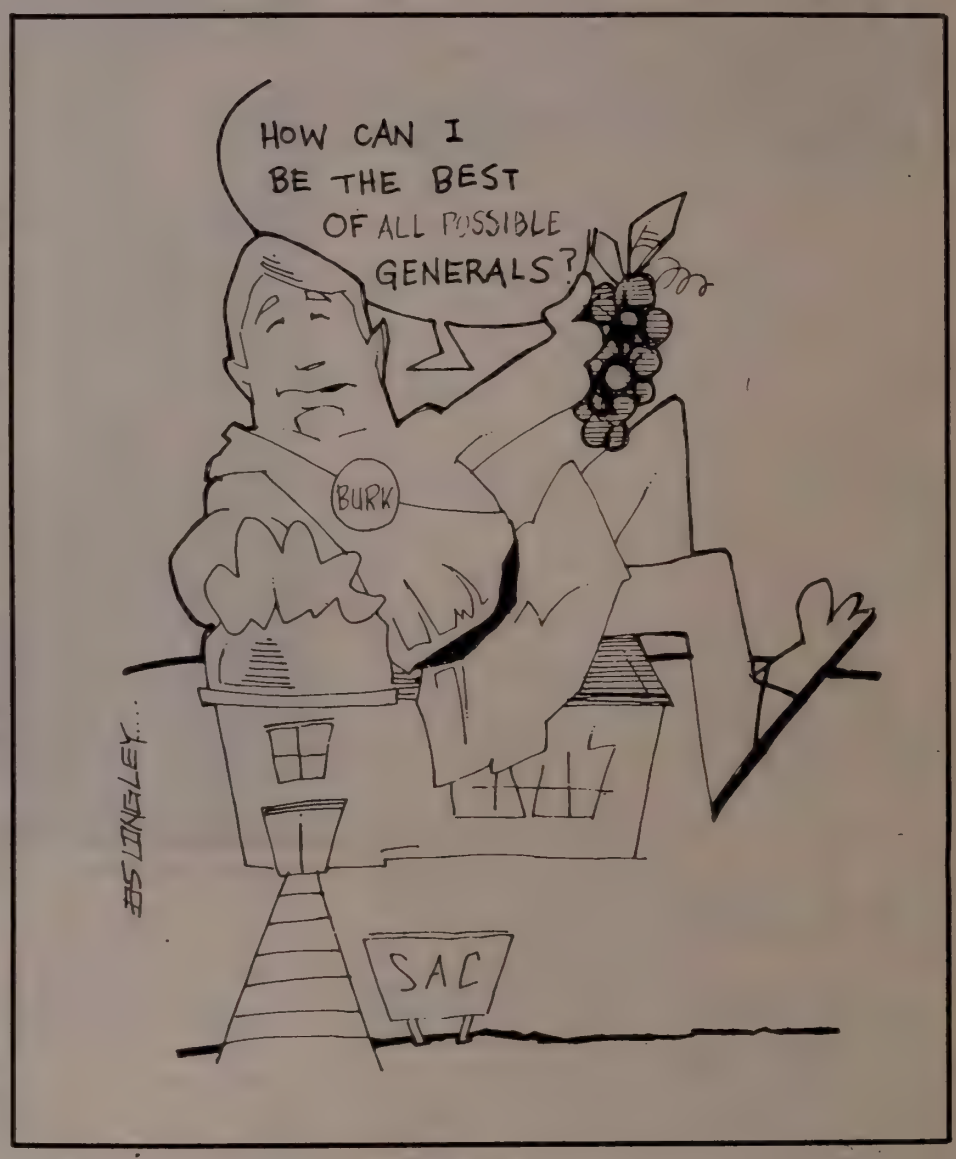
Is it then just, sober, and right-minded to procure the intimate attentions of a delightful youth with hollow promises of intellectual betterment, all the while being interested only in a night spent on the same couch under a rough cloak?

No again. That's romance.

Finally, my good man, is it indicative of the presence of the above-mentioned qualities to tempt a considerable number of less ambitious people into granting one a position of honour by holding a specious carnival of flute-players, exotic dancers and tables groaning with luxury meats, all phantasms of a dream which is bound to evaporate as soon as the eyes of the drugged sleepers open and the god quits their souls?

Gregory, I apologize: I must be off to an inaugural party, and so cannot answer you. But — that's politics!

Exactly, my dear Scott. Exactly.



STAFF MEETING TUESDAY

Including (finally) the (Get Up Offa That) Salary Thang. 2:00 pm

Apply now for the positions of Editor in Chief and Production Manager of the 1985-86 *Varsity* Handbook. All members of the corporation may apply. Deadline: Friday, March 29th.

the staff list

The following are eligible to vote in Thursday's sub-editorial elections:

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John Blake Knechtel
Alison Maclean
Karen Shook
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Marg Webb
David Hileman
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Kate Lyon
Janet Millar
Rick McGinnis
Neil Guthrie
Barbara Mendel
Mike Zryd
Mark Matchen
Pamela Young
Maria Casas
Rob Johnston

The following need two more contributions:

Susan Elliot
Catherine Sudds

The following need three more contributions:

Diane Wood
Bernard Wong
Phyllis Ellis
Ingrid MacDonald

ETERNAL REIGN OF THE NEGATIVE WARMTH FACTOR...meaning it's too bloomin' cold for production of what is essentially a sunshine-oriented product. You know what I mean. Much thanks to Rafael Amadeus Newman for the editorial. Otherwise, the regular bunch of creepy kids put this one together: merci to Ally, John, Roho, Cynthia, Karen, Geoff, Dave, JJBBKK, Glen, George, Marg and the bunch provided the flatwood fun as per usual. G'night, folks.

Fighting for student / faculty parity a prime concern in the face of opposition

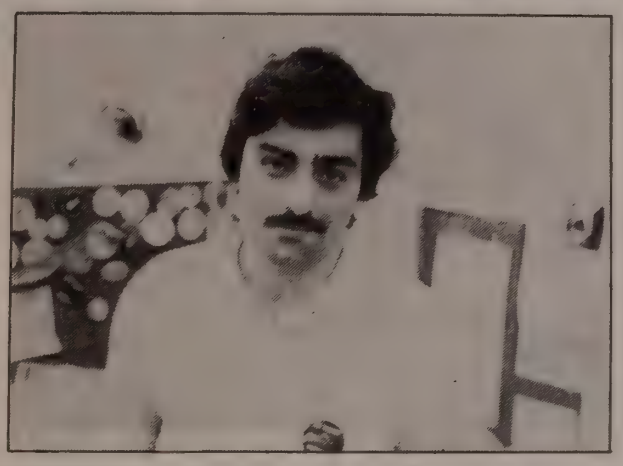
COMMENTARY

By NICK MARCHESE

The issue of parity has been dear to the hearts and minds of those involved in the student movement for many years. Yet this year the matter has become more acute because where it is in place faculty are becoming more critical of it, and where it is being advanced faculty are unwilling to change the status quo.

Before continuing I am compelled to define parity for unfortunately many students are not aware of the term. Parity means that groups in a particular system are represented equally. This ensures for example that on a department committee of eight, four will be student (undergrads and grads) and four will be faculty members. The principle recognized in this system is that students matter as much, and have as much concern about the educational process as professors do and therefore should have an equal say. So while this is a very progressive and democratic notion it is also quite realistic.

Still this idea is currently under attack by a section of the faculty in the department of Sociology at U of T. They argue that parity is a structural problem because it inevitably leads to divisiveness and therefore should be dismantled. I argue that the real problem is one of attitude and ideology. The problem seems to rest in only one parity committee of the department — the Staffing Committee. The committee is important to all because it recommends the filling of tenure-stream positions in the department. Some professors feel though that they alone should decide on this matter because it is important to the "make-up" of the department. In other words, it is important to the direction of the department as well as to the quality of the department.



Nick Marchese- "compelled to define parity"

The other factor is the prestige of the department when compared to others. But surely students are also concerned about these matters and the implicit assumption that students aren't competent enough to decide on who is best to teach *them* and what is best for *our* department should make us outraged. We care about the quality of our education and what's more we are quite knowledgeable in evaluating prospective professors. Why, we evaluate teachers on a daily basis in our lectures, seminars and labs.

While the battle in Sociology is to maintain parity (a petition has been circulated and all sociology students are urged to sign it) students in the department of political science are attempting to gain parity on department committees. Yet they are met with opposition from some professors who continue to adhere to the traditional and narrow-minded and undemocratic view that students are to be seen yet not heard. Still the students there continue to work to change their views on this matter. They too need our support.

The Dean of the Faculty of Arts & Science for his part says he supports student representation, but he declines to intervene because it is still a "departmental matter." This is not good enough with the present conditions as acute as they are. Also this is not simply a dispute over organization in a department. The issue runs much deeper. It is really a matter of how we make decisions in our universities and throughout our society. Students must get the point across to all that a democracy that steps at the ballot box every four or five years is really not much of a democracy at all.

The time to support parity is now. I urge all students, professors and staff to help the students in Sociology and Political Science in their attempts to maintain and security parity in their respective departments. Call or write the chair of Sociology (Prof. Reitz 978-3411) and of Political Science (Prof. Dupré 978-6385) and urge them to allow democracy into the university. Thank you.

Burk

Continued From Page 1

New College and Sid Smith easily offset strong Canning showings at St. Mike's, Engineering and Erindale. Burk's 600 vote advantage over Canning at Scarborough proved decisive.

"Phil Boland (Scarborough student and VP Corporations on the Burk ticket) is very well-known by all the executive at Scarborough and he got all the support of the incoming executive there," Burk explained.

"It (the win) was also due to the fact Scarborough had not had representation on a Presidential ticket in two years. They vote for their own and Phil had about forty people working out there."

In the end the Innis Student Society President's victory was engineered by a strong campaign organization which garnered support from all over the university. Powered by an extensive last-minute phone blitz the Burk ticket took every college except St. Mike's and Erindale and carried fourteen of twenty-six polls overall. Canning had the consolation of receiving solid support from his home college, St. Mike's, taking 534 votes (73 per cent). Quirk was never really in the race and wound up with only a handful of wins at small faculties: Law, Pharmacy, Nursing, Music, and Faculty of Education.

Dave Boghosian, Quirk's VP, said he was not surprised at his ticket's poor showing.

"To tell you the truth the result of the election, in terms of where we finished, was not totally unexpected. We figured we needed to win about one third of the votes at Scarborough and Erindale but Scott (Burk) made real inroads there. The tide really turned among undecided voters in the last few days," he said, adding, "I think he (Burk) deserves a lot of credit for working really hard and running a good campaign."

Quirk conceded to Burk at 9 a.m. Friday and Canning followed sixteen hours later at 1 a.m. Saturday.

The Canning camp responded to the defeat with disappointment but pledged to help Burk in the coming transition period. Canning campaign worker Charles Bird told *The Varsity* the large turn-out proved Canning's undoing.

"We were disappointed because we worked very, very hard indeed, but in a strange way the election was unique. I think traditional thinking was that if you could carry your home constituencies strongly, you could win SAC, but this time the tremendous turn-out changed all that. You had to win everywhere this year," he said, adding, "Scott has a fantastic mandate to work with now and I know there are efforts underway among the Canning team to help Scott with his succession to the presidency."

The reins of power at SAC will officially shift from Bob Jones to Burk at the joint meeting of the new and old Boards March 27. Burk sees the toughest battle facing his administration as increasing student involvement in SAC.

"Our hardest fight is going to be to get people involved (in SAC) and to keep them involved. If we can get them to perceive SAC in a better light then they'll want to come and participate," he said.

Arts

Continued From Page 1

federal government seems to have indicated its intention to cut us back massively, as opposed to the Liberal tradition of whittling away funds."

The protest was in response to the cuts made in last fall's federal economic statement: $3.5 million from the Canada Council and $75 million from the CBC. Also viewed with suspicion are the restructuring of Telefilm Canada, the federal agency that replaced the Canadian Film Development Corporation, where funding for films is to be based on potential television marketability. With the cutbacks in the CBC, Freedman points this out as one of the many anachronisms in federal arts funding policy.

"The cultural industry is the 3rd largest employer in the country, the sixth largest in terms of wages and salaries ... Every dollar spent on culture brings four dollars into the economy in the form of tourism. Government spending is actually an investment."

By organizing the rally, which roughly coincided with similar rallies happening in Halifax, Vancouver, Edmonton, Winnipeg and Quebec City, Freedman and the Artist's Union hope "to keep the issue in the public eye and to prevent further cutbacks in the May budget."

The rally began at one o'clock in the Grange park behind the Art Gallery of Ontario. Turnout was very near the thousand people expected by the Artist's Union. Signs carried included oversized representations of clenched fists holding paint brushes, video display terminals, Cruise Missiles bearing the slogan "Art not Arms", and giant cameras that doubled as megaphones.

The rally opened with a short set by local band Plastercene Replicas, who were followed by Lisa Steele of the Artist's Union, who made reference to Marcel Masse's remark of the previous week (calling artists who protested the cutbacks "whiners"), and expressed relief that so many whiners had made themselves available.

DEPARTMENT OF ATHLETICS AND RECREATION

ATHLETICS COUNCIL ELECTION 1985

Nominations are now open for the following positions on the Council of the Department of Athletics and Recreation:
1 Alumni Users' Representative (2-year term)
12 Students' Representatives (1-year term)

Nominations close Friday, March 22nd, 5:00 p.m.

Election Dates: Wednesday, April 3 and Thursday, April 4

The 12 student members will be elected on an 'at-large' basis, ensuring that:
a) a minimum of 2 seats are filled by full-time Arts & Science students;
b) a minimum of 2 seats are filled by students registered in the undergraduate Professional Faculties;
c) a minimum of 1 seat is filled by a part-time undergraduate student;
d) a minimum of 1 seat is filled by a student registered in the School of Graduate Studies;
e) 1 seat is filled by a student registered at Erindale College and 1 seat is filled by a student registered at Scarborough College

Nomination Forms and Information are available from the Elections Office, Room 2066, Athletic Centre; 978-4112.

GSU

Executive Election

There are two tickets for President/Vice-President
(slates listed alphabetically):

1. Naushad Isuf/Chaldeans Mensah
2. Pramila Singh/Jonathan Bremer

and two candidates for Secretary:

1. Jackson Njage
2. Kathryn Taglia

The Treasurer has been acclaimed:

Ala Mohaghegh

DATES: Tuesday, March 26th
Wednesday, March 27th

POLLS: GSU Building
OISE Cafeteria
Med Sci Lobby
Roberts Library Lobby
Scarborough/Aerospace- Wednesday March 27
Erindale- To Be Announced

HOURS OF VOTING: 11 am to 4 pm

You need your student card to vote

Scott Burk:Performance was a mixed success

By MIKE ZRYD

Scott Burk's success as President of the ICSS (Innis College Student Society) is difficult to judge, both because of the mixed success of the student government this year and the question of his contribution.

On the one hand, the ICSS has had a fairly good year: college spirit, though hard to measure, seems to be up and a group of 10-20 people have focused their enthusiasm on organizing an impressive sheaf of activities. The services mandate Burk was elected on has been largely fulfilled and past problems like attendance at the monthly Innis parties have been adequately solved. Moreover, constitutional amendments proposed for this year should improve the present cloudy situation with ICSS director job descriptions.

Individual efforts from students not on the Executive have been key to an improved ICSS. Simon Cotter, Burk's SAC election campaign manager, created a highly organized social committee that increased involvement and helped parties; the revival of the Talent Night and a good Education Commission are largely the work of other dedicated workers. In a year already top-heavy with involved graduating and upper-year students, the ICSS has also received a boost from the Innis Administration and alumni's efforts promoting the 20/20 fundraising campaign. Burk does maintain in his SAC election platform that the success of an executive relies on the strength of the people under it doing the work; certainly, this year at Innis shows that Burk has learned that lesson.

The value of Burk's contribution seems mostly that he delegated work well and stayed out of trouble. The exception to this was the September Orientation (he was co-chairperson), which got off to a bad start. Several summer meetings were cancelled and a lack of judgement and planning on his part both alienated some orientation staff and marred some events. The Orientation proved largely successful but left some doubts as to how Burk takes criticism and deals with personality conflicts, areas where he and the ICSS have clashed this year.

To his credit, Scott Burk is accessible, friendly and open-minded about new ideas that are presented to him. He is determined and fairly thorough in practical matters and has so far weathered the few political storms that have flared up. His initiative, however, has been limited; his personal achievements this year have been painting the ICSS office, getting a CJUT speaker installed and investigating some new promotional methods for the ICSS. The creation of the $5000 Innis residence fund, the support for the women's centre and the constitutional amendments all came from junior ICSS members whose initiatives were rubber-stamped by Burk. Moreover, some irregularities like cancelling an ICSS meeting because of a football practice and some troubles getting quorum at meetings have undercut the government's image. Finally, his and the ICSS' inability to involve first and second year students leaves some questions for the ICSS next year.

Burk's position on issues is clear. At a November meeting of the ICSS, he defended his services mandate by saying, "It is not my job to get people concerned about issues that don't concern the College." Nonetheless, his ability to learn as he goes and receptivity to new ideas may have since modified this view.

Overall, the performance of the ICSS has improved and Burk's ability to listen, his political instincts and his general affability have been positive contributions. His opportunistic nature, covering a lack of personal initiative, has given him a better image than solid reputation, however; like his very slick campaign advertising, Burk makes a splash with little substance behind it.

CJUT

Continued From Page 1

should know sometime in the summer."

Representatives from CJUT will be submitting their licence application next week, and they expect to have a decision from the CRTC by late summer. According to Rose, CJUT could go on the air full-time eight months after they get their licence.

Downtown Legal Services representatives were not available for comment.

Bovey

Continued From Page 1

co-operation with members of Council, to get the motion tabled "so that more thought will go into it." Thomas laments the lack of a "U of T consensus to legitimize the approval of the Bovey report."

He expects Council support to come from both Faculty and student members, but does not think that the motion will be tabled. "That's just not the way Governing Council works. Things don't get tabled because of pressure. We are doing this for two reasons: we want to engender some sort of real discussion of the issue which hasn't occurred yet, and we want to ensure the avoidance of a repeat. Before the Administration ever submits a recommendation, there should be University-wide discussion."

The two groups will both be appearing at Thursday's meeting although their activities will not necessarily be co-ordinated. Betteridge says, "We are planning to attend the meeting just to raise peoples' awareness. We're not planning any concrete action."

The three member Bovey Commission on the future of Ontario universities recommended that tuition fees be increased by 50 percent. Its recommendations, if acted on by the government, could also result in 6,400 fewer places for students trying to enter university.

The demonstration March 21 begins at 12:30 p.m. at the provincial legislature.

With files by Alison Maclean and Canadian University Press.

TIME & PLACE

MON — MARCH 18

12:00 P.M. GAVRIEL STRASMAN. Associate Editor of the Israeli newspaper Ma'ariv, will be at the Jewish Students' Union House. Following a short talk, he will be available for a question and answer session.

4:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents a series of talks on the Baha'i Principles: "Independent Investigation of the Truth." North Meeting Room, International Students Centre.

4:00 P.M. UNIVERSITY COLLEGE POETRY READING with P.K. Page will be held in the U.C. Union. All are welcome

TUES — MARCH 19

7:30 P.M. STOP U.S. INTERVENTION in Central America and the Caribbean. Join us for a panel discussion with Pastor Valle-Garay, Richard St. Bernard, Alison Acker, and Katherine Pearson. New College, Room 1016.

WED — MARCH 20

9:00 A.M. CONTEMPORARY BRITISH ARCHITECTS. An exhibition compiled by the Architectural Review and distributed by the British Council will be featured by the Faculty of Architecture and Landscape Architecture in their galleries. This exhibit lasts until April 5.

12:00 P.M. LOOKING FOR A SUMMER JOB? Amy Baskin from Camp Reena will be at the Jewish Students' Union House to recruit summer staff.

12:15 P.M. THE ROYAL CONSERVATORY NOON HOUR SERIES presents Oak Hyon Kim, Piano at the RCM Concert Hall. The programme includes works by Beethoven, Prokofiev, and Chopin. Admission is free

12:35 P.M. MARY BROWN, Chairperson of the Ontario Film Review Board, will appear at the Brennan Hall Lounge and will present a film entitled "The Film Medium and Society".

4:00 P.M. SPONTANEITY AND DELIBERATION: THE PROBLEM OF THE TWO COMMAND HOMUNCULI, a lecture presented by Dr. André Kukla, Department of Psychology, Scarborough College, will take place at the Coach House.

4:00 P.M. THE U OF T PROGRESSIVE CONSERVATIVES will be selecting delegates to the 1985 O.P.C.C.A. annual meeting in the Debates Room of Hart House.

4:15 P.M. THE U OF T MARKETING CLUB welcomes Robert Bonnell from A.C. Nielson. Refreshments will be served and memberships will be available. Croft Chapter House, U.C.

7:00 P.M. THE COALITION FOR A WOMEN'S CENTRE AT U OF T presents WOMEN WRITERS READING in the 7th Floor Lounge, Library Science Building. Suggested donation $2 at the door.

7:30 P.M. GUEST SPEAKER BOB GALLAGHER speaks on the topic "Gay Men's and Women's Experience at U of T." International Student Centre, Morning Room.

8:00 P.M. THE INTERNATIONAL RELATIONS SOCIETY will be presenting Mr. Paul Martin Sr., former Minister of External Affairs, who will lead a question and answer period on "Issues in Canadian Foreign Policy" in the Combinations Room, Trinity College

THURS — MARCH 21

3:00 - 4:00 P.M. THE HISTORY STUDENTS' UNION will hold executive elections in Sid Smith 2106. All history students are welcome to run or vote. Further information is available at the HSU office, Sid Smith Room 2061

4:00 P.M. MR. ELLIOT KELMAN, an experienced professional negotiator, will be at the Jewish Students' Union House for a public lecture, "The Negotiating Game, Tactics of Bargaining and Transaction Analysis in the World of International Affairs".

5:00 P.M. THE CHRISTIAN SCIENCE ORGANIZATION testimony meeting. All are welcome in sharing the practicality of prayer in meeting academic challenges. Larkin Building, Room 205.

8:00 P.M. THE END OF THE DECADE AND BEYOND. A panel discussion concerning the plans and preparation for the forthcoming Decade of Women Conference in Nairobi, July 1985. OISE. Admission is free.

8:30 P.M. MINERVA'S OWL is proud to present Willie P. Bennet in the Innis Pub. Cover charge is $2.00.

FRI — MARCH 22

8:00 A.M. - 10:00 P.M. MASSEY COLLEGE'S 4TH ANNUAL BOOK SALE in the New Seminar Room. A wide variety of second hand books will be on sale. Admission is $1.00 Friday, .50 Saturday. Saturday's hours are from 10:00 - 3:00 p.m.

2:00 P.M. WOMEN, MARRIAGE AND PROPERTY IN GREECE AND ROME: A symposium to take place in the George Ignetieff Theatre.

7:00 P.M. SMC FILM SOCIETY presents Musical Night featuring Gene Kelly. At 7:00, An American in Paris (cost $2.00) and at 9:00, Dancing in the Rain (no cost).

7:00 P.M. UTCCF presents a panel on "A Christian's Perspective on Student's Life" at the International Students Centre.

7:00 P.M. THE ISLAMIC FORUM AT U OF T is pleased to present a forum on the Iran-Iraq conflict entitled, "The Iran-Iraq War. How Did it Start, When Will it End." The Faculty of Education Auditorium.

8:00 P.M. THE ROYAL CONSERVATORY ORCHESTRA presents an evening of chamber music under the direction of Harry Sargous, Oboe, and Gerald Stanick, Viola. The Church of the Redeemer. Student tickets are $7.00 - $3.50 and are available from the RCM Box Office or at the door.

SAT — MARCH 23

2:00 P.M. SEPARATING SIAMESE TWINS. a lecture by Dr. R.M. Filler of the Faculty of Medicine at the University of Toronto will be held at the Ontario Science Centre.

7:00 P.M. DISARMAMENT (UCAM) presents THE ATOMIC CAFE at the Innis Town Hall. A second show will be held at 9:00. Admission is free.

8:00 P.M. COME TO THE EATON'S WORKERS BENEFIT DANCE at the G.S.U. Building. Admission is $3 for students and $5 for the employed

SUN — MARCH 24

3:00 P.M. PIANIST WALTER PROSSNITZ will be the featured soloist on CBC's Great Hall Debut Series in the Great Hall, Hart House. Tickets are $3 and will be available at the door.

3:00 P.M. PROFESSOR NOAM CHOMSKY will speak for the Toronto Universities Middle East Group about the Middle East at the OISE Auditorium. Admission is $5, Students Auditorium. Admission is $5, Students $3.

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents: "The Frontier of Self". All are welcome. Reading Room, the International Students Centre.

8:00 P.M. THE FIRST ANNUAL HARP SCHOLARSHIP CONCERT presented by the Faculty of Music featured Judy Loman at Walter Hall, Edward Johnson Building. Admission is $10, students $6. Call the box office at 978-3744 for further details.

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DANCING BACH TO BACH

JANET MILLAR

DANCE BACH emerged as an extension of Bach 300, Bach's 300th birthday celebration. Each of the five dance companies were required to provide their own tribute to Bach, in their own way. As part of that tribute, and understandably so, the pieces were to at least be accompanied by one or more of Bach's masterpieces. Better yet, the pieces should complement the music. Herein lay the difficulty of the evening.

DANCE

Bach, as is universally accepted, has written countless scores of stirring music. The difficulty with using Bach's music in dance pieces is that it is very hard for the dance not to be overpowered by the music. Such was the case for the evening of Dance Bach, with only two exceptions.

The first tribute, presented by Bally Eddy Toussaint de Montréal, was accompanied by Cantatas No. 46, 44 and 45, and was appropriately titled *Cantate*. Featuring a grouping of eight men dressed in long white flowing skirts, the dance visually interpreted the music in movement. Although the piece demonstrated suitable and interesting choreography, the movements did not extend beyond their appearance on stage, certainly not beyond the orchestra, and definitely not throughout the theatre, as the strains of Bach's Cantatas did. The second and third pieces of the evening exhibited a similar weakness. The National Tap Dance Company of Canada presented *A Concert* to Bach's Brandenburg Concerto No. 3 in G Major, while sitting on chairs. Unfortunately, the use of these chairs limited the action on stage, resulting in "Brandenburg by Tap". Although the National Tap Dance Company was formed to promote tap dance in relation to other forms of dance and theatre, their tribute to Bach demonstrated none of these ideals. Indeed, if anything, it demonstrated the inflexibility of tap, and helped to relegate it, as an art, to musicals. Susan Cash's *A Bach Piece*, done to Concerto for Piano in D Major, was a flurry of small fast movements. Active and interesting, the movements were too small to capture the strength of the accompanying music.

Robert Desrosiers' tribute, entitled Premiere, was a Desrosier style theatrical piece, without the settings. Performed to the Orchestral Suite No. 2 in B minor, Desrosier appeared dressed in a long black overcoat, battered felt hat and theatrical white face carrying a black trunk which he placed at the back of the stage. The dance, characterised by the Desrosier apparent indifference to formal technique, was a fast paced, overwrought dance, similar in activity level to *A Bach Piece*. The essential difference lay in the quality of the movement presented. Where Cash executed small, fast movements, Desrosier's movements were large and demanding, emotionally charged and dynamic. Easily commanding the stage, Desrosier presented a powerful tribute to Bach.

The final tribute was the Toronto Dance Theatre presentation of *An Excitable Gift*. The Adagio was performed by Christopher House and Janet Aronoff, interpreting the essence of the music with fluid turns and simple classic lifts. The Fugue was a busy piece demonstrating the company's choreographic strength and featuring countless movements of breathtaking execution, such as the occasion when one dancer leapt straight up into the air, to be caught on the shoulder of another dancer as he passed by. However, the Allegro, meant to capture the dramatic tone of the music, appeared as an overdone high school drama study. Of the three sections performed, accompanied by the Concerto for Two Pianos in C Major, the Adagio and the Fugue showed great choreographic and presentational strength, an easy match to the music.



Robert Desrosiers: ***powerful tribute***

There has long been a union between music and dance. At times throughout the history of dance, music has been the dominating force in dance creation. One of the most demanding challenges to incorporating classical music into a dance piece is this tendency of music to dictate and control. Dance Bach provided Toronto with an opportunity to see the efforts of several companies. Sadly, only a few choreographers had the power to harness the strength of music and dance: a real tribute to Bach.

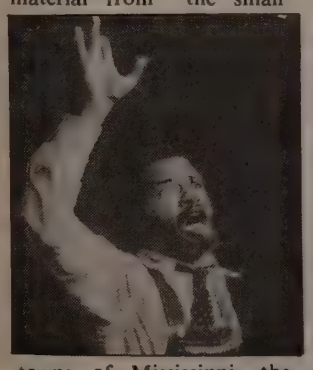
JOHN O'NEAL: TALKING TO THE PEOPLE

COLIN TAYLOR

AFTER A FULL DAY OF Life, Art and The Black Situation discussions, **John O'Neal** seems to be having a good time. A.k.a. Junebug Jabbo Jones, O'Neal is in town with the latest in a series of startlingly successful one-man shows.

THEATRE

You can't judge a book by looking at the cover: sayings from the life and writings of Junèbug Jabbo Jones, Vol. II finds Junebug, an oral historian who draws his material from "the small



towns of Mississippi, the cotton fields of dastardly sharecroppers, and his granddaddy's granddaddy," collaborating with one Po Tatum in telling the story of Po's move from Four Corners, Mississippi, to Chicago at the age of 17.

O'Neal, who has authored five plays and co-authored several others, founded the Free Southern Theatre in 1963 to "make an art about freedom, a freedom through art." During the 1960's, O'Neal was an active participant in the civil rights movement and a member of the Student Non-Violent Coordinating Committee (SNCC). "The character of Junebug was an SNCC invention," says O'Neal, in a voice that could fell trees. "The impulse at the SNCC was that the purpose of all these demonstrations we were having should be focused on the effort to build a power base among the local people. The government only seems to do what it is supposed to do when the people compel it to. Our task could not be complete until the people had at their disposal the means to so compel the government. Other folks said 'no, the people aren't smart enough to do so. They need us to serve on their behalf; we are their leaders.' So we set out to prove that the people were smart enough, and this led to an examination of oral literature. Also, it helps you win your point if you use the language of the people you are trying to address. Over time of course Junebug emerged as a character."

When O'Neal last appeared in Toronto, his show sold out completely. Toronto audiences have always been appreciative of his humour and obvious acting talent, and of an intelligence that would be intimidating if his manner were not so easy. "I think there is a good theatre context in Toronto. It's a good theatre town. It also seems to me to be a town of minorities, people who all feel the same sense of oppression. I was concerned at first that since I deal with Black American history my work might not be as accessible here. But people here are familiar enough with the American thing to have access to it. And because it's foreign in a way, it's easier to deal with the issues. The foreign component allows a critical distance. So there's all these factors operating here that may explain the success I've had. 'Course, it's also true that I'm good," he says with a laugh.

* * * *

Theatre Fountainhead which is sponsoring O'Neal's appearance (March 18-23, at Harbourfront's Premier

Continued on p. 9

INTO THE PIT OF DARKNESS

BRAD ADFHED

THE STAGE ADAPTATION of Joseph Conrad's weighty novella **Heart of Darkness** — at the Alumni Theatre (St. Mike's) proves interesting for a number of reasons — primarily as an example of the pitfalls into which such transplantations can easily fall.

THEATRE

The story is one of the better known pieces of English literature, and this is where director Robert Armstrong's problems begin. Assuming a majority of the audience is familiar with the story, Armstrong does away with a linear plotline, instead providing us with vignettes, sketching in the major characters. Fine. But having done this he goes no further. One would hope that a new slant, a personal treatment could be given to the proceedings.

Armstrong has opted for a production that attempts to capture the thrust of the novel, and the thrust of the novel is its mood. He goes for the lugubriously gloomy and potentially violent right from lights up. The actors give it to us with both barrels, mouthing Conrad's overwrought prose in flat, disconnected voices that sound like second rate Actor's Lab. I couldn't tell when Adam Newman was playing the President or the Manager, even if he did have the authoritative brutality bit down well. The same goes for Ellen Stanley's Russian / Brickmaker. When Kurtz finally appears there is nothing strange or monstrous about him.

There is little transition from the company office down river to the heart of darkness. This is not aided by the weak performance of Barry Webster as Marlowe. He is so fidgety and uncomfortable on stage that he looks to be lost in the heart of darkness from the beginning. If his character undergoes no change during the journey, the play's backbone collapses.

One could defend the incessant *gotterdammerung* on the grounds that the novel consists basically of Marlowe's troubled testimony post-journey. But he is not the narrator of the account. The narrator is an objective observer of the inquest, relating an interesting incident to which he was not a party. This is a Victorian adventure story that becomes more than just that, so the murkiness of the story should slowly grow, not envelope us from the start. The play would have been more horrifying if the director had attempted to distance himself from the horror.

Still, Armstrong has constructed some fine, clever scenes. The slow motion beating of a slave by the manager, simultaneous with Marlowe and the Brickmaker squabbling over rivets and straw, encapsulates the blind viciousness of 19th century imperialism. Also I commend Tim van Boetticher on his powerful Kurtz, a man drivern by his hatred for the hypocrisy of Empire and his violent disdain of anything that is not Kurtz.

SECOND EFFORTS AND FERTILE PLAINS

Tears For Fears
Songs From the Big Chair
PolyGram Records

Kissing the Pink
What Noise?
RCA Records

ROHINTON MEDHORA

Long awaited second albums have a nasty habit of turning out to be worth less than the vinyl they are pressed on. Not so in this case.

Songs From the Big Chair will no doubt be thought by many simply in terms of the punchy "Mothers Talk" or the fabulous "Shout". Yet, there is more than that on this album that establishes **Tears For Fears** as a force to be reckoned with in the eighties.

Side Two is the tour de force that may never be played on the radio, but which, in its own way, is as effective as the hits on Side One. The four pieces on Side Two lead into each other, a transition made effective despite the disparate nature of the music involved. *Lamb Lies Down On Broadway* it is not; but somewhere in there lurks a concept just as intriguing. All made more mysterious by the muddied vocals that never seem to be saying anything concrete.

Where *Songs* shines in its continuity, *What Noise* is effective in its terseness. Despite a very similar synth-oriented sound, **Kissing the Pink** is more than just a poor cousin of more successful bands like Tears for Tears and Orchestral Manoeuvers. The overall impression created here is a fractured one — many, many well written, well played songs about love, money, and war that never reach full fruition. No piece is really long enough to get going — "Martin", for example, just starts to get interesting when it fades away. All in all, a whole bunch of great tunes just waiting to be re-mixed for an extended play.

Doc & Merle Watson
Down South
Stony Plain

The Neville Bros.
Neville-ization
Stony Plain

RICK McGINNIS

Stony Plain Records seems intent on cornering the market on musical integrity. They'll never get rich, but on their way they're supporting a lot of very good music.

Doc Watson is a highly respected figure in the Country and Western scene, a three-time Grammy winner who worked with The Nitty Gritty Dirt Band on the "Will the Circle be Unbroken" project. *Down South* is a look back into the roots of Country, digitally mixed, and released through Sugar Hill records, the people who brought you Grand Master Flash.

The album is a mix of traditional tunes and standards by people like Maybelle Carter and Mississippi John Hurt. All of the sources of C&W are there: blues, traditional Gospel like "What a Friend We Have in Jesus", delivered solo by Watson with unbelievable feeling and soul; and an ancient folk tune, "Bright Sunny South", with a haunting, minor melody that can probably be traced directly back to Gaelic folk.

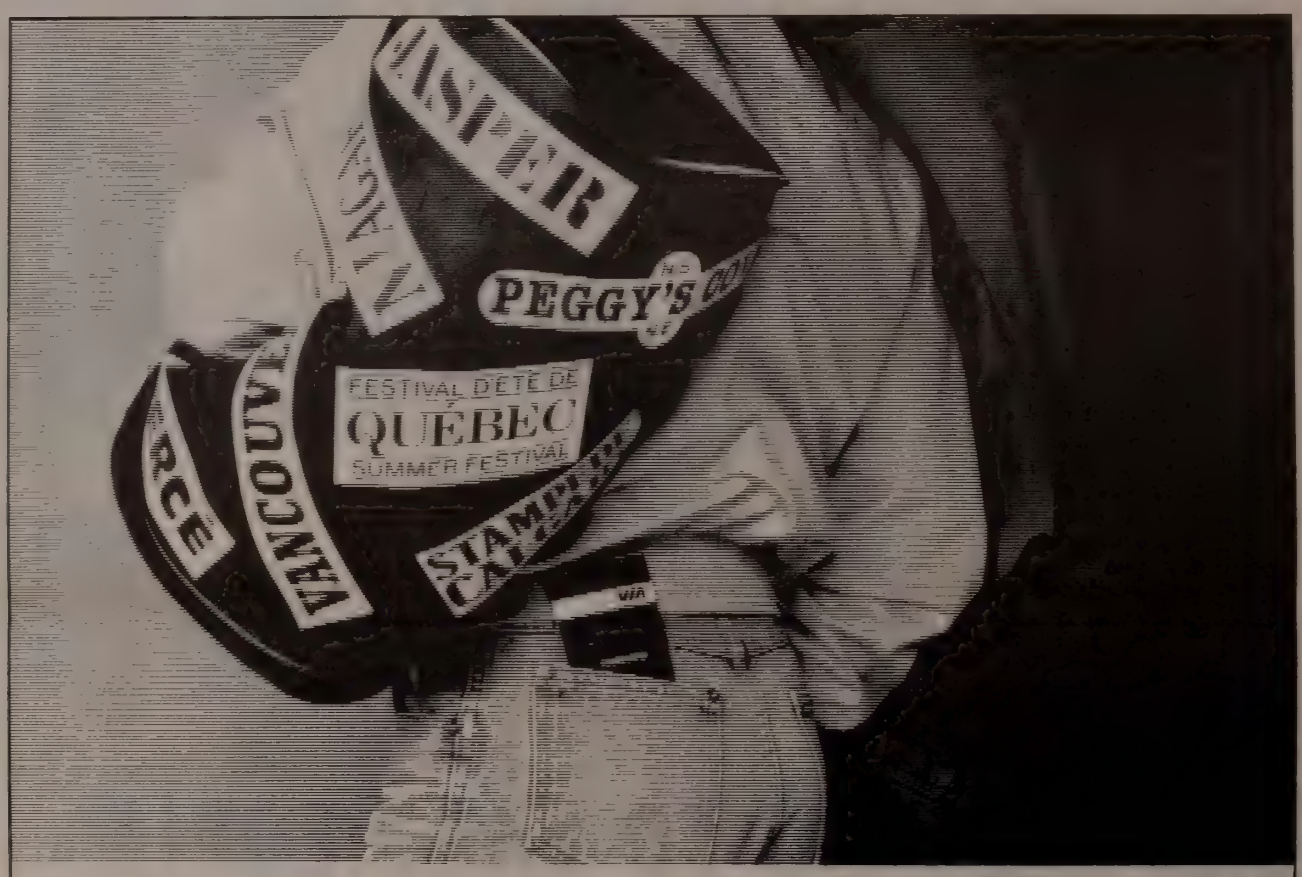
Watson does all of the singing, accompanied by son Merle on guitar and banjo, with bass and fiddle players joining in on occasional tracks. The digital sound enhances their small ensemble marvellously, creating a deep, rich sound that's a far cry from the "Library of Congress" kind of quality most folkies consider requisite for "the classics."

Of course, it would be hard to top the musicianship of *Down South*. Doc and Merle's strumming and finger-picking technique is masterly, and produce a musical texture that practically sparkles. Most tunes clip along at a brisk, rollicking pace, and produce the kind of bright energy that folk music, even acoustic blues, was born to inspire.

The Neville Brothers are a New Orleans-based group whose individual histories read like a recap of black music, including work in minstrel shows and backing up artists like Bobby "Blue" Bland and B.B. King. Aaron Neville's 1966 hit, "Tell It Like It Is", will be instantly recognizable to anyone who heard the first few bars, and receives a treatment that just might surpass the sweet, soulful intensity of the original.

Also included on this album, which was recorded live at Tipitina's, a now-defunct night club in New Orleans, are stunning versions of the classic "Fever", the Bobby Womack tune "Woman's Gotta Have It", and the Mardi Gras standard "Big Chief". While Prince might be thanked for giving soul its rightful position in the Top 40 once again, it's marvellous to hear the kind of full-throated, rich vocals that the Nevilles bring back from soul's sweaty, screaming past. At various times the various brothers sound like any of the members of the Cool School of soul: Marvin Gaye, Otis Redding, and Al Green included.

Experience counts, and The Neville Brothers testify to that, exhibiting pure, perfect harmonies and stunning musicianship that upstages anything else going in R&B, or anything else. Keith Richards once pronounced a Neville album to be his personal favourite. Hardly one to disagree with Keef, I'd have to recommend the Neville Bros. to soul fanatics everywhere, and especially to all those who won over to the fold by *The Big Chill*. It's still happening kiddies, and your support could make Stony Plain both happy and rich. It couldn't happen to better people.



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HUNKS OF BATHOS



Kinski in *Maria's Lovers*: "Inoffensive erotica"

CYNTHIA MACDONALD

IT'S 1946 AND IVAN Bibic has just been released from a Japanese prisoner of war camp. Gosh, but he's glad to be out — it was rather nasty back there, you know, what with the rats and the mud and the corpses and all. But

FILM

everything's okay, because now he's going home to Pennsylvania to see his beribboned sweetie, Maria, a sultry vision with (as another admirer would have it) "skin like a baby's ass", who's spent the whole war washing her kitchen floor and taking care of her wizened granny. Crazed with joy over Ivan's return, Maria divests herself of a lesser beau and makes off to a field of rippling crabgrass with her beloved, where they pledge undying mutual love and make plans to marry. The expected wedding night trumpets and roman candles, however, just don't happen — Ivan loves Maria so flipping much that he finds himself somewhat, uh, inoperative. As the overripe town slattern (with whom I. has no problem comingling) puts it: "She lives in your mind and not in your body".

This, then, is the general sway of Andrei Konchalovsky's exquisitely ghastly **Maria's Lovers**, an unintentionally rollicking venture in which Miss Nastassja Kinski makes a bigger fool of herself than ever before as the repressed heroine. This is an actress who, along with skin like a baby's ass, has eyes like smoking bulletholes, a mouth like a boiled tomato, and as much talent as an earthworm after a rainstorm. At least she's matched here by John Savage's outrageously bad portrayal of Ivan; Savage has the demented introvert thing down so cold (viz. *The Deer Hunter*) that one wonders whether they should put him in more movies or just strap him to a bed in the Sunshine Home. Why, this film has bad performances in all shapes and sizes — Robert Mitchum, everybody's favourite narwhal, is humorously horrendous as Ivan's father, and Anita Morris is just plain weird as the aforementioned slattern. If there is a decent turn, it's provided by Keith Carradine as a weasel-like musician mad for Maria's poor, dear flesh. It's not that difficult, though, to look charmingly lascivious for under an hour and say things like "Come to bed with me and I'll make your husband look like a warthog" over and over.

The dripping mess that is the screenplay of **Maria's Lovers** was concocted by a quartet of "writers", one of whom is teen fave Paul Zindel, who once wrote something called *My Darling, My Hamburger*, which just about says it all. Another writer is Konchalovsky, the Russian director behind this whole botch, who as someone used to working in an entirely different environment (his chef d'oeuvre was *Siberiade*, a "mammoth 3-1/2 hour canvas" about oil workers) can't be slammed too hard. **Maria's Lovers** is really the sum of its ridiculous parts — even the camerawork's skewed. If it does provide anything worthwhile, it's a portion of kitschy and inoffensive erotica that'll leave those who can afford it laughing maliciously.

Continued from p. 7

Dance Theatre) is one of the oldest Black theatre companies in Canada, currently celebrating its tenth anniversary. The theatre's Artistic Director, Jeff Henry, attributes Fountainhead's success in a cultural climate notoriously unfriendly to Black theatrical ventures, to the constant support of a dedicated group of volunteers. "Hopefully one day we will be able to have the financial infrastructure that is important to make a theatre like this survive. But in the meantime, it is the slugging, the trenchwork and the footsoldiering that is going to make the theatre survive. There's no romance in it. There's really hard work. I had a twenty-five year plan, and I'm willing to extend it for another ten years. The idea is that a theatre has to survive. It's important." Theatre Fountainhead's next production will be *The Obeah Man* scheduled to open June 21st at Toronto Workshop Productions.



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Gavriel Strasman, Associate Editor of Ma'ariv, will be at JSU House at noon. Following a short talk, he will be available for questions and answers.

Wednesday March 20
At noon at JSU House, *Amy Baskin* from Camp Reena will be recruiting summer staff. At 5 p.m., *Ellis Sultanik* from Keren Hayesod will lead a simulation game called Histacom.

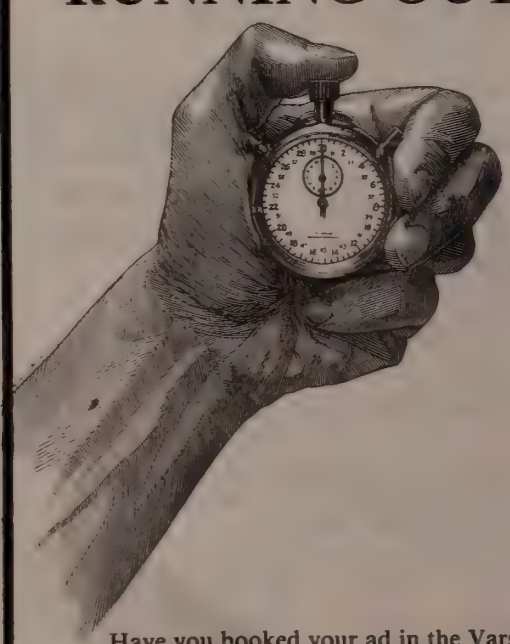
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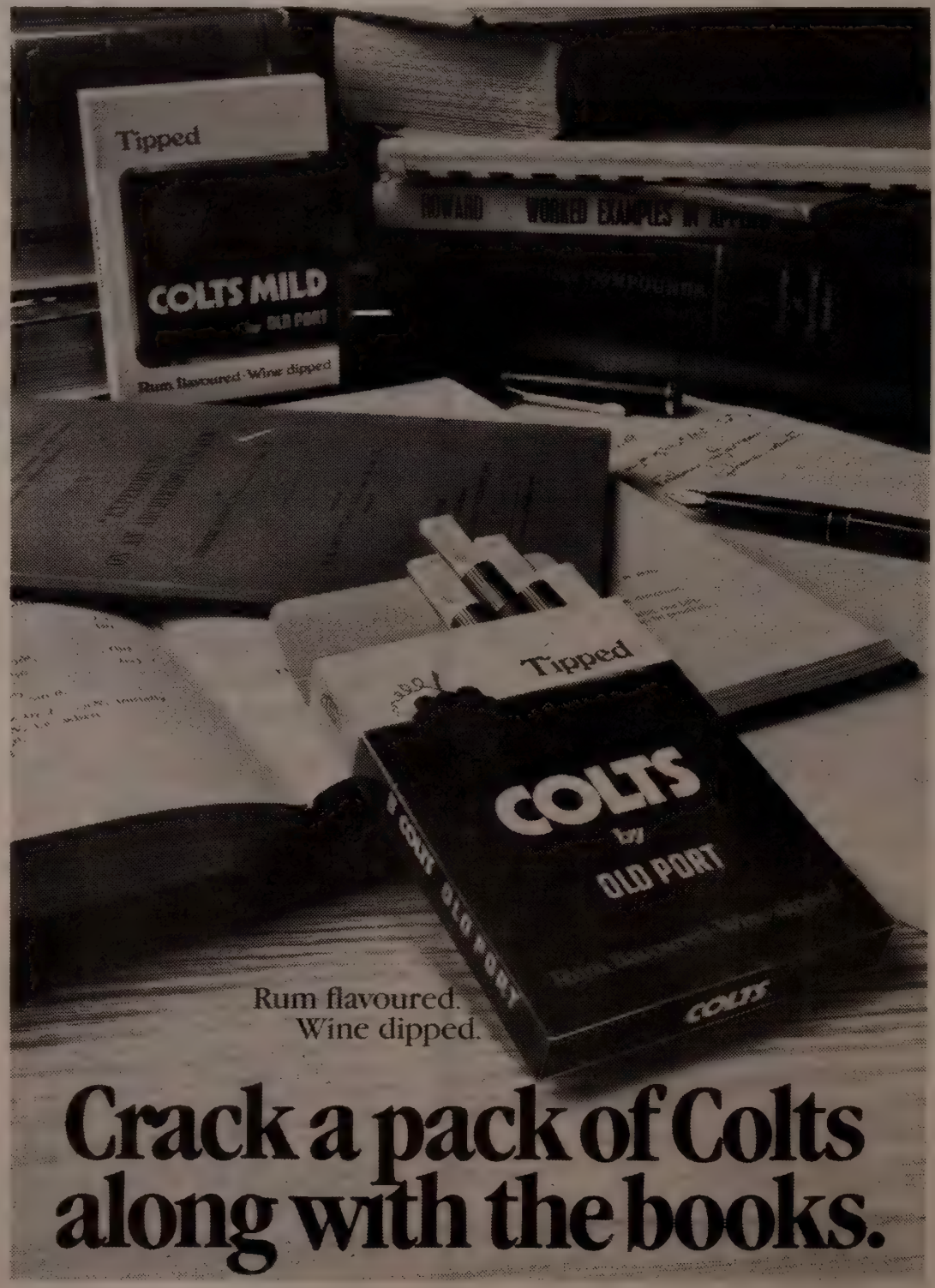
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Blues playoff exit heartbreaker

By GLENN MARTIN

"Heartbreaking."

That's how Blues' Glen Murphy described his club's playoff exit at the hands of Alberta Golden Bears Saturday night. But then, post-season frustration and misfortune were no strangers to this team. Consider the following:

- due to the bizarre format of the CIAU tournament, a 3-3 tie, not a loss, put the Blues out
- Alberta's tying goal came when goalie John Kemp and defenceman Mike Millotte got their signals crossed behind the net, allowing Dennis Cranston to stuff an easy one
- in Game Number 1, Blues leads of 2-0 and 3-2 evaporated into a 7-5 loss. On Saturday, they were up 3-0 early in the second period
- Phil Drouillard, Toronto's top sniper with 43 goals, was a last-minute scratch for the first game due to back spasms. He played Saturday, but coach Tom Watt admitted "he wasn't 100%"
- elimination from Queen's Cup (OUAA championship) contention came when goalie Kevin Hamlin let a long slapshot by Adam Parsons of York sneak through his pads in sudden-death overtime
- With a few breaks, Blues could have won any or all of their playoff games; they were never beaten by more than two goals.

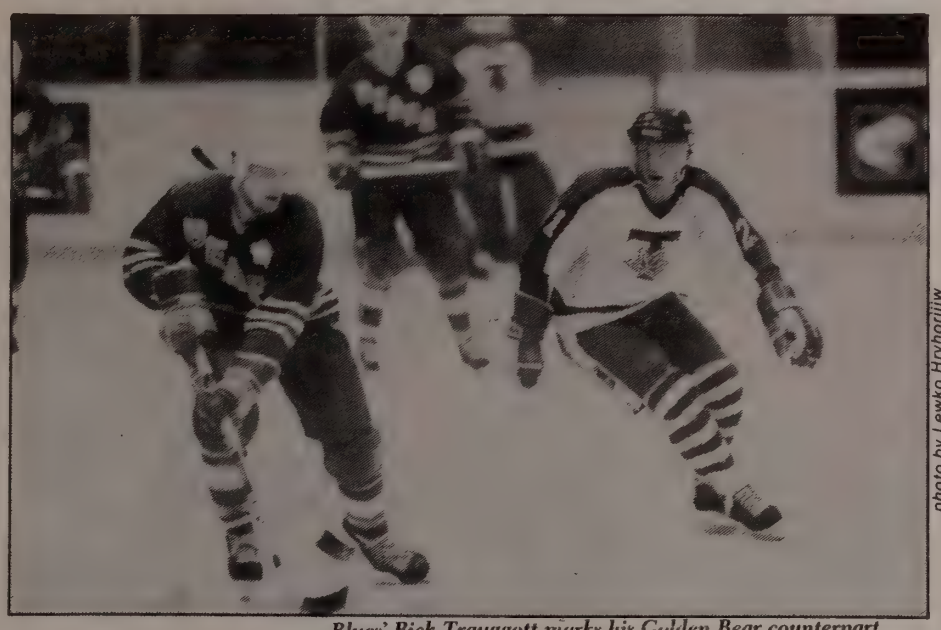


photo by Lewko Hryhorijiw

Blues' Rick Trauggott marks his Golden Bear counterpart

Even so, the Blues handled defeat with resignation and class, reserving plenty of credit for their opponents.

"Alberta wore us down," said coach Tom Watt. "They used four lines and six defencemen, and we're not quite so deep or experienced. That's what did us in.

"But I'm proud of my hockey team. They gave a very good account of themselves. Everybody worked their buns off, but we were beaten by a better team. They (Alberta) didn't have a weakness."

"It's a tough way to lose," said Doug Caines. "But you can't take anything away from Alberta. They're a disciplined team and they create their chances. Although it (the tying goal) was a bad goal, they made it happen."

Assistant coach Paul Titanic agreed that many Blues' errors were forced.

"The great thing about Alberta is they can play 60 minutes. They apply relentless pressure, and they're able to keep it up from the moment the puck's dropped to the last buzzer."

The Bears held a big edge in experience. They had 14 players with at least three years of university hockey, compared to just five such veterans for the Blues.

"They've got a bunch of guys who've played together for four or five years, just like last year's Blues," said three-year vet Ken Duggan. "It makes a big difference when it's not a new thing to go to a national championship. Alberta's been there before and they know the ropes."

The silver lining to the lack of experience is that personnel turnover should be considerably lessened next year, and a very good Blues club will be that much better for the continuity. Caines, at 28 the only Blue in his fifth and final year of eligibility, may have been more frustrated than anyone.

"I'm disappointed we didn't win the national championship, particularly because it's my last year and I can't see myself playing another season anywhere else. Right now, I'm a little depressed."

Blues goaler taking shot at the big leagues

cont. from page 12

way he handles the puck is major league right now. I mean he handles the puck better than most in the NHL. The only one I can think who handles it better is Pete Peeters and Mike Palmateer, though he's not playing.

"John Kemp with a goalstick is like a third defenceman sometimes. He's a good stand up goaler who plays a more traditional type of goal. He skates well and he's got forearms like Popeye; the strength he has is incredible."

The 6' 195-pound Kemp played out all but his over-age option in Junior A hockey with the Kingston Canadians before deciding to combine education with hockey. He was invited to the Flyer training camp last fall after impressing last year's Blues coach Mike Keenan, now behind the bench of the Flyers.

Other college stand-outs joining Kemp on the All-Canadian team from the Ontario conference are Laurier's fourth year defenceman Rob Whistle (player-of-the-year) and York's Don McLaren who led the OUAA in goals.

The west named Hodge, UBC's Rick Amann and Bill Holowaty, and Chris Saint-Cyr and Mike Ridley of Manitoba. Paul Gagne of Chicoutimi at Quebec and Concordia's Mark Kosturic are Quebec's representatives. Moncton's Claude Villgrain was the east's lone All-Canadian.

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SPORTS

First ever indoor CIAU field hockey final is fast paced

By MARG WEBB

The competition proved to be a fast paced, furious affair with the momentum changing sides more often than a ping pong ball in an intense match.

It was the first-ever Canadian Interuniversity Athletic Union indoor women's field hockey championships at York University over the weekend and it was organized as a pilot for a regular indoor schedule among Canadian universities.

Four teams from each of the high performance regions across Canada participated.

In the final, Ontario / Quebec — with four players from the University of Toronto — took the Atlantic to two overtime periods and penalty strokes before conceding the tourney championship 10-9.

U of T's Lisa Lyn scored two goals — including the tying goal that sent the game into overtime — as well as a penalty stroke in the championship game.

Lyn also scored one of two Ont./Que. goals that were called back. U of T coach and Ont./Que. coach Liz Hoffman said of the goal, "When two teams are so evenly matched, one has to get the breaks to win. They got the breaks. I thought our intensity dropped a bit when that goal was called back."

Atlantic region jumped out to an early 2-0 lead in the first two minutes of the game. Ont./Que. fought back with goals from York's Sharon Creelmand and Lyn.

Then — as so often happens in indoor field hockey — the two teams erupted for 3 goals in a 90 second period that gave the Atlantic the 4-3 advantage.

Lyn's second goal sent the game into overtime in which both sides traded goals.

"You just couldn't get any better championship game," said Atlantic coach Joyce Slipp. "You never knew what was going to happen with the goals and monentum changing so fast. The game was tied at the end and after over time. When you get into penalty strokes, you might as well toss a coin.

"But that type of action is typical of indoor hockey. I would love it if the indoor season became the focus for Canadian field hockey. It is so suited to our climate and the excitement indoors is tremendous."

Olympic field hockey coach Marina van der Merve agreed. "I believe it will catch on here as it has in Europe where 3,000 people would come out for this event. It is a tremendously fast game when you confine the speed of the outdoor game to the size of a gymnasium. And quickness is a Canadian characteristic."

Cinderella York Yeomen go all the way in Hockey Nationals

By GLENN MARTIN

It was fitting, somehow, that the two teams to battle for the Canadian Interuniversity Athletic Union hockey championship Sunday at Varsity Arena were the York Yeomen and the Alberta Golden Bears. Fitting, because both had knocked off the defending champion Varsity Blues along the playoff road.

When the smoke had cleared, the Yeomen, who had ended the Blues' chances to repeat as Ontario champs two weeks ago, emerged with a 3-2 decision to win their first University Cup.

The Bears dashed Toronto's hopes of a second straight national title by beating the Blues 7-5 Friday night and battling back for a 3-3 draw on Saturday.

York had advanced to the final by sweeping Ottawa Gee Gees 5-3 and 6-5.

Don McLaren, York's superb right-winger, provided all the offence his club would need when he struck for a pure hat-trick in the first period of the final.

The 3-0 lead held up until 15:29 of the third period when Alberta's Dave Souch ruined Mark Applewhaite's shutout bid. Dave Reid managed to cut the margin to one, but talk about too little and too late - his goal came at 19:59.

McLaren, who collected six goals and two assists in the three day tourney and walked away with MVP honours, pointed to York's semi-final OUAA sweep over the Blues as a crucial turning point in an up-and-down season.

"They were defending national champions and not many people expected us to beat them," said McLaren. "That gave us the confidence we needed to combine with our talent to win the championship."



photo by Lewko Hryhorijiw

"For a team to be successful, the players have to have a feeling for each other and that's what this team did have."

York coach Dave Chambers was worried about Alberta's ability to come back, something the Blues got a taste of when early leads of 2-0 and 3-0 proved insufficient against the powerful Bears, ranked first in Canada most of the season.

"They came back against Manitoba (in the western final) and they did it against Toronto twice. We felt if we continued to play as we had it would be more difficult for them to come back, but we knew they were capable of it."

The triumph capped a second-half surge by the Yeomen, a talented club that took a while to get sorted out this year. Chambers points to a mid-season trip to Switzerland as the team's crossroads in terms of becoming a real unit.

"We had a lot of new players and that trip helped us because they got to know each other," he said. "For a team to be successful, the players have to have some feeling for each other, and that's what this team did have."

For many of the Bears, who unlike their opponents were no strangers to the nationals, defeat was bitter because it was their last shot. Seven Alberta players were in their final year of eligibility.

The Bears had made themselves clear favorites by ousting the Blues, who got two goals on Friday from Don McLaughlin and singles from Chris Callaghan, John Chadala and Mike Savage. In game two, Toronto got goals from Darren Boyko, Dave Bullock and Doug Caines.

The tournament all-star team, selected by a panel of Candian university coaches, included York goaltender Mark Applewhaite, Alberta defencemen Tim Krug and Parie Proft, and forwards Rick Swan of Alberta, Darren Boyko of the Blues and Ottawa's Guy Charbonneau.

Blues goalie named to All-Canadian team

By MARG WEBB

John Kemp, the Blues' fine goaler who is sometimes frontliner, sometimes backup to goaltending partner Kevin Hamlin, was named a Canadian Universities' Athletic Union all-star before the National tournament last weekend.

The 21 year-old phys-ed student, who is being wooed by the Philadelphia Flyers, notched the second best goals against average in the country this year while splitting goaltending duties almost exactly in half with Hamlin.

"As far as I'm concerned," said Kemp, "individual awards like this given to a goaltender are a reflection of the team. The guys all congratulated me and everything, and it's a great honour, but I felt it could have gone to either Kevin or myself. It just happened I was in the limelight once too often."

The combination of Kemp and Hamlin has given the Blues perhaps the best goaltending in the country over the past two years. This year Kemp averaged 2.72 goals against in 25 games, a slim .02 behind Ken Hodge of the University of Alberta Golden Bears. Hamlin had the sixth best goals against average in the country with a 3.45 in 23 games.

But having a partner like Hamlin isn't always easy — especially when one is trying to make a break through to the professional ranks from the comparatively puny college hockey schedule.

"John Kemp is an outstanding goaltender," said Blues coach Tom Watt, "but we have two fine goaltenders. College hockey is not usually a great way to fit into the NHL because of the limited schedule, except from here. We have a top notch program. But it would be better for John if it weren't for Hammy (Hamlin). If Hammy weren't so good, John would get more games but here they have to split a small schedule of games."

Still Kemp is eager to return to the Blues next year if he doesn't catch on with the Flyers in the fall. In an extremely tough 25 game stint this year, in which he faced some of the best American and Canadian competition in non-conference matches, Kemp amassed 18 wins, 3 losses and 4 ties.

"Things are looking good," says Kemp. "As far as I'm concerned, I've been playing well and my bargaining power is going up. The pressure is on them (Philadelphia).

"I think I'm good enough to play there now. But now it's just a numbers game. It's just being in the right spot at the right time. If things don't work out with Philadelphia, I can only improve in my two remaining years here. And I want to finish off my degree."

Watt also sees that Kemp is caught in a numbers game, not only in the two goalie situation at Varsity Arena, but in the Flyer system.

"Pro teams have so many players and so many goaltenders that the chances of going right from college hockey to the NHL are not great," says Watt. "But Kemp is a terrific goaltender, there's no question of that. His play outside the crease and the

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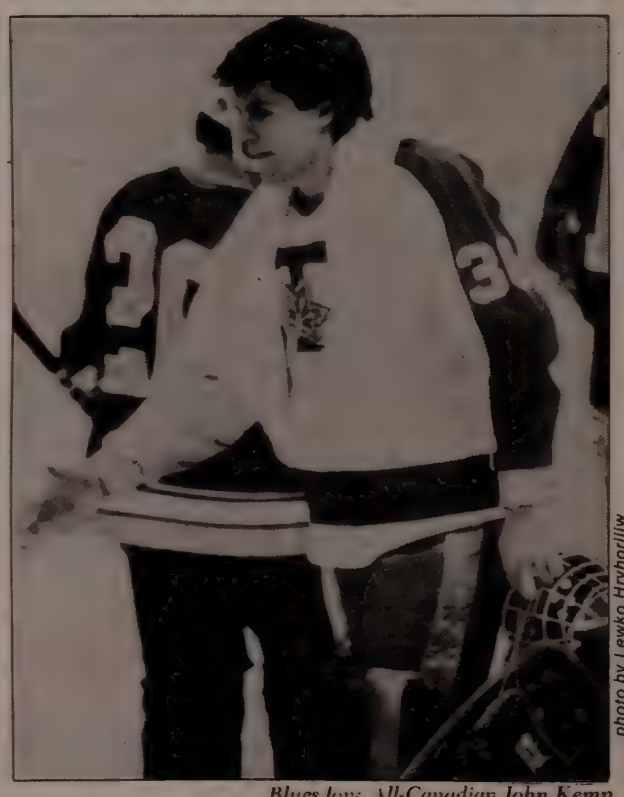


photo by Lewko Hryhorijiw

Blues lone All-Canadian John Kemp

THE VARSITY
VOL. 105 ISSUE NO. 45 THURSDAY MARCH 21 1985

Bizarre garbage chute death not accidental

SASKATOON (CUP) The 18-year-old man who died in a University of Saskatchewan residence last Sept. 28 underwent a bizarre mock funeral before being stuffed into a garbage chute by unknown persons, a coroner's inquest has revealed.

A number of students and experts were called to testify before the inquiry in hopes of reconstructing the night's events, which culminated in Shawn Reineke's violent death.

Reineke died after plummeting 20 metres and, in the words of pathologist Dr. Fergus Murphy, sustaining "severe skull fractures, fractures in the pelvis, thigh and ankle areas, lacerations on the forehead, abrasions and scratches."

Murphy said Reineke went down the chute feet first, while Corporal Arnie Mainland of the Saskatoon police said it is unlikely Reineke climbed into the chute himself.

Several witnesses testified Reineke was extremely drunk and passed out on the twelfth floor couch.

Two residents, Carey Barrett and Timothy Wall, doused Reineke with wine, shaving cream and mustard, covered him with newspapers and put a pickle on him.

No explanation was given for this strange behaviour.

"I don't know what made Carey and me do what we did," Wall said. "I had no intention of harming him in any way."

Barrett wrote a mock death tag for Reineke and taped it to his toe. Another unidentified student performed "last rites" and another took a picture of him.

Wall and Barrett then carried Reineke to the elevator, hoping security would find him.

One hour later, the two went searching for him. "Like an unseen force, we decided to go looking for him," Wall said.

When Reineke was not found on the elevator, the two followed a trail of shaving cream to the ninth floor garbage chute, into which they assumed Reineke had thrown up.

Barrett said he thought Reineke had fallen down the chute, and they went to the basement to look for him.

Kenneth Mark was the last student to have seen Reineke alive, sometime between 3:00 and 3:30 a.m. Mark testified that Reineke seemed quite drunk and was covered in shaving cream. Mark said Reineke was with two other students, Kelly Ham and

Continued on P.3



Strange lights seen hovering over Hart House this week, *SEE EDITORIAL PAGE 4....*

CUPE negotiations slow as strike date looms in future

By JOHN LORINC

With the strike date just a week away and only two negotiating sessions left, the library workers' union and the administration still have some distance to go before a contract settlement is reached.

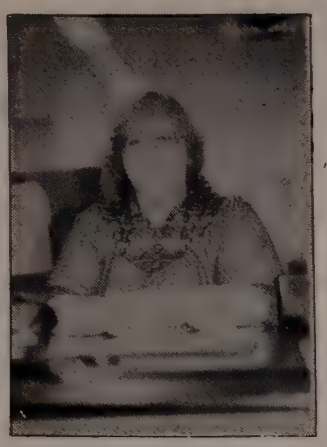
The Canadian Union of Public Employees, Local 1230 (CUPE) and the administration negotiating teams are meeting today and again tomorrow with Ministry of Labour mediator Marvin Grossman present.

Last week four-fifths of the union's members turned out to give an 80 per cent "yes" vote to endorse strike action. The negotiations concern the union's 1984 contract and began last September.

To date, there are still a number of contentious issues on the table which have not been resolved and Mary Roddy, president of the union local, feels that the administration will "not make any more moves without the mediator present (on Friday)."

The major issues in question are: the administration of a sick leave plan, the amalgamation of the full time and part-time unions into one bargaining unit, and the length of the contract now being discussed (ie: one year or two in duration). As well, the matter of wages has not yet been discussed at all.

John Parker, chief negotiator for U of T, observes that "The mediator can come in and can, without jeopardizing previous positions, make suggestions" on how to proceed from the current positions.



CUPE rep. Mary Roddy.

The sick leave proposal offered by the administration is presently in use by the U of T Police. That is, to have the first four illnesses as a grace period, and then for the fifth, one day's pay deducted, the sixth, two days, and so on.

Parker says that the administration is taking a "firm position" on this offer.

Roddy responds that "The administration's sick leave proposals have to come off the table or we'll be on strike next Thursday. We may not have any choice." Nevertheless, Roddy stresses that "We're not going to drop everything to get a decent sick leave," referring to CUPE's proposals to merge the full time and part time unions and others.

Parker reveals that the administration and the union "are poles apart on amalgamating the bargaining units." The U of T's position on this issue is that full time and part time workers represent different interests and "it wouldn't benefit any of us to lump them all together." Parker feels that "There is no deal on this issue."

Despite the apparent stalemate, Parker points out that the CUPE

Continued on P.3

The new SAC Board: Where will the power lie ?

By MARK JOHNSON

Since last week's Students' Administrative Council (SAC) election there has been a good deal of speculation about the political climate the Scott Burk administration will usher in. The focal point is, as always, the new president.

ANALYSIS

While the temptation, in forecasting next year's battles under the dome, would be to look at Burk's political profile, past councils show more is to be gained from looking elsewhere. The power at SAC is derived from the Board and a look at any of the last few councils proves this.

Mark Hammond's administration last year showed the vulnerability of a weak SAC President to powerful and competing interests on the Board. Peter Waits and Ann Gushurst on one side and Karen Jensen and Keith Mayo on the other wrested the Board from Hammond's control (if, indeed, he ever had control of it). Jensen and Mayo often represented Hammond's point of view but did so more energetically and effectively than the President. It was not so much that these people took away something that was Hammond's to begin with, it was more that the Board was waiting from day one to hear a strong argument. Hammond was not a persuasive speaker, but even if he had been he would only have been one among several. As it turned out the Board members took sides once there were sides to take. Hammond could never have hoped to move the Board in one united direction. The fact is SAC just doesn't work that way.

With his own term of office drawing to a close, *The Varsity* asked current SAC President Bob Jones how he'd characterize the workings of the Board and its President.

"Year after year an enormous amount of attention is focused on the SAC President when the real power is all over the

Continued on P.3

Conference decides double tuition fees to be only solution

By RICHARD BALNIS

Mr. Balnis is a researcher for the Ontario Federation of Students

With a spirited exchange of sexist jokes, nearly 400 senior university administrators, government bureaucrats, and corporate executives gathered in Ottawa last Wednesday to discuss the future of university financing and research in Canada.

The conference was sponsored by the Financial Post and Air Canada.

The thrust of the conference became quite clear after the first coffee break: additional resources are needed for research in the physical and natural sciences, even at the expense of current federal fiscal transfers for basic university operating support, and a "doubling or tripling of tuition fees" is needed immediately.

Douglas Wright, president of the University of Waterloo and a well-placed former Ontario government bureaucrat, strongly endorsed the Bovey Commission's call for massive increases in university tuition fees. "We must have a substantial increase in tuition now," said Wright. "Current tuition only amounts to one month's salary after graduation, a pitifully small amount. Tuition can be doubled and tripled, and with a reasonable student loan plan, there would be no effect on access."

Other speakers supported this position and indicated their approval for the Bovey call for an income-contingent student aid plan where *all* university students would have to accept a compulsory thirty-year mortgage to pay for the costs of their university attendance.

No student representatives were invited to participate in the panels; however, a last-minute cancellation by a student aid speaker allowed Ann-Marie Turcotte, a researcher for the Canadian Federation of Students, to take the podium.

Turcotte presented evidence that tuition increases do turn away students from university, especially those from disadvantaged social and economic backgrounds, because "tuition fees are already too high and are preventing access." She cited a recent study by the Ontario Ministry and the Council of Ontario Universities that found that 700 qualified applicants, who had received a university offer, declined that offer on account of financial reasons in September 1983.

Turcotte also warned against the Bovey Commission's proposed income-contingent loan plan, to be administered by private insurance companies and financial institutions. She read a letter from Cliff Pilkey, president of the Ontario Federation of Labour (OFL), strongly objecting to Bovey's use of the OFL name to win support for their loan scheme.

For Pilkey, the OFL "brief did not endorse the Stager report although it did mention it in passing. Nor is our concept remotely comparable to the scheme you have proposed to justify higher tuition fees. The OFL was perfectly serious when we called for the elimination of all tuition fees."

Instead, "all qualified applicants would receive the monies necessary to attend university, perhaps in the form of a student

Continued on P.3

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SUN. MAR. 24	MUSIC AT HART HOUSE "GREAT HALL DEBUT SERIES" last concert of this CBC recital series. Walter Prossnitz competition winner offers a programme of: Beethoven — 32 Variations in C minor, Berg — Sonata, Opus 1, Brahms — Fantasien and Schumann — Carnaval, Opus 9. 3 p.m. Great Hall. Tickets at Hall Porter's desk for members.
MON. MAR. 25	"FITNESS FOR THE 80'S" — "HEART DISEASE — IS CURE THE PREVENTION" Professor Robin Campbell, Programme Co-ordinator, Cardiac Department, Toronto Rehabilitation Centre, is the guest speaker from 7-9 p.m. Music Room. Limited number of free tickets available in Room 101, weekdays.
TUES. MAR. 26	HART HOUSE SINGERS SPRING CONCERT under the baton of James Wells features music by Rutter, Vaughan Williams and others. All welcome, bring friends to the Great Hall, 8 p.m. No tickets — free admission.
TUES. MAR. 26	MUSIC AT HART HOUSE — STUDENT PERFORMERS offer "Send in Sondheim". Lawrence Cotton, baritone; Seana-Lee Wood, soprano; and D. Glenn Hodgins, piano. Noon. East Common Room. Drop-in.
WED. MAR. 27	MUSIC AT HART HOUSE — STUDENT PERFORMERS present "Twentieth Century Trombone with Tim Cunningham, trombone; and Janet Benedict, piano. Noon. East Common Room. All welcome.
THURS. MAR. 28	MUSIC OF THE WORLD'S PEOPLE — last in this annual series stars Pandit Randev, sarod; and Mirza Zahangir, tabla, in a programme of traditional Indian music. All welcome at the Music Room, 8 p.m.
FRI. MAR. 29	FILM BOARD's gala screening and prize presentation scheduled for 7 p.m. announcement of cash prize winners. All entrants and interested parties congregate in the Music Room. Atom Egoyan, Director of "Next of Kin" is the keynote speaker.
SUN. MAR. 31	CHORUS IN THE SPRING — The Hart House Chorus with conductor John Tuttle offer works of Ravel, Britten, Brahms and a selection of Canadian composers. Tickets available at Hall Porters upon presentation of student card. Performance at 3 p.m., Great Hall.
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MON. APR. 1	GALLERY CLUB ANNUAL MEETING RESCHEDULED — All members of the house welcome to nominate and elect next year's committee. Prepprandial punch at 5:30 p.m. followed by a fine buffet in the Gallery Dining Room — $14.95. Reserve at 978-2445.
THURS. APR. 4	ART EXHIBITION — "PAINTINGS AND DRAWING 1971—1984" by artist K.M. GRAHAM. This show is organized and circulated by the Macdonald Stewart Art Centre, Guelph, and the Hart House Art Committee. The artist will be present Tues. Apr. 9 from 6 - 7 p.m. Exhibition runs until May 9. Gallery Hours: Tues. - Sat., 11 a.m. - 6 p.m. in the Justina M. Barnicke Gallery.
THURS. APR. 11	PRE-BOOK "SINGLE MALT SCOTCH TASTING" presented by the Gallery Club Wine Seminar Group. For $15 a very unique opportunity is offered to discerning Scotch lovers. Limited seating requires early registration at the Programme Office — bring student card for presentation. 8 p.m. Music Room.
SAT. APR. 13	BALLROOM DANCE PARTICIPANTS Annual Ball announced for 7 p.m. in the Great Hall. Team match competition. Pre-register for ticket: $10. Call Room 101 (978-4732).

Reports cite OSAP snags

By JOHN LORINC

Members of the opposition parties in Ontario are demanding that the Ontario Student Assistance Plan undergo a major restructuring.

This week, Richard Allen, NDP Education Critic, released the results of a survey he conducted which demonstrates the abuses and down-fallings of the OSAP system.

In the press release, Allen states, "The eight changes I propose will greatly increase the access to student assistance for many students who are at a disadvantage now, while adding little in new costs." This problem, part of the greater post-secondary education issue, is certain to be a major focal point of the campaigns of the opposition parties in the upcoming provincial elections.

In his report, Allen makes eight specific proposals: He first observes that many students from upper income families receive small grants; however, these amount to $430,000 a year. He proposes that these be changed to loans so as to maximize the amount of money in the pool for funding for middle and lower income families.

Allen also suggests revamping the appeals process so awards are granted at the beginning of the appeal rather than at the culmination of the case. He further states that unusual cases for appeals be handled directly by the ministry rather than by the individual institutions.

Continued on P.6

Look for changes at SAC to come from the Board

Continued From P.1

place. The president has no more power here than anybody — one vote, the same as everybody else (on the Board)."

Jones admitted the most influential members of the Board this year were not always those jumped on by the media. Decisions at all levels are responsible to the Board, he claimed.

When the *Globe and Mail* called up one time, they said, 'Well, you're student president here, what do you think of this new rule about people who cheat? What do you think about that?' I couldn't just say, 'Well, this is what I think'; I had to put the guy on hold and then run around and ask Helen Humphrey and Gregg Tugg and some others and say, 'What does SAC think about this?' Even then people read what I said and then at a Board meeting they say 'This wasn't discussed by us.' You just can't say the President of SAC. That's not true."

With this in mind it is certainly hard to predict the direction of next year's SAC. However, there are some clues worth looking at.

For instance, next year's SAC will contain few remnants of this year's left wing guard. Gone will be high profile executive members Kevin Perkins (Special Executive Arts and Science), Nye Thomas (External Commissioner) and of course President Bob Jones. The External post promises to be a battle between this year's Co-Underfunding Chairpersons Ben Chan and Sean Meagher, prominent Jones supporters throughout the year. Whichever one takes the Board's vote next Wednesday night should assume a powerful role in next year's council. Both are heavily involved in SAC politics and familiar voices at Board meetings. Other returning SAC Directors identified with the campus left are Alison Jones of Victoria, and Ashley Newman of U.C. Jones and Newman are widely believed to be bucking for executive positions.

Other members of the new Board who could prove influential emerged as members of the Burk campaign. Iggy Pitt of U.C. will be interesting to watch because he received strong endorsements from the three strong Presidential candidates in his bid for the Services Commissioner post. There have already been whispers he is being groomed as a candidate for President in next year's SAC race. Pierre Blum of Innis, a candidate in last year's Governing Council elections, could prove a strong influence at the Board. While possessing little political experience Blum was instrumental in Burk's Presidential win and could be Burk's most vocal backer throughout the year. Tom Jokinen of Medicine, a former Blue and White Society President and Burk supporter is entering his third term under the dome. Having been defeated by Craig Morrison for Services Commissioner last year, Jokinen may be hoping to play a larger role in next year's council. Rumour has it that Scarborough's eight representatives were also Burk supporters. If so, look for them to form a sizeable pro-Burk block on the Board also.

The SAC Board next year should represent a fairly good slice of the political spectrum. Burk, Quirk and Jones supporters are all there. It remains to be seen how many Directors will represent the campus right. However, it appears safe to say the Board will begin close to the political center. From there we'll have to watch to see which Board members sell their arguments strongly. In any case, it is unlikely Scott Burk will be the lone pilot for SAC's ship.

Look to the Board to see whether next year's council stays afloat or sinks.

Information sought concerning mysterious death

Continued From P.1

Irvin Reekie.

Ham and Reekie started a beer fight and set off a fire extinguisher, behaviour Reekie admitted was "crude, loud and boisterous."

Ham and Reekie's testimony was vague and often contradictory. At one point, the coroner asked Ham why he was being so careful with his statements.

Ham said he did not trust the judicial system. "It's a big pain," he said. He later told lawyer Robert McKercher he was being careful because the possibility of attempted murder charges being laid had been mentioned to him.

Monika Faber and Pamela Stimpson testified that Ham and Reekie were in their residence room between 3:30 and 4:00 a.m.

Stimpson told the inquiry she was well aware that "depending on what I said, I could help or hinder them." Her testimony was interrupted when the court warned her that perjury was a criminal offence. The inquest was adjourned for a brief recess while Stimpson re-read her original statements.

At approximately 4:00 a.m. on Sept. 28, seven students, among them Wall, Reekie, Barrett and Ham, went to the ground floor garbage area.

Donna Puto, another resident, discovered the badly injured Shawn Reineke in the garbage.

"He was kind of moaning," she said. "We tried to keep him still." Reineke died in hospital an hour later of massive head and body injuries.

Police constable Brian Trainor, investigating the incident, came upon four people huddled in a residence room and overheard part of their conversation. One woman was sobbing hysterically and said, 'Kelly didn't know what he was doing ... he made a mistake,' said Trainor. The woman was Shannon Freeman, a woman Kelly Ham called his girlfriend.

Freeman denied she made this statement, but said she, Ham and Reekie got together the day after the incident, but said she didn't remember what they had discussed.

The crown prosecutor later gave Freeman an opportunity to add to or correct her story, but she declined.

Besides determining Reineke was assisted into the garbage chute, the coroner's jury recommended that liquor regulations and the legal drinking age be enforced at licensed university functions.

As well, it said university highrises should be equipped with security clocks and a key system be installed to indicate when a security guard has visited a location.

The crown prosecutor will review testimony and decide if further investigation is needed or if charges will be laid. The police will review a transcript of the inquest before seeking more information or interviews.

The Saskatoon board of police commissioners has posted a $10,000 reward for additional information that would lead to the apprehension of the person responsible for Reineke's death.

Strike approaching

Continued From P.1

negotiating team is "not an inexperienced bargaining unit and we're still talking so we're not polarized."

When the mediator arrives on Friday, major deals are expected. The general strategy with a mediator is for each side to privately give the mediator various options and suggestions and then (s)he tries to formulate an agreement. This ensures that neither side appears to be backing down on an issue because the proposals come from the mediator and not the negotiating teams.

In the current situation, issues such as merging bargaining units and contract lengths are only reconciliable two ways; however, deals can be made with items such as sick leave proposals.

What will happen if the union does walk out? In 1981, during the last strike, the libraries went to reduced services. At the moment, library administrators are not discussing their contingency plans. Kay-Mary Mackenzie, Personal Services Coordinator, would not comment on such plans but did express optimism about a successful outcome for the bargaining.

University financing

Continued From P.1

wage," the letter said. The government subsidy would then be repaid through a directed income tax surcharge as long as the graduate worked.

Turcotte finished her presentation by asking how many of the corporate executives in attendance would be willing to accept a surcharge on corporate profits to help re-pay the costs of the highly skilled graduates their companies use; no executive put up his hand.

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"I don't know what made Carey and me do what we did"

—University of Sask. student Timothy Wall, referring to his involvement with the possible murder of a fellow student, who was found dead at the bottom of a garbage chute (see p.1)

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The Varsity Ad Manager and Ad Assistant are members of CUPE, Local 1281.

Reforming OSAP

It's sadness when you discover how little money you will be able to spend on your university education next year.

It's a pleasant surprise when you hear of something called the Ontario Student Assistance Program.

It's uneasiness when you remove the bundled forms from the OSAP package.

It's panic when you realize that you have to reveal to the Government more than you'd intended to. When you note that you are expected to save as a minimum $1,120 over the summer to put towards your education costs. When you recall that "loan" is not synonymous with "hand out".

It's a dirty world out there, and OSAP is definitely part of it. The fundamental problem, clearly, is that the Ontario PCs are unwilling to contribute as much to the education of undergraduate students as might be hoped. Although Student Assistance comes in the forms of both grants and loans, the former are becoming increasingly harder to get: since 1978, the average grant has decreased by five per cent, while the average loan has increased by 120 per cent. The loans program just happens to be federally financed. You get the picture.

On March 19th NDP education critic Richard Allen released a report containing sound recommendations for improving OSAP. He notes, for instance, that in 1983-84 almost 6,200 students from families of incomes of at least $40,000 received grants. True, these grants averaged only $69 but the total dollar figure (over $430,000) could certainly have been better spent elsewhere -- Allen recommends these amounts be added to the student's loan, so that grant money can be directed toward lower income families.

The other suggestions contained in the report are intended to clear up frequent problems inherent in the poorly designed system--problems resulting from parents' inability (or refusal) to contribute the amount that the government expects from them, the knowledge that one will not be able to save the necessary $1,120 over the summer, and the lack of funds available both while an appeal of one's award is pending and when one's award is reduced.

The recommendations make sense--their implementation would doubtless result in a rise in accessibility to assistance for the disadvantaged. The costs would be minimal.

All this is not to suggest that the Program should not be thoroughly overhauled. Allen himself grants that many more problems exist, though he is politically wise enough to know that changes in Ontario PC policy must be made one step at a time.

Meanwhile, students must push for acceptance of Allen's recommendations. Either that, or be content to put up with our government's lack of competence and generosity.

Mysterious Lights

It seems pretty clear to us here at the *Varg* that the white dots hovering over Hart House in the photo on page 1 aren't just "white dots."

No. They're UFO's.

Actually, there's a slim chance they might be bats carrying lanterns, but that's rather unlikely.

At any rate, why isn't something being done about this? Clearly it's not good for the university's image to have UFOs routinely inspect unsuspecting students, and perhaps scoop up and carry away world renowned, prestigious figures such as Northrop Frye or the U of T Beaver. Yet why, we ask, hasn't the phenomenon been openly discussed by the administration ?....

Because they have something to hide, that's why! We know a cover up when we smell one, and this affair stinks pretty bad.

Let's get to the bottom of this immediately--after all, what if the UFOs are owned by the Russians, who are using them to control our weather (notice how windy it was the other day?).

It hurts too much to continue. Let it just be said that those "Dots" have got to go. Before it's too late.

The Pork Rinds that Ate Cincinatti

came by the *Varg* tonight to see how things were going. Seeing thangs were doing just fine, thank you, they slid away into the darkness. Then came the scary Johnny K., who was wiped out from a particularly vicious combination of substances (both vegetable and mineral). It's OK, JB- we understand. Really we do. Marg & Ally left early, which made us all sad. Dave H. wasn't here at all, which made us all very happy. Glen thrashed it out with the photo equipment. Karen and Davey whipped the criticism things together in record time. Geoff flitted about as usual, giving orders while never expecting them to be followed. Jamie burned a hole through the keyboard with his settin'. And Barry - well, Barry kept going on about how things were *so much better when he was around*. That's when we hit him. Hard.



ITEM: The "Shamrock Summit" is a resounding success.

VOTE MUCH?

Well, you can do so today in the SUB-EDITORIAL ELECTIONS. Cast your crucial ballot in the Ad Office between 9:00 am and 5:00 pm. Vote for the best candidate, unless you're feeling loopy, in which case vote for the candidate with the funniest name...

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Profs support student parity bid

By PROF. Y. MICHAEL BODEMANN
Prof. Bodemann is Director of Undergraduate Studies, Department of Sociology

COMMENTARY

Recent reports may have given some readers the impression that parity in the Department of Sociology is an issue dividing students on one side from professors on the other. This is incorrect. The parity structure in the Department of Sociology has many active supporters on the faculty and indeed, were the majority of sociology professors not either open advocates or at least reluctant supporters of parity, there would simply be no room for this form of internal democracy.

Some readers may also have the mistaken impression that parity is at issue solely in our Staffing Committee. In fact, parity is a principle of the internal governance of the department as a whole, as far as matters between students and faculty are concerned. It is therefore absurd to attempt to eliminate parity from some committees and keep it in other, seemingly less important ones.

We in the Department of Sociology have fared well with parity indeed: parity means that we are more of a community of research and learning than perhaps other departments; as professors we are undoubtedly in closer touch with the students, and our programme is more responsive to students' needs, as our collective reputation and the individual course evaluations clearly indicate. And whenever parity has been weakened, it also weakened the morale and performance of the department as a whole.



Professor Bodeman

Within the parity system and for more than a decade, students have played a most constructive role. They have given us vital feedback on our programme of courses as it existed and the direction it subsequently took. Our model of evaluating courses for example has proven most successful and has been adopted, *mutatis mutandis*, by other departments; it is unthinkable without the parity role of the students. Students helped us devise a fair and well functioning grade appeals procedure and they co-developed many other administrative minutiae. They have spent a great deal of care, time and energy in screening prospective candidates for teaching positions and rarely, if ever, was there a clear-cut split between students on one hand and faculty on the other.

On what grounds, then, do the opponents of parity argue against it? In their view, decisions should be made by those who have more experience and greater expert knowledge. They overlook, however, that if we took this principle seriously, it would have to be the exclusive business of political scientists (or perhaps senior politicians) to elect our MP's and perhaps even our Prime Ministers, and the argument of expertise and "maturity" is of course used by defenders of apartheid and other oppressive regimes to deprive the majority of the people of their right to vote.

The irony is that very few of those who oppose democratic structures in the university understand their own contradictory position. In their teaching and writings, they advocate — sometimes quite radically — an open society, minority rights and democratic structures in general. But in their deeds, when democracy comes closer to home and affects entrenched interests, it turns into a dirty word.

The reason why parity, despite its proven success even in most adverse circumstances, leads such a precarious existence rests in the fact that our Canadian university system, despite some window dressing, is governed from above, undemocratic in its core and years behind the evolution of university governance in some first-rate universities in the U.S. and Western Europe. As professors, we must ask ourselves how we can educate students as democratic citizens in theory if we deny such democratic rights in practice.

SAC election cause for worry

By BARRY McCARTAN

Despite the record turnout in last week's SAC elections, we should all be extremely worried about where SAC, and student democracy, are heading.

On the surface, the election in which Scott Burk beat out his main rivals, John Canning and Linda Quirk, seems a confirmation that the democratic process is working well. Over thirty per cent of SAC's constituents voted in the election, the highest turnout in five years.

But below the incredible turnout figures are the more disturbing realities of the campaign: that many of the candidates and their supporters conducted themselves shamefully during the two week campaign, that most students turned out more to vote down the SAC drug plan than vote for a ticket and that the Canning-Stubbings-Macdonald ticket was the main target of a shameful smear campaign.

Right from the start, it was apparent that there was strong anti-Canning sentiment, most of it from the present SAC administration. Over the course of the campaign, the following was said of John Canning:

From Bernard Wong, SAC Communications Commissioner, in the Feb. 4th *Varsity*: Canning was "on the fringe of lunacy, and the prospect of him as SAC President is verrrryyy scarrryyy (sic)."

From External Commissioner Nye Thomas who declared his candidacy for SAC President and then dropped out to supsport Quirk: Canning was a "pompous jerk" who wouldn't speak for students because "he's on the extreme right wing... Donald Duck would make a better president than John Canning." (Wong and Thomas later apologized for their comments, although the damage was already done.)

From SAC President Bob Jones when he dropped off the SAC elections committee to support Quirk: He noted that "he didn't believe a thing" Canning had to say.

From Jones on Canning supporters Maxine Thomas, President of the Blue and White spirit society and former SAC President Mark Hammond: SAC "retreads".

These sentiments, coming from some of the most powerful student politicians on campus, are highly irresponsible. If slandering of your opponents is legitimate political comment it means that every student is a potential target of public defamation. And it also means that, in the long term, decent people will be alienated from SAC.

With the admirable exception of Linda Quirk, the fact is that key SAC politicians disgraced their office during the campaign with the use of innuendo against Canning. Of course, the supporters and current rulers of Fortress SAC have used these tactics before. When critics are called "Donald Duck" or accused of sleeping with sheep, and when no one within SAC decries such irresponsibility, free public discussion on SAC is endangered.

It was not just the institution of SAC that failed students this year. The campus press failed to live up to its responsibility by focussing mainly on the candidates' images in the campaign, rather than their policies. In the race, we heard how much SAC hacks disliked Canning, how *hard* Quirk worked and how *nice* Burk was. As to the solutions to SAC's crippling ineffectiveness, chaotic structure, lack of credibility with U of T decision makers and general lack of political efficacy we were offered slogans and platitudes.

Canning's ticket had the best thought out and most comprehensive policies on SAC issues, and Quirk's policies were also substantial. Yet policy discussions were limited to services and underfunding. Burk's only significant promise for better services was to elect a better Services Commissioner. On underfunding, everyone agreed that the Bovey Commission's recommendations were bad, but only Canning and Quirk offered any specific plan of action.

For example, most students never heard that the Canning team was opposed to paying the SAC Executive salaries. As it is now, most of Burk's "jockstrap ticket" will have to decide what to do with the large part of SAC's mandate that is not concerned with beer and pizza. And the students will never have had the opportunity to scrutinize his course, or approve of it.

Canning's poster campaign was the target of a largely unreported, highly organized tear down effort. Every time the Canning team put up posters, they were all but gone the next day. While it is true that the only official complaint to date was against a prominent Canning supporter who was 'convicted' of covering up Burk and Quirk posters at Scarborough, there were far more Quirk and Burk posters visible during the campaign. This despite the fact that Canning's had made more posters to start with.

It should concern everyone that the supporters of all the campaigns were apparently able to engage in widespread censorship of their opponents. Posters are as much a part of the concept of free speech as newspapers and public forums are. If posters can be torn down in this manner, and people aren't enraged by that, we have a lot to worry about.

In order for democracy to exist, most of the population has to accept the ideals that support it: free speech, rule of law, and majority rule. Most Canadians would not seriously question the right of the victors of a fair election to assume office. In South and Central America, this basic assumption is *not* commonly shared — witness terrorism and frequent military coups.

When this election, and past SAC elections, show us that candidates are able to tear down posters, trash election materials and even throw away student newspapers, how much faith can we have that the precious right to free speech will survive in the face of political pressures, now or in the future?

Equally disturbing was the attempt by many people to introduce the concept of politically unacceptable ideas into an institution in which no ideas should be beyond discussion. John Canning was charged with being "extremely right wing" in the course of the campaign. What did that mean? Was he a fascist? Was he a Reaganite? Was he a Red Tory? No one thought to ask him and no one felt it necessary to define their terms.

Why were his politics relevant to the SAC election? Were there issues or policies he would have changed to the students' detriment? No one ever produced or suggested any.

Fact: most of the people who ran for the Board were Quirk or Burk supporters.

Fact: Canning's biggest supporters were two moderate Vice-Presidents and the U of T Liberals.

During the campaign, too many members of SAC and the press were content to publicly or privately denounce Canning for his political views without even knowing what these politics were. A great university must have at its base the principle that ideas must be articulated and defined and that poor ideas be identified and refuted. That Canning deserved defeat solely *because* he was right wing reflects, at best, poor and lazy thinking on the part of his opponents.

The people involved in SAC today are probably going to become Canada's political, commercial and academic elite in the years to come. What of the future of our country if its "best and brightest" place power above the principles that are required for the continued existence of democratic government?

Sadly, to paraphrase Scott Burk's election slogan, SAC, and perhaps the country, may get what it deserves.

Mr. McCartan is a past Varsity City Editor.

COMMENTARY

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. The Varsity reserves the right to edit for space.

In Favour of Choice

If you walk to campus along Harbord Street, you've probably noticed the people picketing outside the free-standing abortion clinic. They claim to be representing a "pro-life movement." Unfortunately, consciously or not, they form part of the Canadian movement for *dangerous* abortions.

The immediate aim of these forces opposed to reproductive choice is to overturn the current *de facto* legality of separate medical clinics specialising in abortions. To have only the system of prior approval by a hospital committee, is to force a delay after a woman has made her choice. It is a well-established fact, that any delay increases the health risk. Similarly, travel to a U.S. clinic forces a delay.

The picketers' long-term aim is to end the legality of abortion in Canada. However, they don't seem to realise that such a reversal will not end abortion in Canada. It will only end medically safe abortions. A guaranteed result will be the death or disfigurement of a multitude among the women who would still be forced to choose abortion. It is "Pro-Life" who are advocating mass murder. Clearly, the only forseeable result of their policy would be more *dangerous* abortions.

If the leaders of this movement against a woman's civil rights honestly desired a reduction in the *number* of abortions in Canada and an increase in the number of healthy, happy children (I willingly concede that many of their followers have been

Continued on P.6

Continued From P.5

exploited and misled, but truly desire to somehow help children and the family) they would now be mobilising their supporters to fight for:

1) *Free contraceptives for everyone*. Obviously, fewer unplanned conceptions mean fewer unwanted pregnancies.

2) *The Eaton's Strikers*. Their victory will lead to the unionisation of a sector where women workers form the majority: that many more women would have the financial security to support a family.

3) *Free universal daycare*. In addition to creating many thousands of important jobs, every parent would have the security of being able to work while knowing that her or his children are being well cared for. Without such commitments Canada's "pro-life movement" has no moral standing. It becomes merely a movement for *dangerous* abortions.

For a better world,
David Orenstein, UC Special

Neitzsche Say

How unaware I have been. At the end of the month of January I happened to pick up a copy of *The Varsity* and surprisingly enough I read the entire newspaper. What surprise I felt — how amazed was I ... here, finally was a detailed record of the farcical absurdities that surround my daily life; however, the truly amusing thing was the fact that this paper took itself seriously ... how grossly ironic.

I read of a 'model parliament'. What sort of farce is this — is not 'real parliament' absurd enough. What has happened to the world? Today's politics has no guts ... All this disgusting mediocrity surrounds me, and I sense I am surrounded by sheep who are disillusioned so greatly that they think themselves wolves.

Humour — Bob Rae spoke of "political guts" while simultaneously he belongs to a political party that feeds on the needs of the rabble. I do not know of any modern day issues in politics. What is an issue? Why is there this bogus passion exerted by the electioneers before the election gets into a frenzy when they know that their candidate is merely a competitor in mediocrity.

If I was to think of a word that all twentieth century politicians are striving (I hit myself for using this word that could suggest integrity or passion) for it would be the word *panacea*. Why do these politicians wish this panacea? They wish to live as long as possible in the popularity contest of 'real politics'. Irony of ironies...

"The most common lie is the lie one tells to oneself; lying to others is relatively the exception — Now this desiring not to see what one sees, this desiring not to see as one sees, is virtually the primary condition for all who are in any sense party: the party man necessarily becomes a liar. German historiography, for example, is convinced that Rome was despotism, that the Teutons brought the spirit of freedom into the world: what difference is there between this conviction and a lie?"
pages 173-174
Anti-Christ
by Friedrich Nietzsche
Penguin 1983

Yours ironically,
Andrew J.T. Cumberland,
SMC
3rd year
Philosophy

Fun Shunned

I write this letter in response to your entire March 11 issue. As a voter in this SAC election, I am perplexed as to why your paper has chosen to ignore the Fun Ticket headed by Al Smith. As one of the many supporters who has devoted much personal time and effort to the promotion of this campaign, I am insulted. Your own poll conducted March 6 and 8 showed that Smith would place fourth out of the five in the race, yet you have chosen to omit this one ticket in your pre-election series of presidential candidates. Furthermore, in Ms. Maclean's SAC services article, she repeatedly made mention of "all four tickets", omitting the Smith ticket each time. I put it to the editors of this paper that it is not your responsibility to decide for the students which tickets should be accorded legitimate status.

I do not expect to see this letter ever printed in full in your paper, but I do want to point out that Smith has not ducked any issues during this campaign. The *Varsity* staff interviewed the ticket on March 8 and all questions were answered to the best of the candidates' abilities. If the *Varsity* wishes to express its opinion on the Smith campaign, let it do so on the editorial pages where opinions are meant to be aired. The rest of the newspaper should be reserved for unbiased news reporting.

The editors of *The Varsity* should remember the responsibility of a newspaper is not to make the choice for the voters. And in order to let the voters make their own choice, the view of every candidate must be granted an opportunity to be heard.

I feel you have done the students of this school a tremendous disservice by not outlining to them the true nature of the alternatives facing them on election day. All the other candidates have received us warmly as have all the students we have come in contact with during the campaign. It is more important to us to have gained the respect of our peeers, but it would have been only proper for *The Varsity* to accord us the simple dignity as legitimate candidates.

Sincerely yours,
Steve Ranot

Mixed Math

I find it behooves me, a humble Arts student, to correct the calculations performed by Nye Thomas in his article of the March 11th issue.

With the average student filling an average of 3 prescriptions worth $15.00 each in one year *with $3.00 deductible per prescription* (whew!), then the average student will save $12.00 for each prescription. That is a total of $36.00 of savings provided by a service costing $37.00.

Using these figures, the average student will be spending an unnecessary $1.00 each year toward that "large and profitable company, Blue Cross." As Bill Hollings pointed out, they are out to make a profit, but it is only through the atrocious mathematics of the likes of Nye Thomas that they are allowed to do so. The average student will *not* save money with a comprehensive prescription plan.

Sincerely,
Thomas J. McRae, SMC III

Plastic Placebos

Surely one of our fondest memories of the "university experience" revolves around the University of Toronto Bookstores. Who can forget lining up for what seems hours to get those precious, over-priced, jewels of knowledge so necessary for our edification? The cashier smiles sadistically: they know there are precious few other places you can buy the books. They hand you the bill and as your blood pressure doubles, you suddenly remember lining up for another hour to receive that pretty plastic orange-flavoured placebo, the Student Charge Card. What a relief! You leave in peace.

Poor lamb, the wolf has you now! You wait for that September bill with enthusiastic anticipation but it doesn't arrive until November. Thought they forgot you, didn't you! You look at the date which reads 30 September 1984. Did it take 40 days to deliver the statement? You look at the postmark — 5 November 1984. It was not mailed until November and as you examine the plastic placebo you see that payment is due *"upon receipt of statement."* Interest will be charged sixty days after the due date which allows for time to procure some much-needed capital. November is a good month to visit home — parents are always glad to see their children.

Now, you couldn't have received the statement before November 5, so, according to your solar-powered pocket calculator, interest will not be charged until January 5. When was the last time you were in the sun? The bookstore pretends that you received the statement on Sept. 30, and they begin to charge interest on Nov. 30 for that bill. In reality, you have less than 30 days to pay that bill or they will add service charges which all students, affluent by definition of course, love to pay.

It would appear that the Bookstores need a full month to mail invoices but, in the interim, they have no right to consider an account overdue, as if they had mailed the statement before they actually did. It violates the credit arrangement and general business practice because monies are not due until a statement is received. A statement cannot be received until it is delivered. The overdue period, therefore, cannot begin until the earliest possible date of receipt — or, the day it is mailed. It is the Bookstore that is inefficient, yet the students are expected to pick up the slack. Students do not legally have to pay retroactive interest and it would be most prudent for the Bookstores to either abandon the interest policy (they make enough from their inflated prices) and return the interest charges to their customers, or to make amends to assess interest fairly. As a monopolistic bureaucracy, they often forget that student patrons are human beings, not numbers.

I understand that the Bookstores anticipate greater efficiency next year in their new location. Fine, but meanwhile, students shouldn't pay for lost efficiency this year. The Bookstores remind me of CBS, another university monopoly: both need to be examined closely.

Yours truly,
Dana Baars
Trinity II

OSAP changes needed

Continued From P.3

His other suggestions include re-evaluating the assets formulas for students coming from farms (to discount farm assets "by reflecting the real level of debt, interest payment, and farm revenue"), to have independent status become permanent once it has been once granted to a student, to only require repayment of some loans after graduation, and finally to eliminate the requirement that OSAP assistance is only available for concurrent terms of education (ie: make it available to graduate students who have been away from the system for some time).

Nye Thomas, SAC External Commissioner, says that these proposals are worthwhile and observes that SAC's general position on OSAP is that it needs major revisions.

J.J.B

continued from p. 7

If our arguments are sufficiently logical, we may actually become a religion. That would make a mockery of other religions because it would show that they are not based on anything above logic and argument.

Varsity: Meninblackism?

JJB: *(laughing)* Perhaps. We've had two meetings with lawyers who have accepted our case.

Varsity: All religions have some form of music as part of their rites. I can't see that as a problem. But what would your tenets be?

JJB: I am not sure. We would be like a company which has its articles of association. The onus would be on Queen's Counsel to prove we are *not* a religion.

Varsity: What other musical plans do you have?

JJB: No musical plans, only sculpture plans. We hope to play here sometime in June. Will you have us over?

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An Interview with The Stranglers

Sculpting A New Aural Religion



The Infamous Meninblack with J.J. Burnel (far left, squatting)

ROHINTON MEDHORA

From the dark old days of "Down in the Sewer" and "Something Better Change" to the silky smoothness of "European Female" and "Ice Queen", the **Stranglers** have always been the most original and durable outsiders of today's rock. Their penchant for picking fights with the press, and their carefully publicized brouhahas (in their own fanzine, *Strangled*) has never given them the exposure in the mainstream media that other bands of the late seventies' new wave received, but lately, the band has made a serious effort at sanitizing its image. To this end, Hugh Cornwell and **Jean-Jacques Burnel**, the best known meninblack, were in Toronto last week to promote their most recent album, *Aural Sculpture*. *The Varsity* spoke with Burnel, and found him to be nothing like his hallowed reputation would suggest. He is unfailingly polite, intelligent, and sincere — qualities that came out during a longish conversation that ranged from the band's plans to start a new religion, to India's recent victory in the World Cup of cricket.

Varsity: I believe you are currently in the middle of a European tour. How is the material from Aural Sculpture being received by the audience?

JJB: Quite well, actually. We purposely didn't play for two years, in order to refresh ourselves. If not, we feared we would either get too slick or start treating it too much as a routine job, which is an unhealthy attitude.

Varsity: On your Feline tour, I thought the newer songs fit in quite well with the older ones. Aural Sculpture features lots of horns. Do songs from this album also fit into your concerts with little problem?

JJB: It certainly seems to us that they do, but you can never be sure how other people take it. We've got horns with us now, and we use them on a lot of older songs as well. We see it all as part of our story. We certainly don't deny our past, we're not ashamed of it. But now we also use the Kincade (acoustic) guitars, and they fit in rather well too.

Varsity: How do your older fans react to what you've been doing since, I guess, La Folie?

JJB: Well, some, let's call them the 'fundamentalists', don't like it. But if you start playing to the whim of other people, you start being condescending. If people sink in with how you feel, that's fine. If not ...

Varsity: You originally had grandiose plans for Aural Sculpture — phonetics, the use of different media in concerts. The album, though, seems less ambitious than all that.

JJB: We recorded *Aural Sculpture* originally in February '84 using a lot more computers than we did on *Feline*. But frankly, we weren't happy with what we'd done. We thought it was neither clever enough, melodic enough, or rhythmic enough. So we decided to fuck off for several months and go our own ways. We've always wanted not to live in a musical vacuum. I was asked to join a Japanese group called ARB, for a few weeks, because their chap had been sent to prison. So I thought, great idea. The rest of the band said do it because maybe I'd come back with some clear cut ideas. Also, Dave (Greenfield) and I had been on a film project (*Fire and Water*) that helped put things in perspective. The great thing about the rest of the band is that we are not jealous of each other. We know we'll come back with fresh input. Personally, I hate the idea of rock and roll as only music. You learn most from people who have nothing to do with music.

Varsity: 'It isn't that the Stranglers have given up saying their patented nasty things, they've just found nicer ways of saying them.' Would that be a fair assessment of the transition you've made over the years?

JJB: (mocking) Well, I've never thought we've said anything nasty in the first place.

Varsity: I've heard stories about your encounters with the press in which I would not want to be on the receiving end.

JJB: Well in fact I don't think I've ever been nasty in my life. I'm sure the stories you've heard are very true, but I can justify them, and therefore give you another version. In England, we get Radio Moscow and Radio Prague very clearly. Amazing thing is how American radio and Radio Moscow describe the same event, but it's a totally different thing. Coverage of events in Nicaragua and El Salvador are just two examples.

Varsity: "Skin Deep" and "Everybody Loves You When You're Dead" are about fickle relationships. Have you found that you gain and shed 'friends' according to the ups and downs in your career?

JJB: Yes, yes. But such is life. At first it does hurt you, and as a result you become cynical about relationships.

Varsity: When you were last here, Hugh Cornwell wondered whether the keyboardist for Duran Duran was a musician or a computer programmer. Where do you draw the line in using technology?

JJB: Actually, I don't believe he is either. In the *Aural Sculpture* manifesto we talk about musicians 'who use science without being scientists, and abuse art without being artists.' It's such a shame, but there's bound to be a backlash against using synthesizers, but that's because most groups use the same sounds and sequences using factory settings. It's just a persecution of knowledge and technology.

Varsity: Who are the technologists in the band?

JJB: Dave and myself, because we live in Cambridge, which is like the Silicone Valley of Britain. We meet a lot of interesting chaps there.

Varsity: Your old producer, Martin Rushent, has gone on to produce some really studio-oriented bands like the Human League and Leisure Process, who would be nothing without him. What was he like with you?

JJB: I was very surprised when I began seeing him much more involved with electronic stuff because he once told us of Cabaret Voltaire — 'they're 'orrible'! He was really anti-technology then. We split up because he didn't like where we were going on *Black and White*. Then, when we made the first track on to the *Raven*, he walked out of the studio that day.

Varsity: Except for "In the Shadows" and "Death and Blood", there is nothing terribly technological on Black and White.

JJB: It seems that way in retrospect, doesn't it? But at the time it didn't seem that way.

Varsity: You are a musician and you also have a degree in economics. Much has been said about Margaret Thatcher's policies. What do you see that is positive, a sign of hope, perhaps, in what she has done in the last few years?

JJB: Yes, everyone knows the negatives. I'm not pro-Thatcher or anti-Thatcher. There's an article in today's paper about British anti-semitism. In fact this is the first time since Disraeli that British Jews are being assimilated into the process of power. I find it quite healthy that a lot of people who have shown a willingness to be part of Britain are starting to contribute to it, and being allowed a chance to do it. In Britain, mostly immigrants run the grocery stores because no one else wants to keep the long hours. They have much more energy. That must be why new nations initially succeed so well, but unfortunately it manifests itself in nationalism. Germany, for example.

Varsity: Is it too early to ask about your next project?

JJB: We would like to make ourselves into a new religion. It would be very interesting from a legal point of view. It would be very interesting as an intellectual exercise to convince a court of our religion, knowing full well that we are a musical group.

continued on p. 6

In the *Aural Sculpture* manifesto we talk about musicians 'who use science without being scientists, and abuse art without being artists.'

The onus would be on the Queen's Councel to prove we are *not* a religion.

Life is Just a Heap 'o Stories

MUSIC

THEATRE

JOHN KOZAK

IN TODAY'S VIDEO dominated world, storytellers are a rare, if not extinct group. One of its survivors, John O'Neal, brings his sequel **You Can't Judge a Book by Looking at the Cover**: Sayings from the Life and Writings of Junebug Jabbo Jones Volume II, at Harbourfront's Premier Dance Theatre this week until March 23.

Armed with the barest of sets and the simplest of props, O'Neal begins by telling us that "a man's life is a heap o' stories. "Junebug Jones Vol. II" is a selection of stories from the life of Junebug's friend and mentor "Po" Tatum. At a perfectly lazy, country-afternoon pace, O'Neal as Junebug meanders along the road of his storyline, occasionally pausing to detour into other tales, as one might stop to dip one's feet in a stream, only to come back again to the main road. The entire first act dealing with Po's childhood and his move to Chicago at 17, eases along in this way, revelling in its depth and richness.

In the first act, O'Neal lives up to our expectations time and again, conjuring up characters out of thin air and giving them instant life; magically transforming a table and two chairs into a Cadillac, a Southern church and the courthouse steps of Four Corners, Miss.; and, most importantly, hypnotizing us with his words and forcing us to participate in his magic by creating the images in our own minds.

The second act, however, instead of continuing this, suddenly, and one suspects unexpectedly, falls apart. In recounting Po's experiences in jail and in the turbulent Chicago of the 1960's, O'Neal's performance becomes bogged down in his reading of the material. Although "Junebug Jones, Vol. II" is a new work, still trailing its post-workshop umbilical cord, it was still surprising to see O'Neal read most of the second act from a script. The rest of the act was so constructed as to have him reading from letters and from something he, Junebug, had written down. This tended to make the conjuring and the magic of the first act ring false.

Instead of the magic itself, the second act gave us the magician practising his art. O'Neal proved in the first act that he is too good a storyteller when he can "tell" the story to settle merely for reading it. With this in mind, the disappointment of the second act was all the sharper.

arts

FILM

What's your road, man? Vanity road, dinosaur road, Kelly road, tattoo road. There's all kinds of roads this week for anybody anyhow.

Item: The Underground Film Festival at the Cameron, continuing until April 8th. Monday's selection consists of five grainy greats, including tales of street corner revivalism, tattoo art and high crime. Cost of the whole deal is $1.99; all starts at 8:30. 408 Queen St. W.

Item: **Baby**, the story of two paleontologists who discover a brontosaurus in the African jungle and decide to adopt it for slipper-fetching and partridge-retrieving purposes. Fred and Wilma Flintstone redux.

Item: **The Last Dragon**, about a fellow devoted to "the arts, spirit and legend of his hero, Bruce Lee" and the Venus in fishnets he falls for (played by Vanity, Prince's moll of yore).

Item: Two Gene Kelly glories — **An American in Paris** and **Singin' in the Rain**, presented by the St. Mike's Film Society at the Carr Hall auditorium on Friday night, starting at 7. Cost is $2 for both, but if you come at 9 for Singin' ..., you'll get in free. Don't go too far into the logic of that one.

Cynthia Macdonald

BOOKS

Well, my friends, there are sordid and amoral novels that far surpass *The Diviners* in terms of depravity and titillation. Drug addiction, alcohol addiction and sexual dysfunction are central to these books.

Remember *Speed* (see Seventies Revival ish., March 11) by **William Burroughs Jr.** Well, just out is part II, *Kentucky Ham*, wherein Burroughs chronicles his travels and trips in prose you can't put down.

Seduction in Berlin by **William Kotzwinckle** is an illustrated experience of transvestitism and nightlife in Berlin. Told in verse.

A young American explores Japanese nightlife in **Brad Leithauser**'s *Equal Distance*. He's a kid trying to grow up and see life before he goes back to law school.

The Lotus Crew by **Stewart Meyer** is a N.Y.C. drug adventure. Lingo prose and very hip jargon.

Lastly, quite a remarkable book, *Blood and Guts in High School*, by **Kathy Acker**. Also illustrated, it is the story of Janey, 10, and insecurities about sex interfering with other kinds of love.

I don't know why, but I really like these books.

Barbara Mendel

THEATRE

No thrills, chills or derring-do, but the little Russian playwright is back (**Uncle Vanya II**?)

Chekhov's **Uncle Vanya** (translated by John Murrell) closes March 24 at the Tarragon Theatre and opens the next day with a new staging by director David Gardner and the U.C. Drama Programme's fourth year acting class. It's a poignant little tale about meaningless, inert and empty lives, but it's not without humour. March 25-30, 8 p.m. at the U.C. Playhouse, 978-6307.

This play hasn't been revived since the War, according to the press release. Ben Jonson neglected classic **Epicoene, or The Silent Woman** receives production at the Glen Morris Theatre. Watch Old Morose try to escape the noise and trouble of the world, only to be tricked into marriage by his nephew and later to be invaded by a horde of chattering eccentrics. (They don't write 'em like they used to!) March 26-30, 8 p.m. at the Glen Morris Theatre, 978-8705.

And still more laughs with P.L.S.' staging of **A Comedy of Errors** by ol' Will Shakespeare. Double trouble with two sets of twins and lots of mistaken identity. March 26-April 6, Alumni Theatre. 978-5096.

Eclectic Theatre Productions presents **Fortune and Men's Eyes** by John Herbert, a Toronto playwright. This controversial and shocking play depicts the struggles with sexual identity in a cell of the Canadian Reform system. Opens March 26, Tarragon Extra Space. 531-1827.

Sharon Macauley

JAZZ/ROCK

Pick of the Week is a genuine dinosaur treat — **Roger Waters**, Sat., Mar. 23 at the Maple Leaf Gardens. This is essentially the same multi-media extravaganza he brought in last fall, complete with a superb first half of Pink Floyd classics, with one change — Andrew Fairweather-Low replaces Eric Clapton on guitar. Worth the rather steep price of admission for his versions of "Set the Controls" and "If" alone.

A less desirable breed of dinosaur, **Chicago**, plays at the Gardens on Mar. 22, while Mr. Shotgun, **Junior Walker**, plays here for the umpteenth time, Mar. 25-30, at the Club Bluenote. More promising is soul priestess **Etta James**, Mar. 25-30, at Albert's Hall.

The jazz week begins with a bang — **Archie Shepp**, tonight (Mar. 21) at Larry's. Shepp's collaborators over the years read like a who's who of avant-garde jazz — Cecil Taylor, John Coltrane, Roscoe Mitchell, and Anthony Braxton, to name a few. **Al DiMeola** is in at Convocation Hall, Mar. 22, while be-bop stylist **Barry Harris** performs at the Café des Copains until Mar. 30.

Rohinton Medhora

Life Imitates Art dep't: Mere days after we predicted a wave of 70's nostalgia, we hear that **David Cassidy** himself is burning up the UK charts with a new single, *The Last Kiss*. Don't look for it here though: the man at the Record Peddler tactfully observed that "We only import singles that we think people are going to buy." Philistines... *--Ed.*

OOWEE! After hustling n' bumping our way through jillions of entries to the March 11 "Really Deadly Seventies' Quiz, we've finally selected two funkadelic submissions as Winners! Scoring in a big way were Eddy Morasutti and Chris "Disco-Boots" Lutz & buddies. We admit the quiz was kinda hard, but we still thought it was Fonzie-cool. And if *you* didn't - up your nose with a rubber hose! Winners can come by the Varg tomorrow from noon to 4 to grab their prizes.

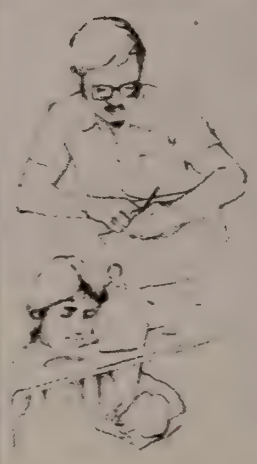
THE ANSWERS

1. Egg Beaters was the 70's lo-cholesterol egg product innovation.
2. Arnold Horshack was played by Ron Palillo.
3. Leo Sayer sang "When I Need You".
4. Nadia Comaneci's Hair Ribbons were white & red.
5. Tatum O'Neal wore a tuxedo to accept her Oscar.
6. Lauren Hutton has a ("sexy", according to one response) space in her teeth.
7. The Village People were: a biker, a cop, an Indian, a cowboy, a hardhat.
9. (Fine) Canadian wines named for animals: Baby Duck, Baby Bear, Gimli Goose, Cold Duck, etc.
9. The Runaways song used in "Dawn, Portrait of a teenage runaway" was *Cherry Bomb*. "Alex, The Other Side of Dawn" was the sequel.
10. Margaret Trudeau's cutest feature, (sez she) is her bum.
11. Cat Stevens is a Moslem.
12. Big Randy Bachman is Mormon.
13. Diet Chocolate soda was brought to you by Shasta.
14. James Broderick, *Family*'s father, is dead.
15. Kiki Dee is a Pisces.
16. The official reason for Gerald Ford's clumsiness is an old football injury.
17. The four flavours of Koogle Peanut Butter: vanilla, chocolate, strawberry, banana.
18. Prism sang "Spaceship Superstar".
19. Mason Reese was the child actor flogging the ham.
20. Richard Nixon's favorite pop song was "Mr. Bojangles".
21. Pong was the first video game.
22. The Knack's Bruce Gary used to play with Love.
23. Reuben Kincaid of the Partridge Family was played by Dave Madden.
24. David Cassidy's favorite colour was "depends on mood".

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Programme
March 27
9:30 - 10:00 Greetings
Session I The Making of the Family
10:00 - 10:30
Monique Wernham, Université d'Ottawa: "Marriage Strategies of the Jews of Salon-en-Province, 14th Century"
10:30 - 11:00
Gérard Weil, Université Jean-Moulin, Lyon III: "The Legal Status of the Jewish Couple in 14th Century Provence" *(Lecture in French)*
11:30 - 12:00
Noël Coulet, Université de Provence: "Lineage in Aix-en-Provence in the 14th and 15th Centuries: Salomon of Carcassonne and His Family" *(Lecture in French)*

Session II Dimensions and Vicissitudes of Family Life
2:30 - 3:00
Joseph Shatzmiller, University of Toronto: "Marriage, Blackmail and Deceit: A Case Study from Arles (1387)"
3:00 - 3:30
Rodrigue Lavoie, Université Laval: "Extra-marital Relations in Medieval Manosque" *(Lecture in French)*

March 28
Session III Aspects of the Family
9:30 - 10:00
William Chester Jordan, Princeton University: "Through the Eyes of the Children"
10:00 - 10:30
Richard W. Emery, Professor Emeritus, Queen's College, N.Y.: "Jewish Widows in Perpignan, 1350 - 1450"
11:00 - 11:30
Andrée Courtemanche, Université Laval: "Jewish Women in Medieval Provence" *(Lecture in French)*
11:30 - 12:00
Louis Stouff, Université de Provence: "The Geography of a Distinguished Jewish Family, the Nathans of Arles" *(Lecture in French)*
12:00 - 12:30 Concluding Remarks
The conference is supported by a generous grant from the Social Sciences and Humanities Research Council of Canada.

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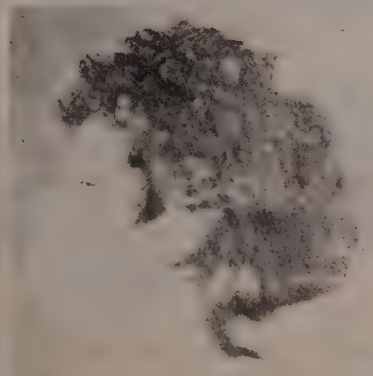
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SPORTS

Grads grab lead in cager finals

By MONICA DUVALL

The Blues season may be over but cager action is still hot on the intramural courts. Semi-finals began this week in Division 1A at Scarborough where the School of Graduate Studies Grads cleaned up 77-55 to clinch the first semi-final match of a best two of three game series.

Both the Grads and the Scarborough team have had good seasons. Scarborough got off to a slow start, winning only one of five games in the first half of the season, but finishing strongly in the second half, losing only once to the Grads.

The Grads had only 3 losses all season, one of which was a loss to the Scarborough team who edged the Grads by a single point. The Grads also defeated Scarborough by one point in another regular season game.

Coming into the semi-finals both teams were pretty evenly matched; at the half the score was close, 34-30 for the Grads. However, after the half the Grads dominated the court.

"They were hitting everything," commented Scarborough's Mike Miller. "They just didn't do anything wrong."

Scarborough's game was a different story. "We were really off, we couldn't hit anything," said Miller.

Player-coach for the Grads, Eric Reitan, felt his team can even improve before Game two. "We had a good game, but I think we can play even better."

Reitan believes his team's strong point is defence.

"Do it with defence is our saying and our goal in each game is to keep the other team below 60 points, which we did against Scarborough."

Reitan and Dave Foster each had outstanding games for Scarborough while Bill Francis played well for the Grads.

The teams tangle for Game Two Wednesday, March 20 at 8:00 p.m. in the fieldhouse. If needed, the third game will be Thursday March 21 at 8:00 p.m. in the fieldhouse.

Intramural Roundup

Picking the best

Blues produced a bumper crop of 7 female and 8 male nominees for athlete of the year

By MARG WEBB

The University of Toronto may well be honouring a brother-sister combination as its top male female athlete of the year at the Annual Athletic Awards banquet this Friday night at the Westin Hotel.

Ed and Kristine Drakich, both volleyball stand-outs and captains of their respective teams, have been nominated for the prestigious T-Holders Male/Female Athlete of the Year award.

In all, an impressive field of seven women and eight men have been nominated for the awards.

Among the other major awards to be presented at the banquet are the Benson Honour Award which honours the female student in her graduating year who combines outstanding ability in athletics and scholarship; the George M. Biggs Trophy distinguishes the male undergraduate who has contributed the most to university athletics from the standpoint of leadership, sportsmanship and performance.

Following a long-standing tradition, *The Varsity* will lay its journalistic reputation on the line to predict winners in the major awards being contested this year — top male, and top female.

Ed Drakich stands a better than excellent chance of winning top male. He has at least five, possibly six, things going for him. Drakich has been named an All-Canadian — the first team at that — in each of the four years he has attended U of T. In only his second year, Drakich was designated captain of the Blues and continued in that role for the next three years.

Most importantly, Drakich's achievements led the Blues to an OUAA championship in 1983 and this year the 6'4" power hitter led the team to both an Ontario crown and a third place finish at the Nationals which isn't bad for a team that didn't get a national ranking until February. Moreover, Drakich is an excellent student. His future lies either with the graduate chemical engineering department or the National team — with which he is presently touring.

The sixth point in Drakich's favour is his 1984 nomination and loss to football's talented Frank Balkovic — guilt anyone? The only other athlete standing in Drakich's path to the deserved spotlight as U of T's top athlete is **Randy Sageman**, owner of two Canadian Interuniversity Athletic Union gold diving medals.

Sageman has been a CIAU diver of the year four times and a gold medalist on the 1 metre board four times. He competed in the Los Angeles Olympics and finished 14th on the 3m board. His high profile has done much to attract divers and swimmers to U of T's program — which makes him an excellent candidate for the Biggs. As for top male, Sageman has been there before in 1982 — which gives him the inside track for top male to Drakich.

The other nominees are all outstanding but simply do not carry the weight of the Drakich-Sageman portfolios.

Darren Boyko, the quiet, efficient leader of the Blues' hockey team, has been nominated after only his second year of varsity competition. He led the team in scoring and finished among OUAA scorers with 20 goals and 32 assists. He was also named to the CIAU all-star team in the National tournament. Boyko's drawbacks: the team he led was upset by the upstart York Yeomen from the OUAA playoffs and could manage only a point out of a possible four in a tangle with the number one ranked Alberta at the Nationals.

Track and field nominated four athletes for the top award — **Tim Bethune, Ross Girvan, Ray Lazdins and Paul Osland** — which overwhelmingly represents the fine year they had. The team finished first in the country at the CIAU meet.

Bethune was instrumental in that win. The fourth year Erindale student and member of Canada's bronze medal 4x400 metre relay team ran to three gold medals at the CI's. He anchored the 4x400m relay to a new CIAU record. But this is only Bethune's first year of varsity competition. Where was he in his first three years? Bethune's commitment was clearly to the Olympic program and it was recognized with a bronze medal.

Girvan is going to break the Canadian record in the pole vault either this summer or next year. He cleared the second highest indoor height ever by a Canadian this year. He won gold in the OUAA indoor meet and a silver in the outdoor meet but Girvan no heighted at the CIAU's. Girvan is an amazing athlete but he is not yet into his prime. The awards are at least another year away.

Lazdins is the candidate for a role in the *World's Greatest Athlete* part II. At only 19, he reached the Olympic standard in the shot put and won a silver in that event in the indoor season to go with his OUAA record hurl in the discus and his fourth in the javelin. When this pup is in fourth year, winning gold in shot, discus and javelin, he will be the clear choice for athlete of the year.

Nobody has Osland's versatility in runs between 200m and 1,000m. The second year arts and science student won national medals in the 4x200 (bronze), the 4x400 (gold) and the 4x800 (gold) metre relays. He posted the third fastest time ever by a Canadian over the 600m at the Can Am challenge. Perhaps Osland should win top athlete. He has shown, perhaps more than any other athlete, the essence of team spirit. At the Nationals he sacrificed his time in the 600m by burning himself out earlier qualifying the 4x400m team for the finals. But if track can't decide who their most valuable athlete is, they won't impress the awards committee that one of their four athletes is truly deserving of distinction.

The final nominee, **Riccardo Zane**, has an injury riddled year hampering his chances. A brilliant goal scorer, he has been an All-Canadian for three years but neither he nor his team got going after an injury knocked Zane out early in the season.



photo by Craig Collie

Track's Tim Bethune



Ed Drakich

Orton is top female candidate

By MARG WEBB

On the women's side, **Kristine Drakich** will have a tougher go of it than her brother. Drakich has the credentials — an All-Canadian, an OWIAA all-star, 5 tourney all-star awards, junior national team member — but she is only in second year and will be around for the award for some time yet.

The real contest will be between basketball's **Angela Orton** and swimming's **Kelly Milne**. But Orton will be the hands down winner. The fourth year science student has established herself as one of the top players in the country this year. An All-Canadian for the second year in a row, National tourney all-star, 3 time tourney all-star, and junior National team member, Orton led the Blues to a provincial title and would have led her team to a possible first and for sure second place in the Nationals save for a *foul* foul call in the dying minutes against Laurentian.

Milne was an All-Canadian in swimming taking CIAU golds in the 800m free and 4x100m free relay. She took home medals in three other events at the CI's. Unfortunately, Milne's year came in Orton's.



Hockey's Heather Ginzel has excellent credentials.

Teammate **Val McLaren** co-captained the swimmers this year and won golds in two CIAU events.

Heather Ginzel could well possess the strongest credentials but unfortunately, women's hockey — at which Ginzel excels — doesn't have the stature of the cager and swimming programs. In her fourth year, Ginzel has been a leader, top scorer and "biting edge" of the Blues in every single year. If women's hockey had a national tourney, Ginzel would be All-Canadian.

Women's field hockey won't have its perennial gift shot at the top athlete this year — not because of this year's nominee **Lisa Lyn** (she is outstanding) — but because they didn't win the Ontario's for the first time in eons. As captain, Lyn was an OWIAA all-star, defensive specialist and possessed a devastating penalty corner. But field hockey has won the award so many times in the past years that the awards committee will see this as the year to share it around.

The final nominee, track's **Elise Braithwaite**, is a couple of years away from distinction yet. An outstanding athlete — she won CIAU gold in the 1,000m and led the 4x800m to a bronze — is only in year one of a four year remodelling program for women's track records.

The Varsity picks for top athletes in '85 **Angela Orton** and **Ed Drakich**.

Top race walker fights for equality, recognition

By STUART TAYLOR

To most people walking is a means of getting to class or to the local store but to Ann Peel it is a fiercely competitive sport, even a way of life.

The first year law student at University of Toronto has ranked first in the country in both of the women's 5 and 10 kilometre race walking events for the past several years and has a large string of enviable accomplishments to her credit. On the world circuit Peel ranks in the top ten.

Ironically, although recognized as one of the top competitors in the world, Peel commands very little recognition in Canada. Her profile is even lower at U of T where she has been a student for the past five years.

Considering she is one of a handful of Canadian athletes with a worldwide reputation in her sport, Peel is justified in expressing discontent with this lack of acknowledgement. The situation strikes home when small children in European countries recognize her and even know her best times, whereas Canadians are largely unaware of the sport's existence.



photo by Stuart Taylor

Race walker Ann Peel

One of the most frustrating facets of the sport is its exclusion from the Olympics. Race walking fulfills all the International Olympic Committee's sport selection requirements and in fact men's race walking has enjoyed this recognition for over 75 years; women have been precluded largely because of prejudices against women's sports collectively by the IOC.

Peel laments, "the most frustrating thing in the world is to know you're good enough to be an Olympic athlete but aren't given the opportunity only because you're a woman."

As a result, Peel has become an active lobbyist

cont. on page 12

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Walking fast

cont. from page 11

in the pursuit of this Olympic goal, writing countless letters and actively campaigning on its behalf.

She is looking optimistically to its inclusion in the next Olympics, but the '92 games appear more realistic if enough pressure can be brought to bear.

Although the Olympics don't necessarily offer the highest calibre of competition, for Peel, getting race walking into the games is synonymous with establishing its credibility.

"The games still have some magical property which makes them the ultimate goal and recognition," says Peel.

"The sport has obviously been a soft spot in the past and maybe that's why it has been excluded but it's now hardening up."

Race walking has recently been recognized at the World University Games and will be included this summer in Japan.

Peel is somewhat reluctant to comment on her prospects for these games in Japan.

"I tend to do better in head to head competition than rankings indicate. Realistically I think that I have a chance at a medal but I'll be under strong pressure from the Chinese and Soviet women."

Race walking enjoys a flamboyant past. The sport evolved from a smokey gambling hall atmosphere where 18th century party goers placed bets on the athlete who could walk the farthest before dropping.

Now the sport enjoys a squeaky-clean reputation and has become technically refined. The sport requires the walker to maintain contact with the ground and keep a straight supporting leg at all times.

Peel more or less fell upon this sport in her high school track days in Ottawa by filling a void in the team's roster. She enjoyed the event but it took her until second year university to decide to concentrate solely on the sport. In the interim, Peel experienced success as a member of both the varsity cross country and nordic ski teams.

In the ensuing seven years, Peel has shaved her 5km time down to 22:17.5, only 48 seconds behind the Russian-held world record. Her 10km time of 47:01.8 is further behind leading world times, but she is confident about reducing it this year with increased training. Until only recently depth was lacking in the sport in Canada, making it necessary to compete abroad in order to receive any substantial competition.

Peel has been able to perservere despite the comments and stares of uninformed people. She says, "I recognized a big change in people's perceptions of the sport since Los Angeles."

Peel manages to train a demanding 15 hours per week. Training includes an average of 50 miles per week, split between running and walking. Her training programme is comparable to a middle distance runner doing 3 days of repetitive walking speed workouts every week and supplementing them with strength training.

The individual nature of the sport mirrors Peel's independent and strong willed personality. She receives long-distance guidance from her coach in Ottawa but is largely self-coached.

Contrary to the majority of top calibre athletes Peel doesn't feel that she has had to make too many sacrifices for her sport. She claims "there is too much emphasis made on sacrifices and not enough on the joy."

Remarkably, Peel has been able to continue her high levels of training along with completing a degree in political science and working toward a degree in law. Regular training, she says, provides her with a vehicle for keeping sane and spreading her energies around.

Peel would like to devote her life to practising sports law for amateur athletes.

"In women's sports there is a Catch-22 situation. Opportunities for participation don't exist because of cultural barriers. Women don't participate because of lack of opportunities.

"In women's sports there is a catch-22 situation."

"There is a need for strong role models in order to develop athletes. By having more women involved in sport, cultural barriers are reduced."

Peel is optimistic about the future of the Olympic games despite the controversies of recent years. Although she experiences tremendous prejudices toward her sport she remains hopeful for its inclusion in the games. Sport, in her mind, is inherently valuable to society and, at the elite level, provides a form of international diplomacy.

Peel continues to fight just as hard for this goal as she has for the world recognized achievements she has gained in the "strange" sport of race walking.



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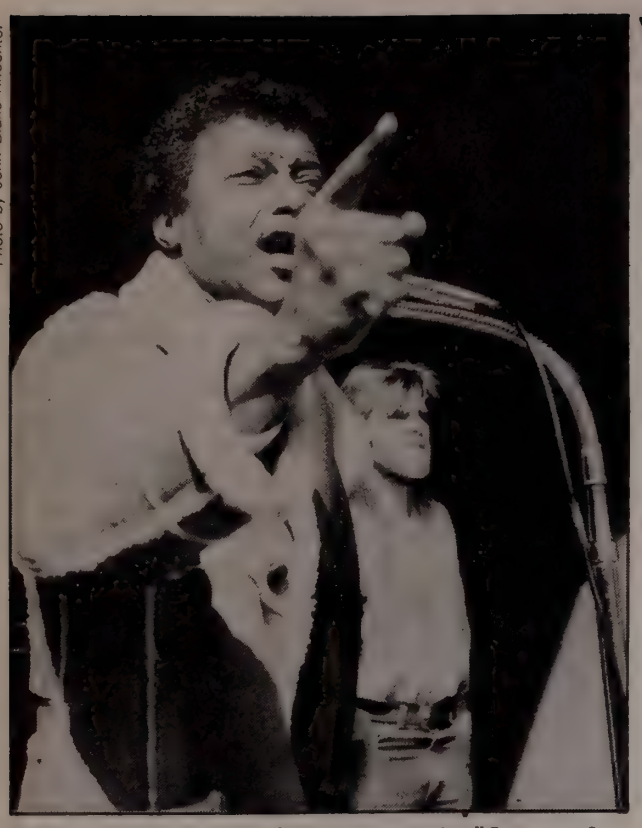


Photo by John Blake Knechtel

NDP's McCurdy at rally: "You're going to get action." Story page 3.

U of T library workers settle; strike averted

By JOHN LORINC

A marathon eleventh hour bargaining session brought the contract dispute between the library workers and the administration to a close Friday, thus averting a strike set for this week.

After meeting for 14 hours last Friday with mediator Marvin Grossman, the Canadian Union of Public Employees, Local 1230 (CUPE) and the U of T administration emerged from the Sutton Place Hotel with a new two year contract proposal. The union will be voting on ratification of the offer Thursday.

For one member of the negotiating team, "It was a long day."

Negotiations began last September and continued into conciliation. Last week two sessions were held and the Friday meeting was the last one scheduled.

Two weeks ago, four-fifths of the union membership voted 80 percent in favour of endorsing strike action, and could have taken legal strike action this Thursday.

Both parties expressed satisfaction with the agreement.

John Parker, chief negotiator for the administration, had been optimistic about the outcome and was pleased with the terms of the settlement.

Mary Roddy, president of CUPE Local 1230, says, "We're fairly satisfied although it is not fantastic by any means. I think people were concerned because it's been so long since we've had a wage increase. We are happy we could resolve it without a strike."

Included in the terms of the new settlement are:

— a two year contract from July 1, 1984 to June 30, 1986.

— A real wage increase of 4.5% with a "monetary reopener" in the second year (ie. renegotiation of all wages and benefits).

— A letter of intent from the administration guaranteeing that pregnant women working at VDTs may request alternate work during the course of the pregnancy without loss of pay.

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Although the union was pushing for a one year contract and an amalgamation of the full time and part time unions, the administration stood fast on resisting these proposals. As a tradeoff, the administration dropped a controversial sick leave plan from its offer altogether. The plan would have placed greater restrictions on sick leave and it would have included rules such as mandatory presentation of a doctor's certificate for all illness (to receive sick pay).

Dropping the sick leave proposal was "exactly what we wanted," comments Roddy, but mentions that the union did clarify some of the language in the contract to allay the concerns of the administration about absenteeism.

As for the full time and part time unions, Roddy says that next year they will push for at least joint bargaining sessions. Although the contract has been settled, this "is still a big issue."

'Cut tuition' NDP declares

This is the second of two articles in which The Varsity examines the education policies of Ontario's opposition parties.

By PETER KATSARIS

The Ontario New Democratic Party wants to eliminate university tuition fees, according to their policy papers.

NDP leader Bob Rae, in an interview with *The Varsity*, conceded that this goal could not be achieved in the first term of office.

"I'm a practical man in these matters. I just think the party has set out as a basic long term objective the idea that education is something that should be freely accessible. I think that's an important objective. I think how you get there from here is a practical matter," said Rae.

The immediate objective of the party, according to Rae, is to ensure there are no financial barriers to access. He said that this would be accomplished by making sure tuition fees bear some relation to what students can afford, and by improving the student aid programme.

Rae said he favoured increasing the proportion of student aid that is grants, but added that an all grant programme is not possible in the short term. "It's a question of degree and of time. I don't think we can eliminate student aid overnight, but I think we can move to a healthier share on the grant side," he said.

Rae admitted that underfunding is a problem which must be addressed by governments of all levels, but insisted that there is no "magic" that can be invoked to solve the problem. He said governments get their money by either borrowing or by taxing, and there are limits to both methods. Rae identified tax reform, and the closing of corporate tax loopholes, as one source of potential revenue, but indicated that he would not hesitate to borrow money to fund the education system.

"I'm not paralyzed by the size of the provincial deficit. I'm not spooked by it at all. Corporations borrow in order to invest. Families borrow to invest.I don't see anything wrong with provinces doing the same thing," said Rae.

There are several roles universities should play in



Bob Rae.

Ontario, claims Rae. They should be a source of opportunity for the people who go there, the people who teach there, and for the province as a whole. They should be centres of excellence. Finally, they should play a critical and leadership role in the affairs of the province. "A lot of people in the universities have an awful lot to contribute to the province as a whole and to the community as a whole, and I sometimes feel that universities aren't playing the leadership role that they could."

When Rae was a student at U of T in the 1960's, he led the fight for reform of university government. Rae said he still believes in student/faculty parity on

Continued on P.2

Engineers' council election winner Alegre disqualified

By JOHN BLAKE KNECHTEL

The U of T Engineering Society will decide this week whether to give the Presidency of the 100 year-old organization to a candidate who was disqualified, but who received a majority of the votes cast in EngSoc's annual elections.

The candidate, Luis Alegre, was disqualified after chief returning officer Peter Kurpis discovered that Alegre had put up too many election posters. Election regulations limit the number of signs to 200, and Alegre had over 300 up in the engineering complex, said Kurpis.

This is the second year running that EngSoc elections and Algre have been hit with scandal. In last year's elections Greg Dow, the declared winner of this year's presidential race, accused Alegre of campaigning near polling stations. The elections were re-staged, and Alegre won the position of VP Activities.

"This is the second time he (Dow) has tried to block me," said Alegre. "Everyone thinks it is ridiculous that someone would try to win (on a technicality) without a mandate."

"They're trying to convict me on shaky evidence."

Alegre told *The Varsity* that returning officer Kurpis had warned him he had too many posters up and, Alegre claims, he immediately took down "more than we were supposed to." He says, however, that when he returned from removing the posters Kurpis told him that he was disqualified, but that his name would remain on the ballot to avoid confusion.

"Sometime between the warning (at 4 p.m.) and 6 p.m. he changed his mind," Alegre said.

Outgoing President Bill Hollings said the rules were designed to "try and maintain an air of fairness. (Alegre) has been caught for the second year in a row. You have to wonder about someone like that."

"It was a minor rule, but he broke it in a big way," said Hollings.

Hollings explained that because EngSoc elections are held in a small faculty over a short time period, candidates don't have time to respond to allegations or expensive campaigns. "In lieu of that we've set up strict rules," said Hollings.

Hollings added that several complaints against Kurpis, saying he was biased and changed his mind on the issue several times, had been received at EngSoc.

In a letter to engineering students, Kurpis says, "Nobody could disagree that this great excess is in flagrant violation of the election rules," and added that Alegre was disqualified "to spare the Engineering Society from further damage to its reputation."

One engineering student, who asked not to be identified, said Alegre was the victim of a "power chain" in EngSoc.

"He (Alegre) is popular among the students, but the people in EngSoc don't want him in. Greg Dow is

Continued on P.2

Quirk's no loser as Burk makes offer of paid SAC position

(Staff) — Linda Quirk won't be leaving SAC after all.

Students' Administrative Council (SAC) president-elect Scott Burk is reported to have offered Linda Quirk, his third-place rival in the presidential elections, the job of executive assistant for the coming year.

Quirk would neither confirm nor deny the offer, but a member of the SAC executive, who asked not to be identified, said, "The fix is definitely in."

The source added the move was probably an attempt by Burk to consolidate his influence with the SAC board, which next year will have a number of Quirk's former campaign workers as members.

Peter Hoy, the current executive assistant, said he thought Quirk would make "an excellent choice for the job. She knows this place inside and out."

Another SAC member suggested Quirk had it better as executive assistant than she would have as President.

"She gets paid more, works 9-5, and isn't as much of a political target," said the member.

Burk was not available for comment.

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MON. MAR. 25	"FITNESS FOR THE 80'S" — "HEART DISEASE — IS CURE THE PREVENTION" Professor Robin Campbell, Programme Co-ordinator, Cardiac Department, Toronto Rehabilitation Centre, is the guest speaker from 7-9 p.m. Music Room. Limited number of free tickets available in Room 101, weekdays.
TUES. MAR. 26	HART HOUSE SINGERS SPRING CONCERT under the baton of James Wells features music by Rutter, Vaughan Williams and others. All welcome, bring friends to the Great Hall, 8 p.m. No tickets — free admission.
TUES. MAR. 26	MUSIC AT HART HOUSE — STUDENT PERFORMERS offer "Send in Sondheim". Lawrence Cotton, baritone; Seana-Lee Wood, soprano; and D. Glenn Hodgins, piano. Noon. East Common Room. Drop-in.
WED. MAR. 27	MUSIC AT HART HOUSE — STUDENT PERFORMERS present "Twentieth Century Trombone with Tim Cunningham, trombone; and Janet Benedict, piano. Noon. East Common Room. All welcome.
THURS. MAR. 28	MUSIC OF THE WORLD'S PEOPLE — last in this annual series stars Pandit Randev, sarod; and Mirza Zahangir, tabla, in a programme of traditional Indian music. All welcome at the Music Room, 8 p.m.
THURS. MAR. 28	HART HOUSE ORCHESTRA conducted by William Phillips offers a Spring Concert featuring the works of Mozart (Clarinet Concerto), Brahms (Academic Festival Overture) and Borodin (Symphony 2). 8:30 p.m. Great Hall. Admission free. All welcome.
FRI. MAR. 29	FILM BOARD's gala screening and prize presentation scheduled for 7 p.m. announcement of cash prize winners. All entrants and interested parties congregate in the Music Room. Atom Egoyan, Director of "Next of Kin" is the keynote speaker.
SUN. MAR. 31	CHORUS IN THE SPRING — The Hart House Chorus with conductor John Tuttle offer works of Ravel, Britten, Brahms and a selection of Canadian composers. Tickets available at Hall Porters upon presentation of student card. Performance at 3 p.m., Great Hall.
SUN. MAR. 31	"S U G A R I N G O F F" AT HART HOUSE FARM — SPRING IS ALMOST HERE — ENJOY THIS FAMOUS OUTING TO THE CALEDON HILLS FARM FOR A DAY OF MAKING MAPLE SYRUP IN THE BUSH. FEAST ON ALL THE PANCAKES YOU CAN EAT. A TRUE BARGAIN $8.00 per person with bus. $6.00 on your own. Tickets and bus information at Programme Office. Apply early and bring your student card for identification.
MON. APR. 1	GALLERY CLUB ANNUAL MEETING RESCHEDULED — All members of the house welcome to nominate and elect next year's committee. Prepandial punch at 5:30 p.m. followed by a fine buffet in the Gallery Dining Room — $14.95. Reserve at 978-2445.
MON. APR. 1	HART HOUSE CHAMBER WINDS conducted by Claudio Vena perform an annual Spring Concert. 8:30 p.m. Great Hall. Free Admission.
THURS. APR. 4	ART EXHIBITION — "PAINTINGS AND DRAWING 1971—1984" by artist K.M. GRAHAM. This show is organized and circulated by the Macdonald Stewart Art Centre, Guelph, and the Hart House Art Committee. The artist will be present Tues. Apr. 9 from 6 - 7 p.m. Exhibition runs until May 9. Gallery Hours: Tues. - Sat., 11 a.m. - 6 p.m. in the Justina M. Barnicke Gallery.
THURS. APR. 11	PRE-BOOK "SINGLE MALT SCOTCH TASTING" presented by the Gallery Club Wine Seminar Group. For $15 a very unique opportunity is offered to discerning Scotch lovers. Limited seating requires early registration at the Programme Office — bring student card for presentation. 8 p.m. Music Room.
SAT. APR. 13	BALLROOM DANCE PARTICIPANTS Annual Ball announced for 7 p.m. in the Great Hall. Team match competition. Pre-register for ticket: $10. Call Room 101 (978-4732).

Last Staff Meeting This Tuesday at 2:00 P.M.

Be there and get that "golly gee whiz wasn't that fun after all" feeling

(Admission is Free)

NDP policies

Continued From P1

governing council as strongly as he did eighteen years ago. "You get the best out of people by encouraging them to participate. You make that participation free and open, it seems to me, by giving people access that's roughly equal," said Rae.

Rae pointed out that the impetus for change must come from the students, not from the provincial government; however, he said he sensed no momentum from inside the universities in that direction. "My sense is that the process has got to come from universities. It's not going to come from the outside. That willingness to get involved in participating in governments is something that's got to come up from the ground, and when I was in university it was very strong. My sense is now it's less strong."

Engineering

Continued From P.1

the insider's candidate."

The student said he had come to *The Varsity* because "I don't want to see secret elections."

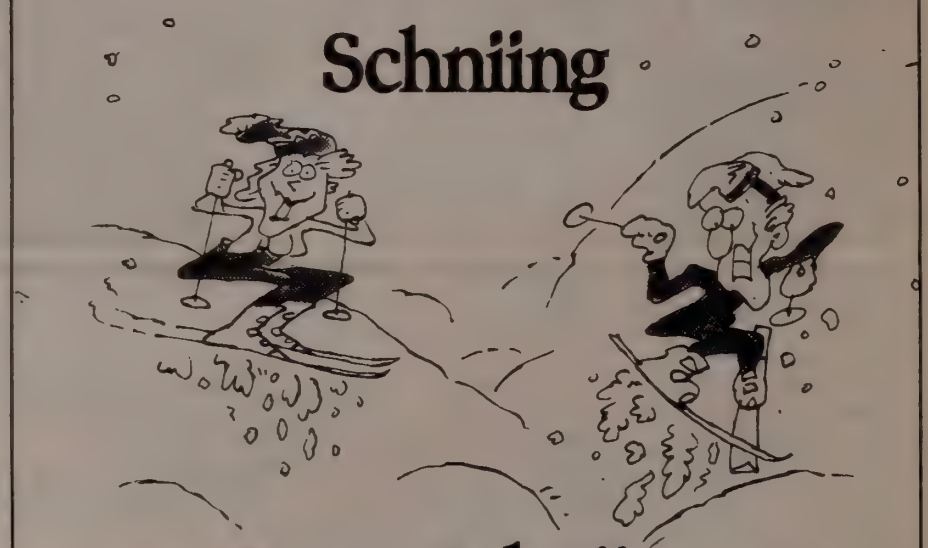
Kurpis said the "insider/outsider split has been exaggerated. I guess some people feel that way, but I don't think it is the case."

Alegre's appeal will be heard at Tuesday's EngSoc council meeting, where he thinks he has a good chance of winning.

"A lot of the classes are for me, and their class representatives will follow their lead. Dow's own class has started a petition against him," said Alegre.

Hollings thinks the disqualification will be upheld. "I think Luis (Alegre) is kind of desperate," he said.

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HIRAM WALKER SCHNAPPS.
WHAT A DIFFERENCE A NAME MAKES.

1,000 demonstrate in anger; U.T. Bovey approval delayed

By LOIS MERMELSTEIN

With a quiet phone call to U of T president George Connell Thursday night, Bob Jones managed to delay U of T's approval of the Bovey Commission recommendations on Ontario universities.

The next day demonstrations of 1,000 students from across the province at Queen's Park and another 30 at U of T's Governing Council drove the point home.

Jones, outgoing president of the Students' Administrative Council (SAC), wants U of T to reject the Bovey recommendations, which include massive tuition increases and cuts to accessibility.

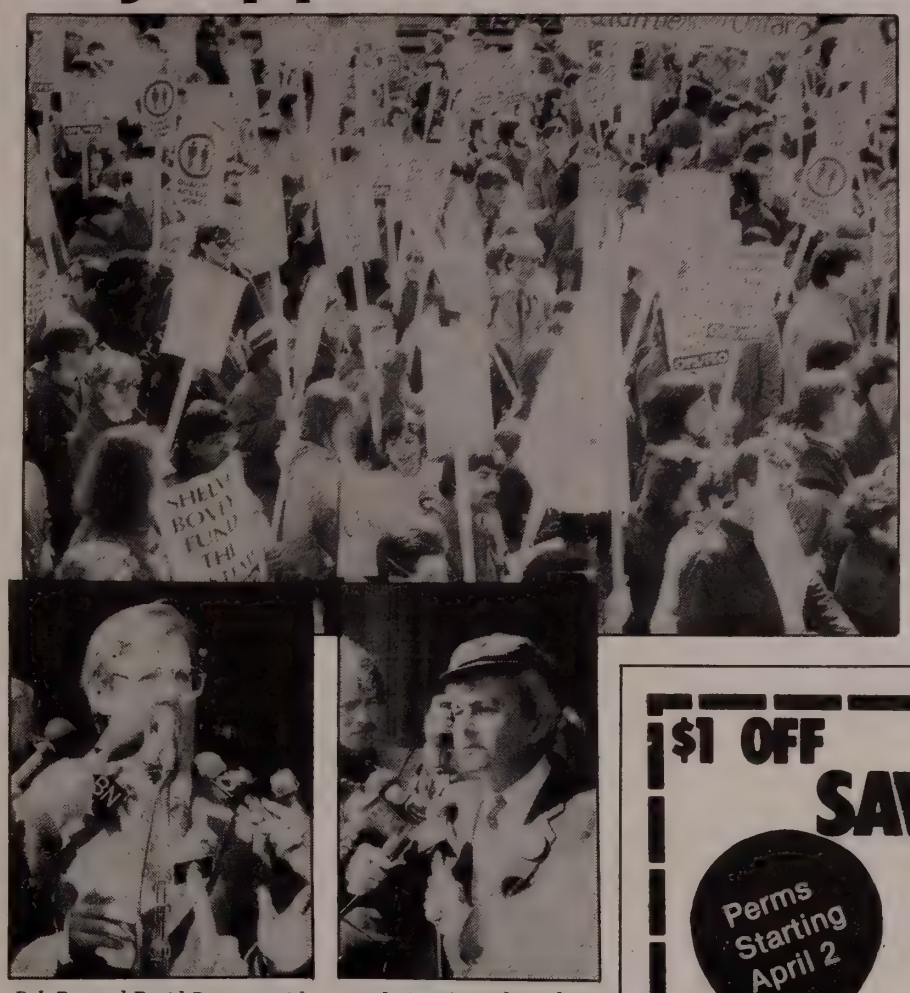
The demonstrators at Queen's Park wanted the same rejection from all three Provincial parties, plus improvements to Ontario's "inadequate" OSAP and summer jobs programs.

The students chanted slogans such as "education is a right, not a privilege of the rich," and "No more cutbacks!" before hearing speeches from opposition leaders anxious to attack government underfunding before a May election, rumoured to be announced today.

In a speech written by U of T student John Duffy, Ontario Liberal leader David Peterson told the crowd "we are totally opposed to any plan that would cut back the number of young people who can enter university. We are totally opposed to the Bovey notion that tuitions should be greatly increased."

"Miller doesn't see what an important investment a quality university system is to Ontario. Frank Miller has been selling used cars for so long he doesn't know a good deal when it's staring him in the face," added Peterson.

Provincial NDP leader Bob Rae said much the same thing, telling the demonstrators the money the provincial government spends on education is "nothing short of a disgrace. When they set up the Bovey Commission they got what they deserved."



Bob Rae and David Peterson with a crowd of 1,000 students demonstrating against Bovey recommendations to increase tuition.

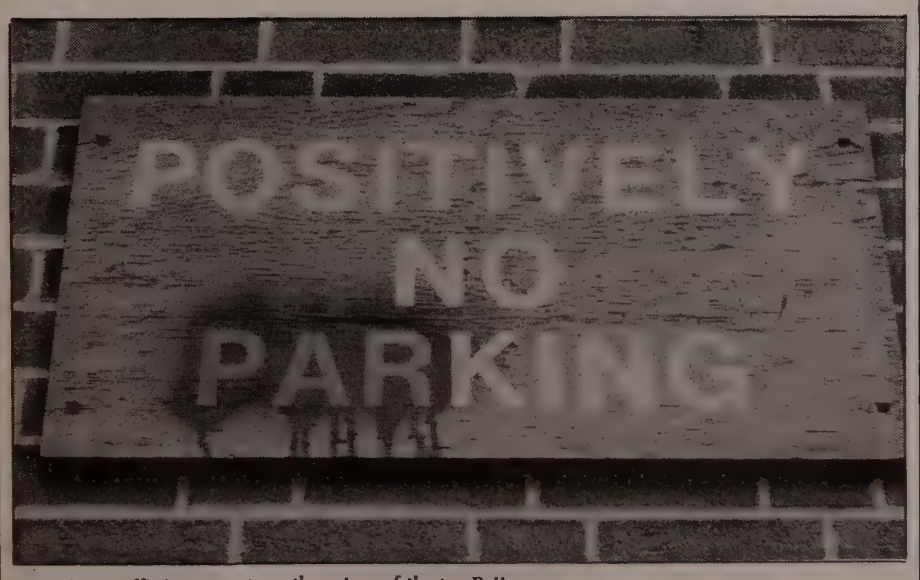
Both Rae and Peterson urged the students present to make their feelings known in the election Premier Miller is expected to announce shortly. Peterson asked students to "make sure your will is expressed at the ballot box," while Rae said, "I want you to take that report (of the Bovey Commission) and wrap it around the neck of every Tory candidate" campaigning in the provincial election. The demonstrators responded by chanting "less talk, more action."

Howard McCurdy, the federal NDP post-secondary education critic, told the students, "You're our most important natural resource." When the demonstrators responded by chanting "talk's cheap" and "We want action," McCurdy retorted, "You're going to get action. We must make them understand increasing quality at your expense is insufferable, and it will not be done. Education is a right — we'll fight to ensure it."

Duncan MacDonald of the Ontario Federation of Labour (OFL) lectured the crowd on the federal government's employment policy. "For years we had government saying we need a job strategy. It's up to you to do something about it," he said, reminding the students that "the Mulroney government is not your or our friend."

The demonstrators, from as far away as Windsor, Laurentian, and Carleton, as well as Ryerson, York, and U of T, were enthusiastic, chanting slogans and singing songs during lulls in the speechmaking.

U of T's decision on the Bovey Report has been delayed to next month's Governing Council meeting.



*Anarchist graffitti comments on the nature of the true*Polis.

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Sometime between the warning (at 4 p.m.) and 6 p.m. he changed his mind."

—Luis Alegre, commenting on the vicissitudes of the electoral system.

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Degrees of Gender

Is a man's university degree worth more than a woman's?

In monetary terms, yes. A Statistics Canada report released last week indicates that, on average, women with degrees earn $24,380 a year, compared with $36,270 for male university grads, $22,800 for men who attended high school and $22,000 for men with elementary schooling. Women, then, earn only $4000 a year more than men with half the education (and, clearly, much less than men with the same education).

Troublesome statistics for the tens of thousands of women currently attending U of T, but nothing new for those who have been following the issue. A 1980 StatsCan report similarly indicated that more university educated women wound up unemployed after graduation, and that those women who got jobs were paid less than men with the same education. Back in 1977, the average annual earnings of full-time employed females with a post-secondary degree or certificate was $7,776 - as opposed to $15,142 for their male counterparts.

The most recent numbers show that while a university degree does increase a woman's wage earning powers, it does little to narrow the disparity between the salaries of women and men. In 1982, professional women had the highest earnings relative to their male colleagues (68%), but they didn't do much better than women on average (64%, versus 60% in 1971). Despite post-secondary education, things do not seem to have improved much in the last decade.

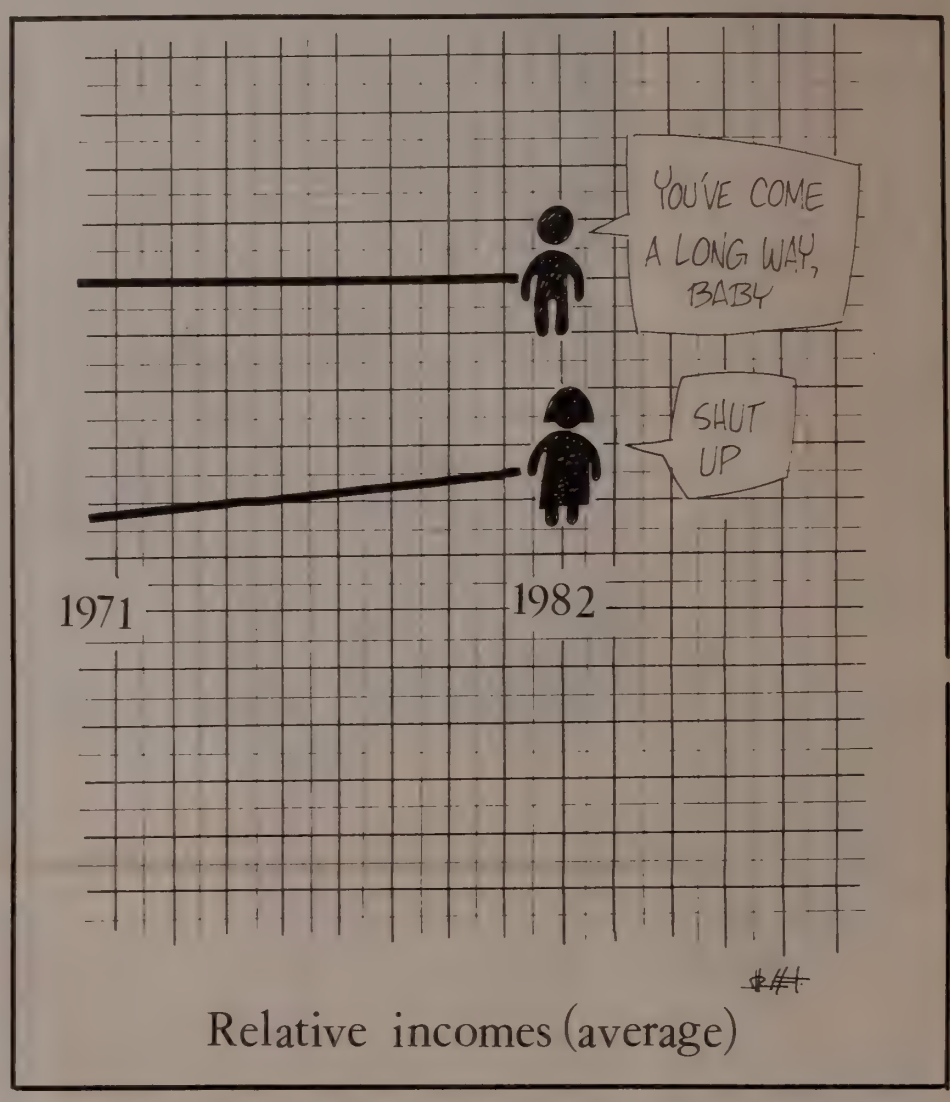
The statistics reflect a number of facts: firstly, that female university students still tend to be concentrated more in the humanities than in professional fields; secondly, that women with degrees are often not able to find as lucrative employment as men in the same field; thirdly, that women graduates are very often paid less than men holding the same job. Those measures currently in place to counter these disparities don't appear to have done much good.

Which isn't to suggest that the problem can't be dealt with more effectively. Affirmative action programs, if implemented (and accepted) on a wide scale, would help to ensure that women (as a whole) were given fair and just treatment in the workplace. Consider the following "quota" system: a manager (most are male) has the option of hiring two *equally qualified* candidates, a man and a woman. He hires the woman in order to help bring up the representation of women in his company to that of the world at large (roughly 50%). In cases involving arbitrary decisions, statistics show that more likely than not, the man would be hired, simply because of his gender.

Those opposed to affirmative action believe, perhaps, that the problem will go away on its own. It might, in time, but are we to expect a woman currently enrolled at U of T to curtail her potential for real achievement while waiting for something that *might* happen during her child's lifetime? It is also argued that affirmative action programs mean *reverse discrimination*, which is, it is said, just as undesirable as descrimination. However, the program advocated above could hardly be seen to involve much in the way of harmful "discrimination". The aim, clearly, is to favour women over men where differing qualifications are not a factor.

Dealing with the predominance of women in certain fields of work (in 1983, 77% worked in just five fields: clerical, service, medicine and health, sales and teaching) and in certain university programs is more difficult. Here the required change is not in legislation, but in attitude. The numerous influences which affect a young woman's decisions as to what to persue in life have undergone dramatic changes over the years, though the cause has been as much deliberate (the awareness of the influence of children's literature, for example) as incidental (the worsening economic realities of the 1980's). These influences must continue to change, and it's likely they'll do so - with time.

Meanwhile, women attending this university should not allow themselves to be cheated out of the benefits their equal competence, intelligence, and education entitle them to. They must not be content to receive a less valuable undergraduate degree.



Relative incomes (average)

IF RATS COULD FLY

they'd fly on down to tomorrow's STAFF MEETING. Same place, same time (1:00pm), new issues, new sense of purpose...

The last meeting of the year. Do you want to miss it?

Apply now for the positions of Editor in Chief and Production Manager of the 1985-86 *Varsity* Handbook. All members of the corporation may apply. Deadline: Friday, March 29th.

Zippidy doo dah, zippidy dey. *Ns. t o n s* it's a wonderful day. Bein' the third last mess o' mashwood doesn't hurt. Neither does having the help of Marni (twice), Karen, John, DJ, Geoff, Glen, Peter, BJ, Allooo

LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. ***The Varsity*** reserves the right to edit for space.

Outraged!

I am outraged at the callous abuse of your editorial powers demonstrated by your "Lucky Scott" article. As editors of a school newspaper, funded by the students, for the students, you have been bestowed with a position of great power and that requires a great deal of delicacy. The "Lucky Scott" article, however, lacks even one shred of journalistic integrity. It is merely blatant attack against the intelligence of a man who has not even been installed in office. By printing this article, you have also questioned the mental competence of his 3164 supporters. Are you trying to alienate such a large portion of your readership? I think not. I believe that you are demonstrating a sour-grapes attitude just because the people you supported (Canning and Quirk) lost. A newspaper should not be an outlet for such bitterness. On the contrary, it should be used to bind the student body together after a long, hard fought election. Instead, you chose to create more rifts. Come on guys, smarten-up!

Norman Kumar
University College

Dissatisfied!

I would like to express my dissatisfaction with your coverage of the recent SAC presidential elections. Your biased attitudes were especially apparent in the "Lucky Scott" editorial of March 18th. This sort of journalism borders on libel and serves no useful function whatsoever. You are operating in a huge university scattered in three different parts of the city. You are the bridge that should provide us with fair and unbiased news. The students of U of T contribute to you financially every year, so let's not waste this contribution by being biased for or against specific candidates and printing articles such as "Lucky Scott". The fact that your chosen candidate did not win in the election should not be used as an excuse to slander the eventual victor.

Reza Kazemi
Med. II

Sexist Frat Fun

An open letter to the members of the THETA DELTA CHI fraternity (22 Madison Ave.):

Cute, you guys. Really cute. A "Kumon Iwonna Lei Ya" (read, "Come on I wanna lay ya") party. Clever. You guys must be in university.

Enough sarcasm. Let me get right to the point. Your cute little Hawaiian title is offensive. It's not just offensive to women, but to anyone who values their sexuality and respects that of others. Your title, plastered all over campus on green posters, may be, in your mind, a pretty innocent play on words. Well, it's a play on words with some pretty sexist connotations. Did you think about that? Probably not. Thanks for reading, anyway. Just had to get it off of my mind.

Michelle Landry
SMC III

Individual Protest

In the light of the appalling fact that the Ontario government is pressing for university underfunding when a majority of voters are against it, I suggest that the individual student should stage a protest. He or she, when warmer weather arrives, could wear a U of T T-shirt — except that the "U" stands for "Underfunded" instead of "University".

Thus we could have the Underfunded of Toronto, and also York Underfunded, and so on all through Ontario. This idea is meant to be a serious demonstration that all of us may be the last generation of middle-class students in this province.

Pierre Savoie

Continued on P.5

U.C. students flood election rolls

Storming the UC ramparts

By RICHARD ELLIS

The walls of University College have been recently subjected to a poster war of incredible proportion. The reason: 31 people are running for a prized 12 positions on the U.C. Literary and Athletic Society (the Lit) — more than ever before.

Current Lit president Shauna Van Praagh attributes the large number of candidates to "The increased visibility and better communication of the Lit."

UC SAC Director Albert Ignatius "Iggy" Pitt and current Reznikoff's Co-manager, Jim Buchanan, both denied the rumour that they solicited several people to run in order to secure Buchanan's reappointment as next year's manager of Reznikoff's. They did admit to encouraging certain people to run, however. According to Pitt, "We wanted to see good people as representatives."

Pitt and Buchanan helped several candidates in the production of their posters.

Lit President-elect Glenn Stuart was skeptical about their role. "I don't like what's going on, however, even taking into account the seven or eight people that they solicited, the turnout is still high." He attributed the large amount of first-year students running (14) to the success of this year's Orientation.

Other reasons for the high turnout, cited by both Pitt and van Praagh, include the high profile of the Students' Administrative Council (SAC) elections this year and the small number of people running for Lit executive positions (which were held two weeks ago).

"People probably thought that it would be easy for them to get in," Pitt said.

All involved agree that the large number of candidates would have a positive effect, increasing U.C. spirit and involvement, and breaking the stranglehold that Wallace House and Ferguson House (two U.C. residence houses) have had on the Lit in recent years.

van Praagh noted, however, that the huge turnout of candidates would inhibit people with experience and good ideas from winning. "Right now, I wouldn't lay bets on anyone, even the established Lit hacks."

Continued From p.4

Bovistic Madness

I am writing in response to the deluge of articles you have printed recently condemning the Bovey Report. The protests, although ideologically sound, are not really practical given the realities of Canadian life. My main contention in viewing these articles is that what should be and what can be are often strikingly different.

I do not wholeheartedly support the report issued by the Bovey Commission — far from it. I would merely like to present the opposing arguments which seem to have been sorely omitted from your coverage of the issue.

The arguments against the findings are, first of all, to be expected. Most of us love the recommendation that $91 million should be granted to universities to combat the problem of underfunding and improve the quality of education. The need for funds becomes less crucial, however, when it is suggested that we share the burden. The criticism that increased tuition will create an elitist institution is not valid for a number of reasons. Bovey's recommendations include an expansion of the provincial grant system, students will still pay a minor portion of the overall educational expense and increased economic input may make education ultimately more valuable. I would like to qualify my last point in anticipation of rebuttals. Students who work harder for an education ultimately expect more from it. Those who are financially unable to pay tuition fees can be aided whilst those who can afford it will, I think, put more thought, effort and appreciation into the education they are receiving.

This brings me to the second point in the Bovey Report which has been hotly debated, that being a recommended decrease in enrolment. The question seems to be one of perception. Does the government owe me an education, no matter what? Am I entitled to attend the National Ballet School or Conservatory of Music if my skills in those areas are mediocre? This analogy, although exaggerated, is valid because universities are intended to train people in academic pursuits. I do think that everybody is entitled to receive an education until Grade 13 but after that, as is true for every other institution, enrolment should be based on merit. If I am a 70% student who really wants an education then I can return to Grade 13 and upgrade my scores. Yes, occasionally poor students succeed in university. However, high school performance is usually a reasonable indicator of one's aptitude for university.

It is rather hypocritical to complain about huge claasses and resist decreased enrolment in the same breath. Ideally, one should hire more professors but economic realities prevent this suggestion from being fully realised.

I do not like the recommendations put forth by the Bovey Commission any more than the average student. As a first year student who is struggling to pay for her education, increased fees do not sound very appealing. However, I feel that many of the suggestions are reasonable in that they will lead to a higher quality of education. The sacrifice seems, therefore, minor since I will be emerging with a more meaningful degree and a more substantial bank of knowledge. My personal conclusion is that, along with the inevitable faults in the Bovey Report, there is an equal balance of merits.

Diane Brady
Victoria College

Continued on P.6

jewish students' union

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Tuesday March 26
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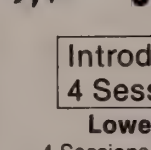
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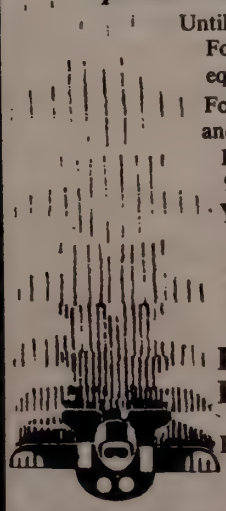
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Continued From P.4

Shallow Analysis

Last week's shallow analysis piece by Mark Johnson more appropriately belongs in your April First edition. As a past SAC President, I cannot agree with his prognosis for next year's council.

Since I am now an average student, holding no public office, I will not respond to his half witted notions about past administrations (mine or Mr. Jones') — he has a right to his opinion, as wrong as it may be. Instead, I write to correct the impression of SAC's future left by his 'analysis'.

He contends that all of the power is vested in the SAC board: End of analysis. While this is certainly true, for him to form his opinion on just the surface level leaves little confidence in his prognosis for Mr. Burk.

Note that the SAC board has always had this power, yet the dynamics of SAC change from year to year. Why? — Mr. Johnson gives no answer.

Certain administrations are more effective than others, even though the power of the board has remained the same. Why? — again no answer.

Despite the Boards' long standing power, political alliances create different interactions over such topics as divestment. Why? — once again, no answer.

I could continue, but I think that my point has been demonstrated. The power of the board is but a small determinant of future success. Indeed, personalities interact, politics clash, and the competence of each member will all have an impact on the outcome of a year.

Quite frankly, it is the interdynamics of the people elected that are the most responsible for SAC's ultimate success, not the board's power. Strong capable people will necessarily clash, because the SAC structure does not mitigate confrontation. Here, anyone willing to stand above the crowd will automatically become a target. The other option for SAC is a nice "safe" year, where no one is willing to rock the boat; and nothing gets accomplished. One of these two general fates awaits next year's council — successful and stormy, or mediocre and safe.

In the future, perhaps *The Varsity* should find an informed commentator for its analysis pieces. I was offended by Mr. Johnson's unintelligent attack on an administration he knew nothing about. As for the accuracy of his prognosis, I would prefer not to read about his fantasies, thank you.

Since the editor is ultimately responsible for the content of the paper, I would suggest that he control his publication more closely (if, indeed, he ever had control of it). Two years from now, would he want some uninformed SAC director summarizing the dynamics of his year as merely being a function of a weak *Varsity* editor? Should the standards used to judge SAC, past, present and future be equally applicable to your paper, or is there a second standard?

Sincerely yours
Mark Hammond
SAC President '83-'84

Say No More

Re: your editorial of February 25 about the right to choose. Rather than writing a lengthy response, here is one which is short, to the point, and accurate.

If someone has an abortion today, there will be no child 9 months from now. If someone does not have an abortion, there will be a child. Clearly, then, one is choosing whether or not someone else is to exist. This is a choice which no-one has the right to make. There is nothing else to be said.

Mario DeFacendis
Elec Eng 8T7

Attendance Dispute

Regarding "Pro-Life No. 1" (*The Varsity*, Feb. 28), what is Kevin Gillese's definition of the "professional media"? Is it simply The Globe & Mail's Saturday edition? If it is, then Murray Campbell's Feb. 23 report of "Nearly 2,500 abortion-rights advocates..." is unquestionable.

But even members of the "Ernst Zundel School of Journalism" avoid that kind of nonsense. Upon comparison of Campbell's "estimate" (of which there was offered no indication as to how it was formulated) with the one published in The Star, I found a different story: "More than 5,000 pro-choice supporters..." This was, as pointed out in the story, based on Metro Police Inspector John Turner's estimate of "between 5,000 and 6,000," comparisons with the pro-life crowd the previous day, and the dimensions of Queen's Park (where the pro-choice rally began).

With regards to his grasp of the concept of "relatively small", Kevin Gillese (and, for that matter, "Pro-Lifer No. 2") is found equally ignorant. The idea is simple. You take the maximum number of pro-life Catholic Church-sponsored demonstrators, namely 3,000, and divide it by the number of Ontario's Catholics attending the previous Sunday's service, at which appeals were made to join the coming Thursday's protest rally. This second number of people has a lower bound of one million. Before carrying out the division however, note the following: Catholic pro-lifers were bused in from all across Ontario and Metro-area Catholic high school students were given the day off to join in, meaning a refusal to do so on their part would add to their already guilt-ridden consciences. The result? Hundreds of students did march. As far as the above division goes, a relatively small figure of 0.3% is obtained.

Kevin goes on to give us his findings of surveys done in the 70's while failing to mention the more recent Gallup poll of June 1982 showing that 72% of Canadians believe that the decision (ie., choice) whether or not to abort a pregnancy should be the woman's and should only be carried out by a licensed physician in conformance with good medical practice. It seems people in Canada are rejecting the notion of an arbitrary "therapeutic abortion committee" which steps in and makes this crucial, personal, and morally gut-wrenching decision for the woman — contrary to what Kevin would lead us to believe.

The gist of Kevin's letter though, was a demand to know why the editorial did not specify why pro-life equations of murderers and the Holocaust "must be shown to be what they are — false and tasteless." Come on, Kevin, even propaganda-peddling Ernst Zundel knows that an editorial presenting an explanation for this would be merely publishing a truism — surely that doesn't make for interesting reading.

Yours truly,
Glen MacDonald
(New College)

Catholicism & Statistics

The letters to the Editor in the Feb. 28 issue of *The Varsity* in many ways disturbed me. Accusations of "gutlessness and mindlessness" and allusions to Ernst Zundel have no place in what is supposed to be a civilized forum.

The allegations of prejudice against the Catholic Church are merely indicative of the paranoia pervading this issue. Because the Catholic Church is the largest religious denomination to uphold an absolute anti-choice position, it is only natural that its policies concerning its stand should be the most carefully scrutinized. I find the contention that a pro-choice supporter cannot be a Catholic (by definition) a most irrational and prejudiced view. It is my understanding that once persons become Catholic (either through infant baptism or adult conversion), they remain Catholic until they repudiate the Catholic faith by joining another denomination or until they are formally excommunicated by Papal Decree. Surely it is possible to follow the Catholic faith without being in total agreement with each and every teaching of the Vatican, just as persons cannot deny being members of a special racial community even if their behaviour does not conform to their racial or cultural patterns or requirements.

To answer another objection, it can be noted that figures derived from statistical surveys are extremely sensitive to what the question is and how it is asked. Let us agree that 75% of Canadians favour "restricted" abortion and only 18-23% favour abortion on demand — but how many Canadians favour (as the pro-life groups would have it) the cessation of *all* abortions except where the physical health of the pregnant woman is directly threatened?

If we are to discuss the morality of the abortion issue, we must weigh the moral consequences, both to the individual and to society, of unwanted pregnancies. When physical, psychological, social, emotional and experiential factors are taken into account, it is clear that if the pro-life intention to force every pregnant woman to bear her child were to be allowed, the

Continued on P.7

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costs to society would be unimaginably great. Even idealistically, there is no way that every child born now can be taken care of in a manner that would afford an adequate physical / experiential life. To have 65,000 *more* unwanted children per year live an existence that denied them an adequate 'life' is, through situational ethics, an even greater moral wrong than to allow the abortion of those 65,000.

But, let us be reasonable. My main concern with Pro Life Numbers 1-4 is the fact that 3 of the 4 letters were written by men (most of the clinic protesters are also male). Basically, since men cannot have the same interests in the choice issue as women, it is but just for men not to impose their views upon women in an area where they can have no direct participation. The issue of choice / no choice should be left to be worked out by the woman, and those whom she trusts to counsel her, and the final decision should rest with her.

Very sincerely yours,
Alvin Ng
SCAR II

New Clarification

Chris Glover claims that he interviewed me at a 'party of gays'. Furthermore, his article makes it sound as though he were the centre of attention at this party, with gay people flocking around him, arguing with one another over the *correct line, presumably* in order to *bask* in one of Chris Glover's *attentive glances*?

In actual fact, I gave Chris Glover a short, almost a curt, interview at a GLAUT meeting.

He had been assigned by *The Varsity* to do an article on "Being Gay At U of T". Yet he had no prepared questions and took no notes. Perhaps he should learn a little more respect for his subjects in future. The *best* I can say for his article is that I did end up sounding moderately intelligent in some places, despite his amazing liberalities with quotation marks.

Believe me, if this were a mere personal matter, I would not utter a squeak of protest, but knowing the heterosexual public as I do, and their capacity for generalizing, I realize that one gay person made to sound unintelligent reflects on all other gay people as well by overextension! As an alternative *reflection* upon the intelligence of gay people, I recommend that people obtain and then read my article: "Being Gay At U of T Revisited At GLAUT Talk." (Mar. 14).

Yours Very Truly,
Chris New.

Gosh... Thanks Guys

I would like to take a moment to thank the many hundreds of students who got involved in this year's SAC elections — involvement is at a record high!

I would especially like to thank the many people who made up the Quirk Team, you believed in our view of SAC and were willing to work for it. Carla Cesaroni and John Hinds deserve a great deal of gratitude, but there are hundreds of others (some of whom I have not even met) who joined the team and worked with us. To all of you I offer my heartfelt thanks.

Scott Burk ran a clean campaign on a "Services" platform and was given a strong mandate by the students at U of T. I have offered my assistance to the Burk Team without reservation and I would urge all members of the Quirk Team to do the same. Let's join together and work for a better SAC. For QUIRK-BOGHOSIAN-BORSUTZKY,

Linda Quirk

Progressive Jazz

Re: Rohinton Medhora's review of Wynton Marsalis' *Hot House Flowers*:

I have an extremely hard time taking seriously anyone who lumps Jean-Luc Ponty in with traditional jazz greats like Miles Davis and Herbie Hancock. For me, traditional jazz has been a continuous progression, encompassing the works of Duke Ellington, Charlie Parker, Thelonious Monk, Miles Davis, Charles Mingus, John Coltrane, Ornette Coleman, Albert Ayler, the Art Ensemble of Chicago, and many others. At present, the World Saxophone Quartet, Anthony Braxton, Anthony Davis and David Murray continue to uphold the jazz tradition. The problem is that the contemporaries are unable to land American record label contracts due to what I believe are the racist tendencies of the music industry here. Yes I know — how do you account for the popularity of Michael Jackson and Prince? Well, both Jackson and Prince are overtly sexual for one, and both have successfully incorporated white musicians into their music.

Wynton Marsalis is a special case. Marsalis is young, wears the finest Italian suits money can buy and can play jazz just like Miles did during the fifties. Furthermore, Marsalis can play classical music, a traditionally white music, proficiently. In addition to his superman image he usually gets good reviews. The music lover has been seduced — Marsalis has to be good.

I beg to differ. No doubt Marsalis is a good musician, but as yet he has done little that hasn't been done before. For example, his work with a 32-piece string orchestra is hardly original; Parker played that kind of crap in the fifties to support his heroin habit. To put it simply, Marsalis has not paid his dues. All of the jazz greats took many years to develop their own style. Many have tried and failed. While Marsalis possesses the technical skill required of a jazz great, he falls short of the title because of his lack of individual style. I fear that Marsalis' popularity will do nothing to spur him on to new creative heights. In other words, the fame and fortune of the music industry may have already killed the artist within him. But it's still a waiting game.

In the meantime, lovers of jazz still have opportunities to hear people like Olu Dara, John Dyani, Abdullah Ibrahim and David Murray. But it costs extra. For instance, Murray's Morning Song is available as an Italian import (thank-you Giovanni Bonandrini!) at a price of $12-$15.

In the words of Amiri Bakara: "the vanguard will always be obscure but very much alive."

Gordon Henderson

P.S. For the most part I enjoy Rohinton's reviews. However, within the realm of jazz I feel he is out of his league.

Church Lover

Rohinton Medhora's article on the "new psychedelia" in the January 28 edition of *The Varsity* was most insightful and informative. He did, however, make an error. "Remote Luxury" is not The Church's first Canadian release. In 1982, Capitol Records released a self-titled album by the Church.

Thank you,
Jah Michaels
UC I

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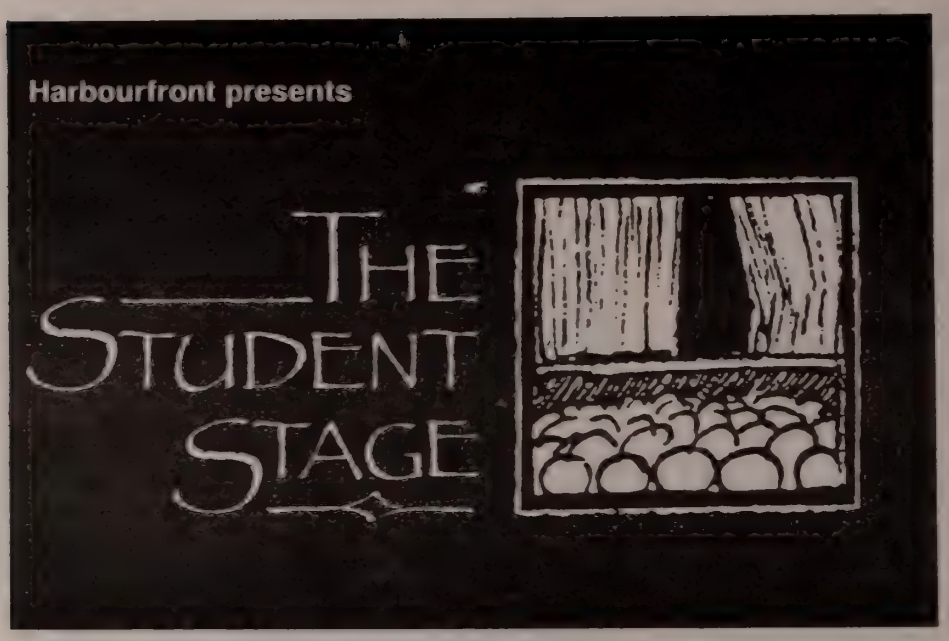
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HOGWOOD

continued from p. 9

Music. The sense of expression in an Academy performance is even and understated, never overly demonstrative. It is impossible to say how much Hogwood, conducting from the harpsichord, is responsible for these qualities. The role of conductor in this kind of ensemble is far less dogmatic than in a modern orchestra. This is a style that is very transparent keeping our attention on the music rather than the musicians.

The Academy of Ancient Music's visit to Toronto confirms what is evident in their numerous recordings. This is one of the most distinguished and exciting ensembles of its kind in the world today.

TIME & PLACE

MON — MARCH 25

1:00 P.M. "PEACE: CENTRAL AMERICA": Public lecture presented by the outspoken peace advocate Noam Chomsky, Institute Professor, MIT. Scarborough College, Rm. H-305. Free of charge.

3:00 P.M. "WHAT *IS* CHARLES IVES' UNANSWERED QUESTION?" Lecture by American musicologist H. Wiley-Hitchcock. Rm. 216, Edward Johnson Building.

4:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents a series of talks on Baha'i Principles: "The Essential Harmony of Science and Religion". All are welcome, North Meeting Room.

8:00 P.M. "THE DRIFT TOWARD GLOBAL WAR": Lecture for Peace, presented by Noam Chomsky, Institute Professor, Massachusetts Institute of Technology. West Hall, University College. Free of Charge.

8 P.M. THE UC PLAYHOUSE presents *its* version of the John Murell translation of Anton Chekhov's **Uncle Vanya**, directed by David Gardner and performed by the fourth year graduating class. 79A St. George St. 978-6307. Playing March 25-30.

TUES — MARCH 26

4:00 P.M. SPECIAL LECTURE sponsored by the U of T Electronic Music Studio by Anthony Gnazzo, University of California. Rm. 216, Edward Johnson Building.

6:30 P.M. THE SOVIET UNION. POLITICAL SYSTEM. THE PARTY AND THE STATE: Lecture by Dr. Roman Fin. Croft Chapter House. For details call 226-6420.

8:00 P.M. THE COMEDY OF ERRORS. Shakespeare's Roman farce in blank verse, produced by Poculi Ludique Societas (PLS). St. Michael's College Theatre, 121 St. Joseph St. $6/$3 students, seniors. 978-8668. Two week run. Sun., March 31 2:00 p.m. — pay what you can matinée.

WED — MARCH 27

4:00 P.M. UC POETRY READING with Dorothy Livesay in the UC Union, 79 St. George. Welcome all.

4:00 P.M. THE CHRISTIAN SCIENCE ORGANIZATION at University of Toronto presents a free lecture entitled, "Exploring the Universe: Is It Spiritual or Material?" Debates Room, Hart House.

4:30 P.M. "JAPAN AND THE PACIFIC AGE": lecture presented by Professor Kimitada Miwa of Sophia University in Japan. Seeley Hall, Trinity College.

7:30 P.M. "NAMIBIA — THE LAST COLONY" Public Meeting with Colin Leys, Professor of Political Studies, Queen's University. International Student Centre.

8:00 P.M. "CROATIA AND THE CROATIANS" presentation by the Croatian Society on Croatian culture and history. Third in a series of Cultural Awareness meetings. All are welcome to attend. Pendarves Room, International Students' Centre.

8:00 P.M. "FIFTY YEARS AMONG THE HUDSON BAY ESKIMO" presented by Snider Lecturer Rev. Gheophile Didier. Council Chamber of the South Building, Erindale Campus.

THURS — MARCH 28

2:00 P.M. "PETERSBURG AS A SYMBOL FROM MEREZHKOVSKY TO MANDELSTAMM" presented by Professor Anna L. Crone-Donchik, University of Chicago. Upper Library, Massey College.

4:15 P.M. VICTORIA UNIVERSITY LENTEN SERVICE Everybody welcome. Victoria College Chapel. Second floor, Old Vic.

5:00 P.M. SAC FREE FILMS presents "THE CONFORMIST" at Erindale, Room 2072, South Building.

5:15 P.M. VOCAL & INSTRUMENTAL MUSIC of the 15th and 16th centuries from Italy, France and England. RCM Concert Hall, 273 Bloor St. W. $2/$1 students and seniors.

7:00 P.M. BRAHMA KUMARIS RAJ YOGA MEDITATION. Hart House South Sitting Room.

7:30 P.M. "THE PRESENT AND FUTURE OF THE CHURCH IN THE NORTH: The Seed is Sown — Will It Grow?" presented by Rev. Theophile Didier. Elliot McGuigan Hall, Regis College, 15 St. Mary St.

8:00 P.M. "ENTRE NOUS" — the first in a series of films by European Women Film Makers. Medical Science Building, Rm. 3153.

8:30 P.M. MINERVA'S OWL presents COLIN LINDEN at the Innis Pub. A cover of $2.00 is charged.

FRI — MARCH 29

10 — 4:00 P.M. PSYCHOLOGY AND COGNITIVE SCIENCE SYMPOSIUM: Perception and Interpretation. A series of three lectures presented by visiting professors at 10:00 a.m., 11:30 a.m. and 1:30 p.m. with a discussion at 2:30 p.m. Campbell Lounge, Scarborough Campus.

12:00 — 5:00 C.N.A./C.N.S. STUDENT CONFERENCE. Bringing together Canadian university students involved in nuclear science and engineering research and studies providing a forum for both student presentations and informal discussion. All are welcome; registration U.C. 140. Also Saturday March 30, 10:00 - 5:00. Call 978-5014 for info.

1:00 — 3:00 P.M. "CANADIAN ECONOMIC STRATEGY AND THIRD WORLD DEVELOPMENT" with speakers Professor Gerald K. Helleiner and Professor Abraham Rotstein. Croft Chapter House, University College.

2:00 P.M. "DOSTOEVSKY AND TOLSTOY: POINT COUNTER POINT" presented by Professor Katryn Feuer, University of Virginia. Room 1086, Sidney Smith Hall.

7:00 P.M. FAMILY RELATIONSHIP — a message presented by the UTCCF. All students welcome! International Students Centre, 33 St. George.

7:00 P.M. SAC FREE FILMS presents "THE CONFORMIST" at Scarborough College Rm. S-319.

7:00 P.M. "EIJANAIKA", a 1982 historical drama directed by Shohei Imamura. In the Auditorium at the Ontario Science Centre. Tickets $3.00.

7:30 P.M. "ISLAM: THE MISUNDERSTOOD RELIGION", Speaker Dr. Jamal Badawi, professor of Business Management, St. Mary's University. Room 1105 Sandford Fleming Building

SAT — MARCH 30

7:00 P.M. "THE FALL GUY" directed by Kinji Fukasaku. In the Auditorium at the Ontario Science Centre. Tickets $3.00.

7:00 P.M. SAC FREE FILMS presents "THE CONFORMIST" in the Medical Science Auditorium.

U OF T SYMPHONY ORCHESTRA: Otto-Werner Mueller, guest Conductor Mussorgsky, Tchaikovsky and Brahms. MacMillan Theatre, Edward Johnson Building. $5/$3 students, seniors. 978-3744.

8:30 P.M. THE TORONTO GUITAR TRIO will perform works by Bach, Mozart and others at the George Ignatieff Theatre. Tickets are $6.00.

SUN — MARCH 31

3:30 P.M. CROATION MUSIC AND DANCE — presented in Walter Hall, Edward Johnson Building.

3:00 P.M. U OF T JAZZ ENSEMBLE, Phil Nimmons, Director. Big Band Sounds for a Sunday afternoon. MacMillan Theatre, Edward Johnson Building. $5/$3 students, seniors. 978-3744.

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents: "The Baha'i Faith, An Introduction". All are welcome. Reading Room, International Students' Centre.

review the review ther

Hogwood: Bach And Historical Awareness

ROB JOHNSTON

FOR EARLY MUSIC fans the weekend of March 17th was the height of the Bach 300 festival. The Academy of Ancient Music with Christopher Hogwood was in town to perform two full evenings of Bach and Handel as well as two

MUSIC

afternoon appearances on Sunday. The original Academy of Ancient Music was established in the 18th century for the purpose of performing "old music", then defined as anything older than 20 years. Revived in 1973 by Christopher Hogwood, the contemporary Academy of Ancient Music is dedicated to performing music on instruments appropriate to the period, and incorporating "historically aware" styles of performance. They have become one of the leading exponents of historically aware performances of baroque and classical music.

In this age of mass media and digital discs, the majority of people attending the Academy of Ancient Music would never have heard a large ensemble of old instruments live. It is an unfortunate situation for a baroque ensemble to have to contend with the vast and acoustically unresponsive spaces of our modern concert halls. We should keep in mind that in the eighteenth century, even the largest halls, whether they were churches or palaces, were seldom the size of a Roy Thompson Hall. The usual situation would have been a hall built of stone or marble with bright, church-like acoustics.

The most brilliant of the Academy's offerings was the seldom heard "Apollo and Daphne", a secular cantata by Handel. Apparently, due to a papal ban on operatic debauchery, Handel was obliged to disguise his operas as cantatas, normally associated with religious themes, during his stay in Rome. The secret salon performances of these profane cantatas did not warrant elaborate theatrical production, so the singers would apply some modest gestures or postures, usually quoting well known sculptures or paintings, to enhance their performances. Hogwood devised choreography along these lines for his performance of "Apollo and Daphne" to good effect. David Thomas and Emma Kirkby were marvellous in their roles as Apollo and Daphne. Both displayed great virtuosity in their very specialized coloratura vocal style.

The diverse collection of instruments for Handel's Water Music were clearly a more congenial group in their original form. The valveless horns are able to play out and assert all their brassiness without ever overpowering the rest of the band. Having a truly idiomatic ensemble at his disposal, Hogwood is able to yield extremely subtle and revelatory interpretations even from this familiar repertoire. We hear the music as though



the varnish and all the cracks and wrinkles of age have vanished. The Academy performances never smell of dusty archives or old manuscripts, which is not always true of historically aware performances.

The idea of historically aware performance might suggest that the musicians are slaves to the composer's suggestions, never letting their own perception or taste intrude. But this is really an impossible and stultifying notion that Hogwood and his band will have no truck with. There is a great deal of inflection and energy in the Academy's rhythm whatever they play. This sense of rhythm can be severe, as in their scintillating performance on Bach's four harpsichord concerto or extremely delicate when attending to the nuances of dance rhythm in Handel's Water

continued on p. 8

Success Without Gel



CYNTHIA MACDONALD

"LOOK AT THIS!" sneers Darryl Kromm. The lead vocalist and guitarist for Vancouver's **Strange Advance** is casting a critical eye toward the visual collage which opens *Toronto Rocks*, CityTV's afternoon video program. "Are you getting any message from this? Look at that!" Kromm is particularly sensitive to video quality at this point, as he, keyboardist Drew Arnott and the rest of their recently assembled six-piece band are in town to shoot a video for *We Run*, their latest hit. Taken from their second album, *2WO*, it's typical of the Strange Advance sound to date, blending lush imagery and keyboard landscapes with an infectious melody and an invitation to dance from the rhythm section.

Since the band has pulled its sound from so many different musical areas — Kromm once played with Bryan Adams, and Arnott used to score music for films — their music has managed to defy categorization. "But people feel they have to define it," Kromm continues. "You can't say — well, we're talking about a band, I don't know what the hell they are, but we'll talk about them anyway — you have to pinpoint it somehow. I'd be really hard pressed to find out what we're supposed to sound like. We're a rock band, I guess, that uses textures and maybe tries to convey a little more mood than a lot of people."

Comparisons between Strange Advance and other bands, however, have been made; and it is this emphasis on "mood" which has critics likening them rather often to Pink Floyd. "They lumped us into that atmospheric, emotive kind of area and the only people they could compare us to would be Pink Floyd, which wasn't our intention," Kromm says. "One of the songs on this album sounds almost Roger Watersy ("Nor Crystal Tears", which was actually produced by ex-Floyd whiz Michael Kamen). But I take those comparisons negatively because I'm not a big fan of what Roger Waters has done lately at all. I find it very dirgelike and morose for no particular reason other than his own insecurities and stupidity. But anyway, I shouldn't rant about him. He probably doesn't like me

continued on p. 10

It's Not That Easy Being Greene

MARK KINGWELL

IF THE READER, EVEN the singularly devoted one, is to take Graham Greene at his often highly doubtful word, the introduction to the recently-published novel *The Tenth Man* proves, in several hundred words of bland evasiveness, that the

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celebrated author "seems completely to have forgotten" writing this little story. And, with little regard for our small powers of disbelief-suspension while reading author introductions, Greene wants to insist that what he remembers as a two-page typescript outline was one day returned to him by MGM as a tightly-written short novel of about 30,000 words. Old Graham shakes his grey head in bewilderment; "How do such things conspire to happen," he seems to ruminate. The suggestions arising from this little scenario are conscious ones, for there is nothing unwitting about Greene: either he didn't write *The Tenth Man*, which is awfully odd, or else he wrote it in the dark days of his pre-war MGM contract and promptly forgot about it, which is silly.

But these niggles can safely be put to one side. What is more immediately disturbing than Greene's near-neurotic desire to remain a personal enigma is the distinct impression one gets that he is no longer writing anything new. Not since *Monsignor Quixote* has he produced a proper novel and that work, though beautifully handled, was even a trifle thin in places. His latest works — the pamphlet *J'Accuse*, the "autobiographical" *Getting To Know The General*, and this resurrected little novelette — have not involved anything closer to literacy production than (we assume) a revision of the MS of *The Tenth Man*. Greene is in his eightieth year, certainly, but documents like the present volume's introduction, and his self-conscious profile of General Omar Torrijos, indicate an alarming tendency we associate more with aging film stars: Greene may be more interested now in playing himself than in engaging in the creation of someone else.

The freshness of *The Tenth Man* itself serves to weigh against this feeling, surely, but it is ultimately too insubstantial to offer more than minor diversion. The addition to the introduction of two other recently-discovered films synopses does not help; would that these outlines, too, had turned up one day as nicely-turned novelettes, courtesy the archives of MGM. As it stands, they serve merely to emphasize the thinness of *The Tenth Man*'s 150 or so pages. It is indeed a good little story, however, one which bears the unmistakable mark of Greene in preoccupation and treatment.

The tale is quite simple. The tenth man of the novel's title refers to a debilitatingly cowardly lawyer who, when consigned to execution by the Nazis after drawing a marked lot in a French prison, offers all his possessions in exchange for life. His desperate offer is taken up by an equally desperate young man intent on making his family's life better. After the executions take place, the scene shifts quickly to post-war Paris where, destitute and miserable, the lawyer is drawn back inexorably to his now forfeited estate. He insinuates himself on the new occupants with little thought to the inevitable consequences.

These consequences are predictably dramatic but, in what would now be considered uncharacteristic Greene fashion, the lawyer manages to regain his lost dignity in the courage of facing death once more. This may be said to mark *The Tenth Man* unquestionably as pre-war Greene, for it is far more reminiscent of, say, *The Man Within* than anything else of Greene's that I can think of. His overly sympathetic, discursive treatment of the lawyer would be unfit to any of the post-war classics: *The Heart of the Matter, A Burnt-Out Case, The Comedians, The Quiet American*. The reason may lie partly in the lack of a closely-observed political context within which to work, a distinguishing feature of Greene's later works (I suppose we would call them middle works now). For instance, the depiction of the Nazi prison in *The Tenth Man* is abstract and faintly bizarre; nowhere does it have the rending quality of that scene of similar outline in *The Power and the Glory*.

There is no fire in the writing, which is not unusual for the spare and economical Greene, but neither is there the force of insight that carried, say, *Brighton Rock* (another work of the same period) to a satisfyingly disturbing conclusion.

Such criticism would be unduly harsh if this book were being offered the reader as the first or second effort of a young author, in which case his promise and talent would be obvious. But Greene has taken great liberty in offering this sparse, only mildly successful piece of work as his newest opus. He invites dissatisfaction. *The Tenth Man* is a fine book in its own terms, but those terms do not — indeed, cannot — hold today.

As Graham Greene is no doubt learning in his waning years, it is not well to demand too much of those faculties and abilities that were strong in youth. *The Tenth Man* is, perhaps, the literary equivalent of being out of breath at the top of a flight of stairs.

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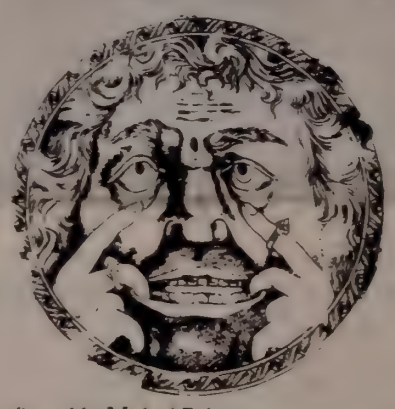


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continued from p. 9

either." He grins the grin of a young rock upstart.

The band's obvious disdain for later Floyd material did not affect their choice of Kamen as *2WO*'s original producer. "I like the early, surreal Pink Floyd stuff, up until *Ummagumma*. So you see this guy's name on albums, and you figure that he must be responsible for this and this and that's what we like about it, but when you actually deal with the person, you find out that he's not responsible for that at all. I mean, strings, orchestrating, arranging — that's his kind of thing. But as far as taking the songs from a rough stage to a finished stage, he was useless. We ended up not using a lot of the English thing at all. Because it was just totally in a different direction — he saw it in a fundamentally different way than we did."

Kromm and Arnott then flew from England to Toronto, and decided to produce the project themselves. "People say we're warmer sounding on this record," Kromm says quizzically, "but we're not really conscious of that. Maybe it sounds warmer because we really did it ourselves. You just naturally sound more like yourselves when you're left in your own little playpen building with your own blocks — you make your own little building."

Strange Advance is gearing up for a tour starting in early May, as a possible opening act for Orchestral Manoeuvres in the Dark. Will their resemblance to Floyd extend into their live show? Kromm says not. "We're not going to be gimmick-laden or anything; it's just basically going to be the band playing the songs, as simple as possible. I mean if we had the wherewithal and the inclination to do it, I guess we could get really caught up in it ... but then again we'd get pinned with effects and lights and lasers, and we're not a travelling Broadway show."

This is a band which seems to take little interest in any visual aspect of its presentation. We turn our attention back to *Toronto Rocks*, which is being hosted on this particular day by two members of the Spoons. "Wait 'til they talk," Kromm chuckles. "These guys are going to hang themselves." I ask as to why he is not sporting the sort of Foghorn Leghorn coiffure affected by his counterparts onscreen. "Oh, they're prettier than we are," he smiles. "They're selling image, as well as music; they have more reason to. But," he exclaims triumphantly, "we don't need any of that. We don't need haircuts and mousse to sell *our* records!"

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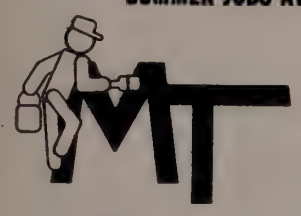
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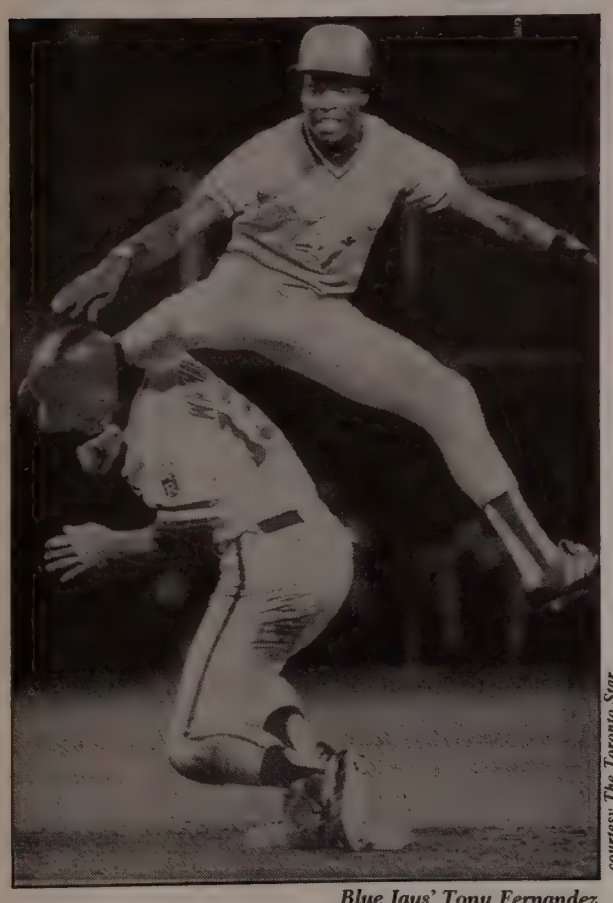
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Time is here for U of T baseball

By MIKE CURRIE

Hot dogs, apple pie and even Chevrolets have recently been spotted in some exotic locales on the University of Toronto campus. This development has led wary skeptics to question the obvious: "can baseball be far behind?"

For students who recognize the "boys of summer" as something more than a Don Henley song, the subject of bringing the sport to our liberal-minded institution is sparking interest. The emergence of the "Blue Jokes" of the late '70's into legitimate pennant contenders has created an acceptance of baseball as being more than an American ploy for world domination. Participation in little leagues in the Toronto area has increased faster than Dave Steib's bank account of late. Working in a new glove has become as customary to Canadian youngsters as tying on a pair of skates and taping up a stick. Players like Fergie Jenkins, Terry Puhl and Doug Frobel have left their igloos to find fame and fortune as stars in major leagues. All of these indications of baseball's popularity in our great land lead up inevitably to the critical issue: why is there no U of T baseball team?

While Sports Director Gib Chapman and the "lords of Varsity sports" make a place for waterpolo, karate and archery in their busy schedules, the pleas for North America's number one spectator sport fall on deaf ears. The time has come for the great American pastime to crawl up from the murky depths and achieve its proper status as a fully recognized official, competitive, god-fearing member of the U of T's sports family.

For the sake of the uninitiated, university baseball enjoys incredible fan support in the U.S., culminating in the nationally-televised College World Series. Opponents of baseball here feel that the summer schedule is in itself a barrier, as weather would dictate that the baseball season would take place while school is out. However, this would be a minor problem which the dedicated, committed athletes would hardly concern themselves with.

Furthermore, if those weather-pampered Yanks can do it, what's stopping us besides concentrated initiative?

Even if it's "one, two, three strikes you're out" for a while, it's time the Blues came to bat.

How many times does the administration have to hear friendly arguments over the Jays, Gary Carter and the ruthless Tigers before they realize the fan support already exists. This writer can't remember the last time he heard a group of guys sitting around the pub discussing the varsity badminton tournament but the names Steib, Moseby and Cox are all on lips. Cox himself when asked about baseball at U of T said, "I went to a couple of intramural summer games last year and the talent I scouted there was simply awesome, awesome..."

Orton, Sageman honoured as U of T's top athletes of the year

By GLENN MARTIN

The selection of basketball's Angela Orton and diver Randy Sageman as 1984-85 Athletes of the Year highlighted the University of Toronto's Athletic Awards Banquet, held Friday night at the Westin Hotel.

With Sageman busy winning the 1-metre competition at the Canadian diving championships in Ottawa, Orton was the star of the show. Having received almost every conceivable honour in her brilliant four-year career, including all-Canadian and CIAU tournament all-star this year, she had been quietly confident about this one.

"I thought I had a good chance," she said. "But I'm thrilled, because all the past recipients have been very deserving. I was up against very good competition — any one of them could have won the award and deserved it."

Other female nominees were swimmers Kelly Milne and Val McLaren, field hockey's Lisa Lyn, ice hockey's Heather Ginzel, volleyball's Kristine Drakich, and Elise Braithwaite from track and field.

For Orton, the award took some of the sting out of her team's heartbreaking 71-70 loss to Laurentian in the national semi-finals.

"The way the season ended was very disappointing because we had hoped to go further; I think we should have been in the finals. But this says a lot for the whole year. It makes me feel it's been really worthwhile."

Orton also feels her selection was largely reflective of the team's fabulous 38-4 record.

"I never would have been here without my teammates. They're just great. I wouldn't want to play for any other team."

Set to return for her final year of eligibility, Orton is not through dominating women's university basketball. Compared to what she's done so far, Orton claims being named Athlete of the Year "ranks right up there."

The selection of Sageman was somewhat surprising, if only because he had won the award in 1982. Many thought the Excellence Committee, the voting panel consisting of athletes, coaches and administrators, would choose volleyball all-Canadian Ed Drakich. Instead, he finished second in the voting.

But the credentials of Sageman are impossible to dispute. A member of the '84 Canadian Olympic team, he has been CIAU Diver of the Year in each of his four years at U of T. During that period, he has never lost an event in 1-metre competition.

Also nominated were track and field's Tim Bethune, Ross Girvan, Ray Lazdins and Paul Osland, hockey's Darren Boyko, gymnast Dan Fedder and soccer's Riccardo Zane.



photo by GLENN MARTIN

1985 U of T female Athlete of the Year Angela Orton

Sageman and Drakich were joint winners of the George M. Biggs Trophy, awarded annually "to the undergraduate who has contributed most to the university from the standpoint of leadership, sportsmanship —and performance." Also nominated were Zane, volleyball's Kevin Hui, and Phil Farrell and Jeremy Needs from track and field.

Other winners:

Benson Award, to "the student in her graduating year selected for her outstanding ability in athletics and scholarship" — **Monique Cadeau**, track and field.

Thomas R. Loudon Award, for "outstanding services in the advancement of athletics" (student or staff) — **Ken Wood**, fencing and tennis coach

Panasonic Achievement Award, for "good

cont. on page 16

Mulock: football or rugby cup?

Glyn Jones wrote an open letter to Peter Baxter, protesting the presentation of the Mulock Cup to intramural football champions.

Dear Mr. Baxter,
Secretary,
Men's Intramural Sports Committee

I am writing to you today hoping to correct an injustice which has almost become a tradition at the University of Toronto. The injustice to which I am referring is the annual misrepresentation of the Mulock Cup to the football intramural champions.

Eighty-nine years ago the Sir William Mulock Cup was first presented to the champions of the intramural rugby league. Speaking at the Athletic Awards in 1944, and recorded in the minutes of that meeting, the late T.A. Reed outlined the origin of the cup...

"As an incentive and to stimulate interest in interfaculty competition (in rugby) it was suggested that the trophy should be established. The secretary of the **Rugby Club** (Mr. MacDonald) was appointed to raise subscriptions for the purchase of the cup. He called upon Sir William Mulock and asked him to head the list. Sir William asked the probable cost, and on being told said, 'Get a good one and send the bill to me.' "

And so it came to be, a beautiful 10-inch silver plated cup on a 10-inch wooden base, bearing the inscription...

Sir William Mulock
Challenge Cup
presented to
University of Toronto
Rugby Football Club
1894

It seems that you and your colleagues have been in error for a number of years now.

It was some time after the first presentation of the cup (no one is quite sure as to when) that the game was bastardized. While real Ruck and Maul rugby was being played in Britain here in Canada it was changing, for the worse I must say. Players began to sport armour, they began using a smaller ball making passing and kicking simpler. In fact by the time they were finished all the grace and finesse had been eliminated. The game was no longer a contact sport; now it had become that ridiculous collision sport we call Football.

Sometime later some of the more athletic members at the university began playing the game for which the Mulock Cup was originally intended as the award. For some reason, against the will of Sir William himself, the cup is still being improperly awarded.



1984 Mulock Cup champs St. Michael's College.

I find it very hard to believe that this great University can show such disrespect for William Mulock in this way.

I am asking you, Peter Baxter, as head of the men's intramural program, to correct this injustice. This year I ask you to award the cup to the team for which it was intended, the winners of the intramural rugby league...

the **Engineering Rugby Football Club**

This seemingly small question has much broader implications for the U of T which I think that you should consider. If the University has such poor control over the presentation of awards or such little regard for the donors of such expensive gifts then who can guarantee the final fate of Scholarship monies after the death of the donor.

Under these circumstances, I am not surprised that the Alumni had such trouble securing donations.

Mr. Baxter, please give this matter the consideration that it deserves. It is up to us to correct the errors of those who have gone before us. I hope that this matter can be cleared up quickly.

Thank you very much for your time.

Yours truly,
Glyn P. Jones
Captain, Engineering
Rugby Football Club

cont. on page 15

THE BLUES' BLUE YEAR

A synopsis of the 1984-85 season

By MARG WEBB, GLENN MARTIN, JACK NAGLER

Some schools might consider eleven Ontario championship banners and one National pennant a lofty achievement. But for the University of Toronto, that 1984-85 achievement is just a bit disappointing; it is down from last year's hogtown total of sixteen Ontario titles.

This year, the men won six Ontario titles — three less than last year. The setbacks this year included the golf and tennis teams and hockey's heartbreaking early exit from the provincial playoffs.

Of the teams that did do well, there was only one surprise—the volleyball Blues Blues. The badminton, fencing, swimming and diving, and indoor and outdoor track continued to dominate their competition as in years past.

Men's V-ball

Led by three-time all-Canadian **Ed Drakich**, the volleyball Blues cruised to an impressive 15-1 regular season finish, edging out York for first place in the OUAA East. An emotional four-game divisional final victory over the Yeomen propelled U of T into the OUAA Final where they dispatched of the highly ranked Waterloo Warriors in three straight games.

Throughout the season, the Blues' main problem revolved less around the team than its rankings. Much of the year, Toronto was omitted from the top ten, despite its consistent play; their performance in the OUAA playoffs, though, produced a fifth-place seeding heading into the Nationals.

At the CIAU's, the Blues pulled a minor upset in the first round, knocking off fourth-ranked Calgary Dinosaurs. Unfortunately, Toronto's semi-final opponent was the Manitoba Bisons, a squad described by Drakich as possibly "the greatest team assembled in the history of Canada." Manitoba's victory left Toronto in the bronze medal match, which they swept from Dalhousie in impressive fashion.

Men's Badminton

Badminton's OUAA title was its fifth in the past six years. Leading the team was **John Wright** who won U of T's first individual singles championship title in five years. The tennis dynasty is unlikely to end with only two players from a solid core of ten being lost to graduation.

Men's Fencing

It was so close for the fencing team as they squeezed by Windsor by a single point to win their third straight provincial title. **Luke Murphy** took individual honours in the foil while **Peter Rybar** took silver in the individual epée. On their way to the OUAA gold, the foil and epée teams breezed through their season undefeated.

Men's Swimming

Ever since Victor Davis kicked the chair out from under the Queen at the Commonwealth Games in Australia, swimming has become one of the most colourful sports in Canada. This year's Blues did nothing to ruin the trend. The Blues stroked their way to their twenty-fifth Ontario title by nearly doubling up on their nearest competitor, out-scoring McMaster 752-377. Although they had trouble finding the medals podium at the nationals, the Blues finished second behind powerhouse Calgary. After a couple of U of T disqualifications that wrote off a gold medal ending before the final days of competition, the Blues showed up on deck side with crew cuts on the last day and led the blitz of St. Catharines at the wrap up party that night. Five Blues were named to the all-Canadian squad: **Tarek Raafat, Marco Cavazzoni**, CIAU double gold medal diver **Randy Sageman, Jeff Hirst** and **Mike Sewards**.

Men's Track

The track and field team continued to burn up meets this year as the Blues took their fifth consecutive Ontario honours in indoor and their thirteenth straight outdoor title as well as capturing the National indoors at Windsor. Led by the throws of rookie **Ray Lazdins** (new record in discus), **Peter Massfeller** (javelin) and **Jeff Pretli** (shot); the jumps of **Ross Girvan** (pole vault), **Larry Helwig** (high jump), **Kerry Munro** (triple jump) and **Paul Just** (long jump); and the running of **Tim Bryson** (200m) and **Paul Osland** (400m) the Blues accumulated their largest point total ever at the indoor provincial meet.

The women's side experienced setbacks in badminton, squash and field hockey but picked up a surprising Ontario title in tennis.

Women's Tennis

The tennis Blues won the overall team championships by stroking their way to four of five tourney championships.

Women's B-ball

The basketball Blues repeated as Ontario champs but they will probably spend their summer imagining how good the season *could have been* — at the Nationals. Ranked one and two in the country for most of the season, the Blues went into the Nationals as favourites to upset Victoria. But, after beating Laurentian out for first place in Ontario, and beating them out again for the Ontario title, the Blues *lost* to Laurentian at the CIAU's. The loss knocked the Blues out of the semi's and ruined their chances for a head to head match against Victoria — a match which Laurentian lost badly. The Blues saw **Angela Orton** and **Pat Melville** named all-Canadian.

Since Victor Davis kicked the chair out from under the Queen at the commonwealth Games in Australia, swimming has become one of the most colourful sports in Canada. This year's Blues did nothing to ruin that trend.

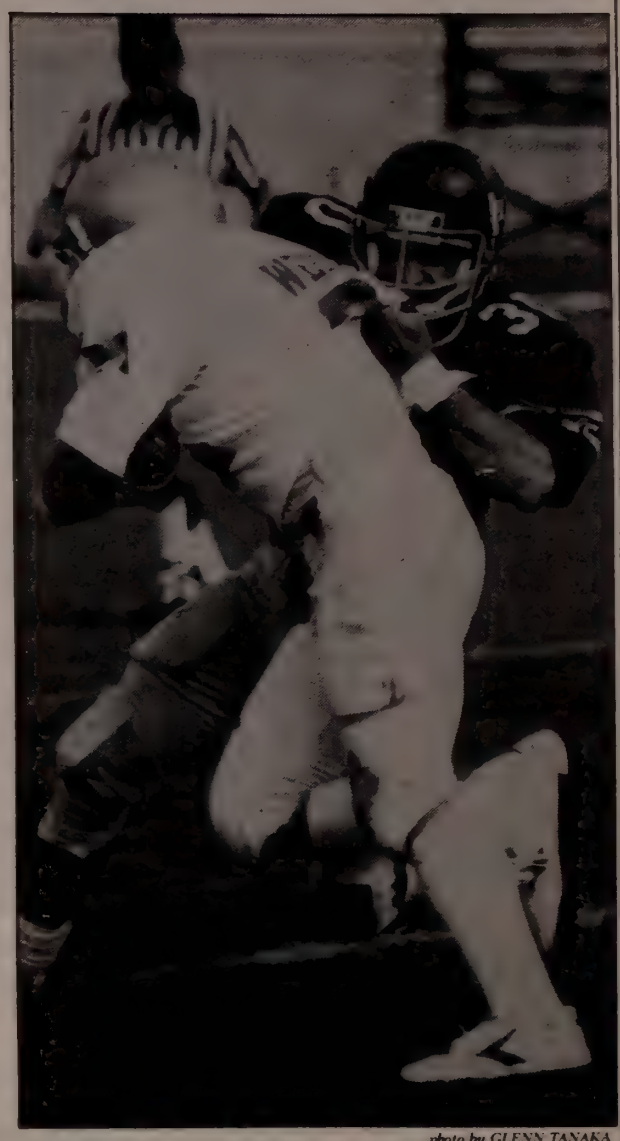


photo by GLENN TANAKA



photo by GLENN TANAKA

Women's Hockey

The hockey Blues had won four OWIAA championships over the past six years but no one could reasonably expect them to win their fifth going into the season with ten rookies and a rookie back-up goaltender. But the rookie goaltender, **Mary Ellen Vitale**, came into her own at the McMaster Invitational tourney in February, which the Blues won, and then backstopped the Blues to a 5-0 sudden-death championship victory over York. Fifth year defenceman **Sophie Radecki** and **Heather Ginzel**, the Blues' leading scorer, were named OWIAA all-stars each for their second year in a row.

Women's Swimming

The swimmers and divers won their ninth straight OWIAA title and finished a close second to the favoured Calgary at the Nationals. **Kelly Milne, Deanne Weber** and **Bronwyn Beatty** were the swimming All-Canadians. Heather Ross retired from her university career with two bronze CIAU diving medals.

Women's Track

When **Karen Dunstan** led the cross country Blues to second place at both the Ontarios and Nationals, who could blame track coach Andy Higgins for getting excited about the upcoming track seasons? All the women are returning and most are in first and second year. The team turned it on to win the outdoor Ontarios — **Lucia Jenkins** won the 100 and 400 while **Christina Charles** won the high jump — and placed third at the indoors with strong performances by Dunstan on the relays and **Elise Braithwaite** in the 1000m and relays.

Of the teams that were expected to *do better*, they for the most part had legitimate excuses of youth and disappointing shows in the playoffs.

Men's Hockey

The defending Ontario and national champion hockey team ushered in ten rookies and **Tom Watt** his second reign as head coach. Despite all the new faces and 14 straight road games to start the season, the club went 32-8-6 overall and finished first in the OUAA with a 19-2-3 record. But this team has such a rich winning tradition that all people remember is they failed to hold on to either title — they were scuttled by eventual CIAU champ York in the OUAA semi-finals and by Alberta in the Nationals held at Varsity Arena. Too bad, because this was a team to be proud of. Some highlights: big wins over NCAA powers Boston U., Clarkson (both by 6-0) and Cornell; an all-Canadian selection for goalie **John Kemp**, who has a real shot at catching on with Philadelphia Flyers next year; OUAA all-star honours to Kemp, **Don McLaughlin** (first term), **Phil Drouillard, Darren Boyko** and **Ken Duggan** (second team).

Men's B-ball

The men's basketball Blues compiled more wins than any other U of T cager squad has in the past decade (second in the East) and won their first playoff game in their history over Laurentian. But the Blues, who will lose only **Jonathon Roy** to graduation, were simply too inexperienced to knock off king pin York in the East finals or pull off in sort of upset at the Mid East Regionals which U of T hosted. **Fred Murrell** was named to the OUAA East all-star team.

Men's Football

The football Blues suffered the most severe

cont. on page 16

MULOCK

cont. from page 13

Dear Mr. Glyn P. Jones

Thank you for your letter of March 17, 1985, which raised the concern you hold over the presentation of the Mulock Cup Award.

Many of the points you raise warrant a further historical review of the development of both interfaculty tackle football and interfaculty rugby at the University of Toronto. As Secretary of the Men's Intramural Sports Committee I have commenced this historical investigation by reviewing past records and contacting alumni, former staff members of the Department of Athletics and Recreation, in addition to senior faculty members currently at the University.

I have forwarded your letter to Mr. Bill Clarke, Chairman of the Men's Intramural Sports Committee. He has informed me that your letter will be a discussion item on the agenda of the next Men's Intramural Sports Committee to be held Tuesday, April 2, 1985 at 5:00 p.m. in the Board Room, Benson Wing, Athletic Centre.

With regard to your request to present the Sir William Mulock Cup to the 1984-85 Interfaculty rugby champions at the U of T Intramural Award Presentation Thursday, March 28, 1985, as Secretary of the Men's Intramural Sports Committee I am writing to inform you that your request cannot be granted.

The N.J. Nankivell Trophy was first presented in 1960 to the intramural rugby champions. At that time the "University Rugger Club" organized a pilot intramural 7-a-side rugger league after an absence of rugby as an intramural sport on campus for a number of years. On February 20, 1961, according to the Men's Intramural Sports Committee minutes, the ISC officially adopted formation of a 7-a-side rugger league to start in the 1961-62 season. Since then, the N.J. Nankivell Trophy has been presented to the intramural rugby champions. In 1984/85 the Nankivell Trophy will be presented to Division champions, Engineering and Division II Champions Erindale College.

The Mulock Cup will also be awarded on Thursday, March 28th to the 1984/1985 interfaculty tackle football champions, Saint Michael's College in Division I and University/Innis College in Division II.

Allow me to ensure that I will continue to investigate the historical background surrounding this matter

Sincerely yours,
Peter Baxter

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Blues' season

cont. from page 14

punishment of any U of T team this year. Everyone thought they would do well coming off a Yates Cup in 1983 — everyone that is except Coach Doug Mitchell. The big guy with the droopy moustache knew that he had a good crop of rookies but he also knew that he had to work thirty of them into his roster. The team got off to a 2-1 start but then suffered through four straight losses, their worst a 60-6 pasting by McMaster on *our homecoming day* and a loss to last place Waterloo — the Warriors' only triumph of the season. With the majority of the '84 team returning, the '85 campaign looks brighter.

Field Hockey

The women's field hockey team breezed through the season undefeated and looked like they were heading for their twenty-first Ontario title in twenty-three years. But they lost front-liner and team leader Stephanie Hansuld in the last regular season game. That loss knocked the Blues offstride heading into the provincials where they lost to York 2-0.

Football's worst loss was a 60-6 pasting at the hands of McMaster on our homecoming

The men's cross country and rugby teams finished fifth in Ontario, while waterpolo, wrestling and curling teams finished dead last. Golf and gymnastics were bridesmaids this year, finishing runnerup in the Ontarios. Rowing, tennis, nordic and alpine fought wave officials, funding and moguls all year to put in "developmental" seasons.

On the women's side, badminton and squash were bridesmaids at the provincials while volleyball won the bronze, figure skating and gymnastics finished fourth, fencing and Varsity rowing finished fifth, and alpine eighth. Curling, synchro swimming and nordic skiing turned in strong individual performances.

Silver "T"

Cont. from page 13

scholarship, participation in intercollegiate athletics, and (particularly) active involvement in campus and/or community affairs" — Phil Farrell, track and field

Grizzly Award, to the outstanding men's basketball performer in Blues' home games — Fred Murrell

Silver 'T' Award, for outstanding performance in graduating year — Orton, Lyn, Radecki, Ginzel, Pat Melville (basketball); Sageman, Ed Drakich, Zane, Andy Filipiuk (football), Luke Murphy (fencing), Neal Hodgson (swimming), John Naccarato (tennis), Michael Sewards (diving).



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THE VARSITY
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SAC exec elections are bitterly contested

By MARK JOHNSON

Two weeks of furious lobbying for the executive positions on next year's Students' Administrative Council (SAC) climaxed in a bitterly contested election at last night's joint board meeting.

Even before the elections came up on the agenda there were angry words from members of the outgoing executive concerning the campaign which had started even before the SAC Board results were in March 15. Departing Vice President Linda Quirk condemned the "politicking" surrounding the executive posts in her year-end report.

"I hope that next year's Board will avoid the back-stabbing silliness that's been going on in the last week. I've been one of the victims of it and I'm very upset by it," she said.

Later, outgoing Women's Commissioner Helen Humphrey stormed out of the meeting over a reference made in one of the reports to her involvement in the executive races.

"A lot of people have been condemning the petty politicking (of the last week) but I'd say there are only two people, Neil Henderson and Bernard Wong, who have not been involved," Humphrey told *The Varsity*. "For people to throw shit around like that when they've had their own hands in the latrine is contemptuous."

The two most fiercely contested positions were Finance Commissioner and External Commissioner. The Finance race showed all the makings of a heavy weight slugfest when Quirk nominated St. Mike's rep. Nancy Connolly for the position and then departing President Bob Jones nominated Victoria rep. Alison Jones. When the results from the first ballot came in the two had finished in a dead heat. A second ballot ruled Connolly was the apparent Finance Commissioner by a one vote margin.

The verdict stood that way for an hour until a controversy erupted over the eligibility of Governing Council rep. Kevin Nightingale. Nightingale's voting rights were called into question near the opening of the meeting by Vic SAC director Ben Chan. At that time Speaker Arlena Hebert ruled Nightingale was eligible to vote, and subsequently he proceeded to vote in several of the executive elections including the ballot for Finance Commissioner.



Jones, Pitt and Blum: out on top after a stormy night.

"I remembered reading in the by-laws ex-officio members of SAC were not allowed to vote at all but I understand the ruling is now that only the incoming ones can," Chan said. "So Kevin Nightingale cast a ballot when he shouldn't have. I think it was the Speaker's responsibility that this happened because she should have known who was eligible to vote and who wasn't."

President Jones brought the mistake to the attention of Hebert just after the ballots for Special Executive for Arts and Sciences were collected. Apparently defeated in the Finance race, Alison Jones was nominated for Arts and Sciences and was

Continued on P.9

Election timing thwarts student lobby strategies

By ALISON MACLEAN



Michael Shumacher: will lobby leaders for part-time students.

Education will not be the hotly contested issue that Ontario students might have hoped for in the upcoming provincial election.

This is because the May second date will preclude any intensive lobbying since most students are finishing their final exams at that time.

Many campus factions had fully prepared lobbying efforts in the fall, anticipating an October election. But it looks like these plans cannot be rejuvenated, and education will be low on the list of candidates' issues.

The Association of Part-time Undergraduate Students (APUS) is one group that will be mounting concentrated strategies aimed at raising the profile of education as an issue. Michael Shumacher, Liaison Officer at APUS, says that a massive attempt at increasing student awareness will be organized at the end of term. He specified that an all-candidates meeting would be widely advertised and students would be encouraged to attend and ask questions about post-secondary education.

Schumacher also described an idea for

Alegre reinstated as the Engineering Society Pres

By JOHN BLAKE KNECHTEL

The U of T Engineering Society reinstated Luis Alegre as president-elect Tuesday night, overturning a ruling which had earlier disqualified Alegre for a breach of campaign rules.

After a long and heated debate EngSoc decided that the Chief Returning Officer Peter Kurpis had erred in his decision to disqualify Alegre, said presidential runner-up Greg Dow.

Dow had been named president-elect after Alegre's initial disqualification.

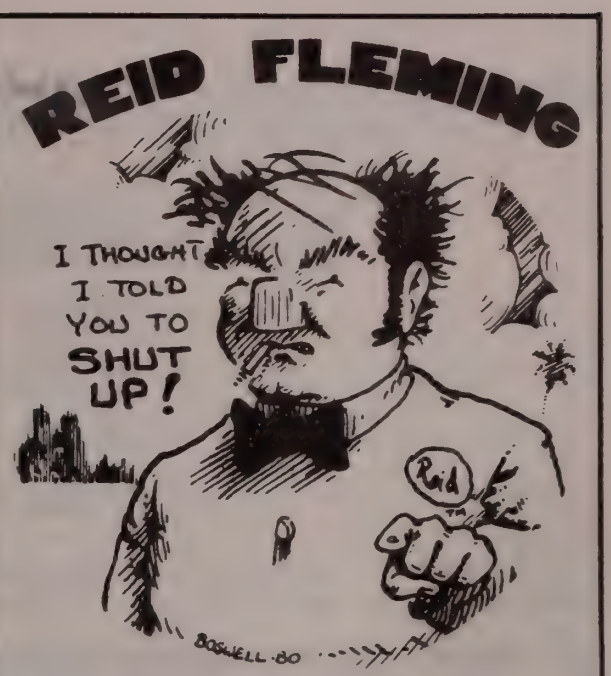
The society may still decide to restage the election, however, because of confusion during the first ballot. An attempt to have the question of a new election considered at Tuesday's meeting failed, however, because the meeting lost quorum.

Dow said, however, that he was opposed to a new election.

"The chances are I wouldn't run in another election. It probably couldn't be held until next fall, and the students need someone to manage EngSoc over the summer," said Dow.

Alegre was disqualified for putting up too many campaign posters during the election. An EngSoc election regulation specifies that candidates can't hang more than 200 posters in the campaign.

Alegre argued that he had first been warned to remove the posters, which he did. He said it was only after he had torn down many of his posters that he was told he would be disqualified.



David E. Boswell's *Reid Fleming* is but one of the many modern day heroes you'll meet on The Review's Boffo Comics Page (11).

Chomsky tells UC Reagan ignorant

By PETER KATSARIS

"Nuclear war is not an unlikely contingency," Noam Chomsky told a capacity crowd at University College on Monday night.

Chomsky also claimed that the U.S. administration has adopted a policy of slowly strangling Nicaragua because of a fear of domestic backlash should they invade.

"It's something of a miracle that we're around to discuss the nuclear question," said Chomsky. He claimed that the superpowers have come dangerously close to nuclear war on several occasions in the past.

To make matters worse the superpowers are increasing the probability of 'accidental war' by moving more and more toward automated systems. "Human intervention is gradually being eliminated from the strategic system," he said.

The U.S. 'Star Wars' program is intended to threaten the Soviets with diminution of their retaliatory strike power, not their first strike capability, claimed Chomsky. He maintained that it is very unlikely that the U.S. can make itself invulnerable to a Soviet first strike. Thus 'Star Wars' "will not be, and is not intended to be, a defence against a first strike," he concluded.

The main effect of 'Star Wars' will be to make the Soviets lean toward the first strike option in a crisis, and increase their offensive capability.

The reasons for the American arms buildup have little to do with military security. Chomsky implied that Ronald Reagan's claim that the U.S. has been unilaterally disarming since 1967 is based on ignorance of the truth. "Technically speaking this is not a lie, just as the random ramblings of a child cannot be a lie," he said.

The real reason for the arms buildup is to stimulate the U.S. economy and research and development of military systems is the way the U.S. government subsidizes high technology, he said. He called the U.S. economy a system of "public subsidies and private profits."

The alternative, government subsidization of high technology through domestic spending instead of the military conduit, is considered by businessmen as interference with their prerogatives, said Chomsky. Arms production, on the other hand, is acceptable to businessmen because it is "waste production".

Chomsky expressed little optimism that the military could be removed from its role of industrial management. "Once the country is locked into it, it's extremely hard to get out," he said.

"Strategic weapons buildups tend to coincide with an activist foreign policy," said Chomsky. He pointed out that military spending is a costly business, and the public will be supportive only if it feels threatened. Hence the confrontation with Russian proxies, like Cuba and Nicaragua, is meant to frighten the public into accepting the arms buildup.

Chomsky also claimed that the U.S. uses its nuclear arsenal to provide an "umbrella" over areas in which it wants to intervene with impunity. Therefore these two elements of U.S. policy, intervention and arms buildups, are mutually reinforcing, according to Chomsky.

Since World War II, U.S. foreign policy has been directed toward maintaining the disparity in wealth between the U.S.

Continued on P.9

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MON. APR. 1	**HART HOUSE CHAMBER WINDS** conducted by Claudio Vena perform an annual Spring Concert. 8:30 p.m. Great Hall. Free Admission.
THURS. APR. 4	ART EXHIBITION — "PAINTINGS AND DRAWING 1971—1984" by artist K.M. GRAHAM. This show is organized and circulated by the Macdonald Stewart Art Centre, Guelph, and the Hart House Art Committee. The artist will be present Tues. Apr. 9 from 6 - 7 p.m Exhibition runs until May 9. Gallery Hours: Tues. - Sat., 11 a.m. - 6 p.m. in the Justina M. Barnicke Gallery.
WED. APR. 10	RECREATIONAL ATHLETICS SUMMER PROGRAMME flyers available in Room 101, Hart House, as well as the Locker Office and the Hall Porter's Desk.
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Scientists more in league with military than recent statements have indicated

By BRUCE LIVESEY

Of all Canada's universities, the University of Toronto receives more funds from the Department of National Defence (DND) for military-related research than any other campus. Recent documents obtained by *The Varsity*, however, show that the relationship of scientists with the military here, and at other universities, is closer than they would have us believe.

Last month, *The Varsity* wrote on the extent of DND funded research in universities and, at the time, professors receiving such funds downplayed the military applications of their work. Some contended that their results can be applied to civilian circumstances.

But recently, using the Access to Information Act, McMaster Graduate Student Union President John Bacher obtained a number of documents which raise some disturbing questions of how close Canadian professors are to the military-industrial complex and whether or not some of their results are secret.

Some of the DND financed contracts are carried out at U of T's Institute of Aerospace Studies (UTIAS). One of them is being conducted by Dr. I.I. Glass and Dr. James J. Gottlieb, who are doing experimental studies of dusty-gas flows. When interviewed last month, Dr. Glass was reluctant to discuss the military's interest in their work. Dr. Gottlieb was more frank about this aspect of it.

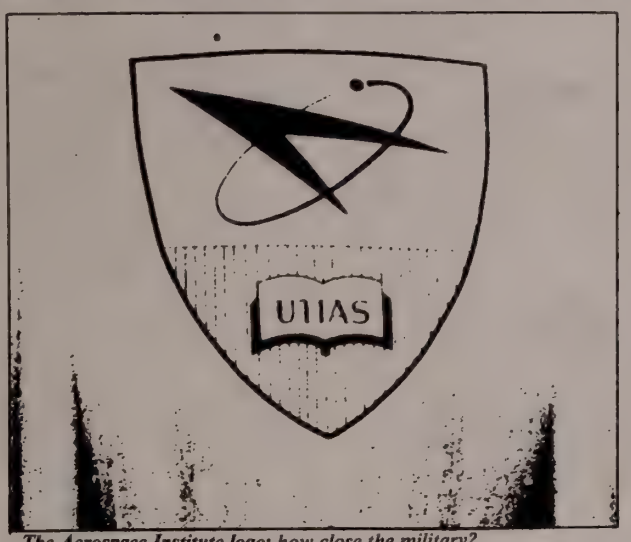
The two scientists use what is called a dusty-gas shock tube in their experimentation. It is of concern to the military because it helps them assess the damage of a nuclear blast in the event of a war.

But a progress report to the DND dated March 31, 1983 by the two researchers shows a much closer relationship exists between their work and the military than they originally let on. For one, the tube was built with DND funds starting in early 1980 and all their work has been financed by this department since.

While the professors do not apply their results to military scenarios, the progress report notes that both of them have given lectures at military bases on the content of their work. Professors Gottlieb and Glass gave seminars on the dusty-gas shock tube and its applications:

— at the United States Army Ballistic Research Laboratory, Aberdeen Proving Ground, in Maryland on Oct. 27, 1982.

— at the U.S. Air Force Weapons Laboratory, Kirkland Air Force Base, Albuquerque, New Mexico, on Sept. 7, 1982.



The Aerospace Institute logo: how close the military?

The document also says they gave similar seminars at two different research and development contractors' meetings.

When asked about the funding of the dusty-gas shock tube, Dr. Gottlieb points out that they can't assess the effect of a nuclear explosion with it. They are simply doing numerical studies. But he admits that the DND has specific objectives in mind when putting money into this sort of research, meaning they can discover the results of blasts after an explosion. "I don't think our university should be excluded from DND access," says Gottlieb, though conceding they should look for more civilian sources of funding.

But the work these two men are doing is not the only research the military is funding at U of T. According to documents released by the Department of Supply and Services (through which DND issues its contracts), this university received between early 1983 and January 1984, 57 contracts worth $1.6 million.

One of those contracts, also carried out at UTIAS, has a much more direct application to the military's purposes than the dusty gas experiments. According to two newly released documents, this work is carried out by using computers to find out when materials will break apart when subjected to blasts from a nuclear device.

The contract has been worked on by Dr. John Hansen who, along with Dr. Gottlieb, submitted a proposal to Defence Research Establishment Suffield (DRES) in March of 1981. DRES is located in Alberta and is one of six DND funded agencies which does research, development and testing for the Canadian military. The two scientists note in the document that "dependable experiments are also necessary for the design of military equipment and structures to withstand air blast."

It also suggests that a blast-wave simulation facility be "designed to satisfy future military testing requirements." Dr. Gottlieb explains that due to the expense of carrying out experiments with TNT (nuclear devices being out of the question), such a facility would be much more economical. Blast simulators can be used by the military to assess damage to their vehicles and structures in the event of a nuclear or conventional war. Gottlieb says this allows them to design better hardware.

A final report, dated September 1984, and submitted by Dr. Hansen and G.R. Heppler states that in the case of a nuclear explosion, military systems are subject to airblast, neutron bombardment, electro-magnetic radiation and nuclear radiation. Finding out the effect of such phenomena helps the military determine the "survivability" of nuclear war.

One of the ways the DND justifies pumping millions of research dollars every year into over 30 Canadian universities is by saying it's not secret, or unclassified work. Dr. Derek Schofield, chief of research and development with the Department of National Defence, says, "No classified work goes through this department ... I do not know of any classified research."

Despite such assurances, there is evidence that at least the results of some research going on at McGill University in Montreal are being kept partially secret. Between 1980 to the present time, a $201,920 DND contract (proposed cost) has been carried out there, funding experiments on Fuel-Air Explosives (FAE). FAEs are classified by the Stockholm International Peace Research Institute as

Continued P.9

Gays in academics face problems says prof

By DANIELLE COMEAU
Canadian University Press

Sitting over breakfast of scrambled eggs and pumpernickle toast, Bob Gallagher eagerly talks about the politics which dominate his personal and professional life. Articulate and engaging, the 33-year-old academic barely squeezes forkfuls of eggs in between the rush of talk on being openly gay in academia.

Gallagher teaches political theory at Trent University in Peterborough and is finishing his PhD this year at the University of Toronto. He is also an activist in Toronto, where he is working on the upcoming international gay conference, has been co-chair of the Right to Privacy Committee and was a media spokesperson for the gay community following the mass of police raids on bath houses in 1982.

Gallagher says he made a conscious decision to be open about his sexuality in 1982 when he decided to have his name splashed across the media in connection with the bath raids. Although he was out to his colleagues at the U of T prior to 1982, this new visibility would leave no doubt in anyone's mind.

"That was a choice to come out both personally and politically," he says, peering from behind rimless, wireframe glasses. "It was a conscious choice."

"I had already thought of being open and its possible effect on my career," he says. Gallagher had been active organising gays on campus and regularly contributed to The Body Politic, a Toronto-based gay liberation newsmagazine, but the decision to become a media spokesperson would mean no turning back.

"I knew this would mean that I could never be in the closet again."

As a sessional lecturer at Trent, Gallagher has no job security and his gayness could be a factor in future postings. He says he acted "pre-1982" when he arrived at Trent and has no idea if administrators knew he was gay when they hired him. "Who knows if they knew."

He says he tells the students in his classes and his colleagues at his college that he is gay. "As it comes up, it's told to them (students). Then the rumour spreads. My sense is the word is relatively out."

Being open to his students is important to Gallagher for several reasons. "For students who are gay and have problems relating to it, I've been a resource person for that. That's been fulfilling for me."

"I've tried to be accessible to my students in a way that could not be mistaken with sexual contact."

He says students have come out to him every year he has taught, and he often helps students writing papers on gay issues. Teaching politics has also been useful, he says, because he can come out in the context of talking about gay politics.

Gallagher says being openly gay is also good for his straight students and colleagues. "As an openly gay academic, I'm helping to break down some of those stereotypes and prejudices."

One of those stereotypes is that of gay men as sexual aggressors who prey on unsuspecting young men. As a professor who is close to his students and often acts as a counsellor to them, Gallagher must be careful this is not misconstrued as a sexual come on.

"I've tried to be accessible to my students in a way that could not be mistaken with sexual contact," he says.

A gay professor who sleeps with his students takes a much greater risk than a heterosexual professor who does the same, Gallagher says.

"You have to be careful because it would mean your job," says Gallagher, running his hand along his hair to the pony-tail neatly tucked under his sweater. "But heterosexuals caught sleeping with students would be told that was not acceptable and told not to do it again."

He says there are proportionally fewer gay and lesbian professors sleeping with students than their straight counterparts.

"Almost universally, they (gay and lesbian professors) won't sleep with students," he says.

When Gallagher talks about his experience as a gay academic, he is quick to point out that the experience of lesbians in academic is different from his. Lesbian oppression differs because of the added factor that they are women.

"To be female in a university means you have a hassle on your hands, whether you are a lesbian or not," says Gallagher. "There is no doubt about that."

Susan Brown knows what Gallagher is talking about. A junior professor at a mid-sized Canadian university, Brown knows what it's like to be labelled a trouble-maker in her department for just being a woman and a feminist.

"The problems I have are threefold — problems shared by all women, feminists and lesbians in academia," says Brown. "For each one of those problems, you're one step further from being accepted in your department."

Brown says a woman who is aggressive as an academic and does not play up to male academics' egos often has the label "lesbian" thrown at her as an insult. She says she has enough trouble being taken credibly as an academic without having her colleagues know about her sexuality. For this reason, and also because she fears for her job, she must remain closeted.

"I don't play the sorts of games expected of women profs. I don't pander to the male professors' egos; in fact, I probably do more deflating than inflating of egos. I'm outspoken and I don't hide my knowledge and skills.

"These are part of the problems women and especially feminists face in academia. Women are not expected or encouraged to be competent. You get your reward from the students, not the department, for being competent."

She says once a woman academic is labelled a "man-hater", it is only one step further to being a lesbian, whether she really is or not.

"It is tempting sometimes if I'm being perceived that way to be blatant (about being a lesbian)," she says. "At least I'd have some freedom, or a different kind of constraint."

Brown says she has been in an academic setting before when she was open about her sexuality. "There was strength in numbers," she says. "I wasn't the only one."

"When you are the only one, you don't even consider having a coming out party."

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THE VARSITY

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"What? I thought the meeting started at seven *o'clock. . ."*

—Outgoing SAC President Bob Jones begins his farewell address, two hours late.

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Education issues not election issues

The rallying cries out of Queen's Park on Monday were clear: cut acid rain; create; relax the liquor laws; tighten censorship laws.

But no one mumbled a word about a university system that has been ravaged by ten years of underfunding.

Last Friday, 1,000 students from post secondary schools across the province marched on Queen's Park protesting the Bovey Commission, inadequate OSAP funding and scanty summer job programs. Opposition party leaders promised to make the conservative government answer for the sorry shape of our universities.

Those promises were short lived. The leaders who made political hay out of education issues all year long quickly left them behind when they saw no meat left on the bone.

Nowhere in any of the campaign platforms unveiled Monday — platforms that have been carefully in the making for months — were problems undermining our educational system identified as election issues. Nowhere.

Not a single party considered the Bovey Commission's recommendation to drastically cut post secondary school enrolment while imposing massive 300 per cent tuition increases a weighty enough issue to include it on their list of priority concerns unveiled Monday. The ministry of colleges and universities has yet to announce whether they will use the Bovey recommendations to halt the past ten years of post secondary education underfunding and they won't until after the election. All minister Keith Norton will say is, "I can't accept any restrictions on accessibility." Does this mean a conservative government will accept Bovey, reject Bovey, reform Bovey? An election is the time to take proposals to the people, get responses and reform and amend as needed. As it appears, any real debate over the Bovey findings will take place *after* the election.

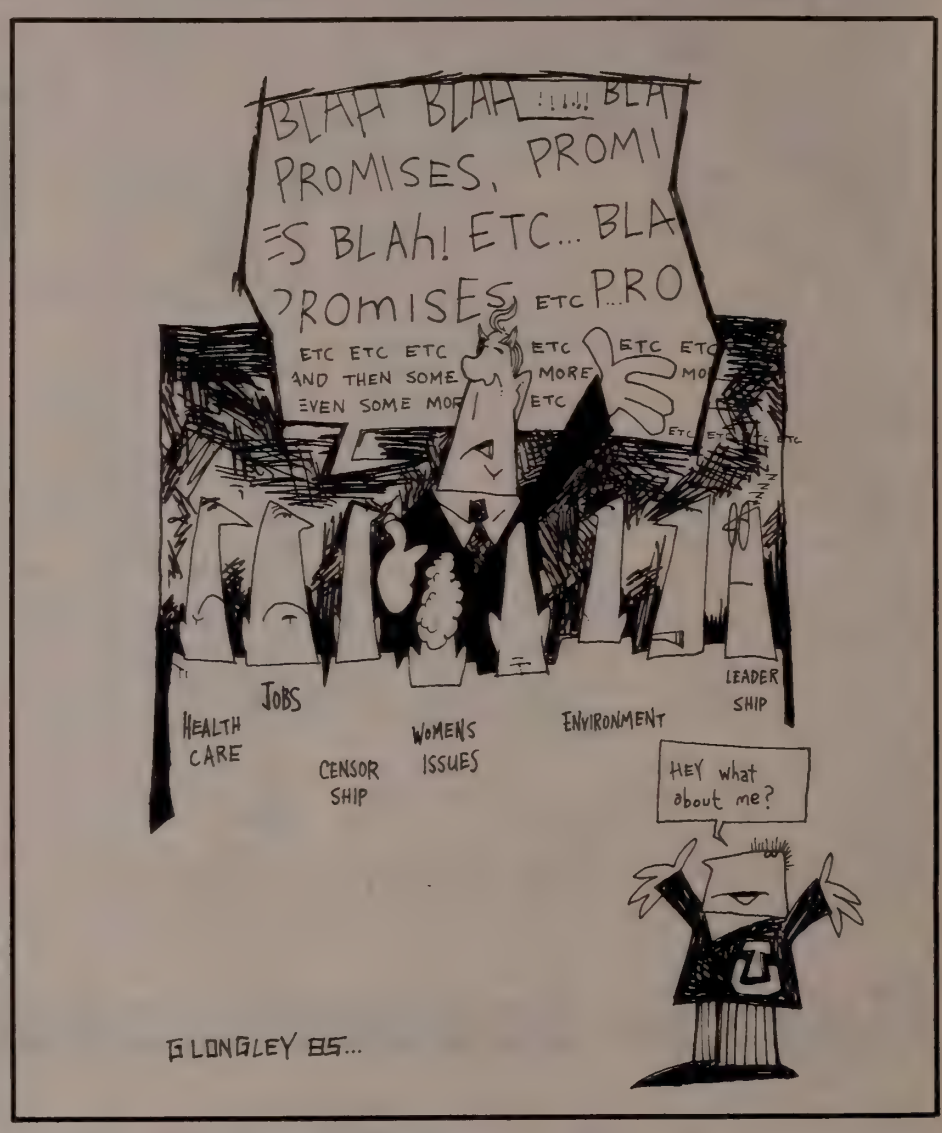
Not a single party considered university research funds that have been in drastic decline for the past ten years a priority issue even though, according to the Bovey report, universities' capacity to support sponsored research has fallen behind by 40 per cent since 1971. Canada lags far behind world technology leaders on the percentage of Gross National Product spent on university research and development. The United States spends nine billion dollars to Canada's paltry 414 million. Under Enterprise Ontario, an assortment of goodies thrown together on the eve of the election announcement, the government will hand over six million dollars for university research and make available a ten million dollar grant for a supercomputer which the University of Toronto will likely get. While U of T is ecstatic about the grant, vice president of research and government relations David Nowlan says what the university *really* needs to carry on the present level of research is about thirty to forty million in grants *each year*. Enterprise Ontario is a small, one-shot deal and no one is creating any debate over what kind of research funding support universities do need.

Furthermore, not a single party considered decreased monies available for Ontario Student Assistance Programs and summer job programs weighty enough to be considered as election issues.

To make matters worse, when there are so many consequential issues which will directly affect students, students are going to be largely silenced and disenfranchised in this election.

Perhaps that shouldn't be surprising. When one doesn't want to discuss education issues, what better time is there to call an election than in that 35 day mad frenzy when students are finishing up essays, writing exams, finding places to live, still searching for summer jobs.

When one doesn't want to discuss education issues, what better time to call an election than when students are in the flux of moving from school in April and May and won't likely be enumerated. Considering that the example of the federal election in September in which countless numbers were disenfranchised is still prominent, it's difficult to take the timing of this election as anything but gross insensitivity to post secondary school issues and the student voice — thousands of student voices.



LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Just Desserts

On March 13 & 14 U of T got what it deserved...

HA,
HA HA,
HEE HEE HEE...

Dave Gropp
Engineering

Knechtel Bias

re: *Varsity* article "Engineers council election winner Alegre disqualified" by John Blake Knechtel (March 25).

It seems that Mr. Knechtel has lived up to his reputation of presenting an unbiased view of one side of an argument, and inaccurately at that. I was the object of several inaccurate, near-slanderous quotes by disqualified Eng Soc presidential nominee, Luis Alegre, and I was not approached to either verify or reply to these remarks.

Knechtel mentioned that, in a previous election, I accused Alegre of campaigning while polls were open — grounds for disqualification in any election. This is true, but many of the witnesses were polling clerks, as Alegre was campaigning people who actually had their ballots in their hands. Alegre was justly disqualified. I resigned as election winner to save the reputation of the Eng Soc and didn't run in the by-election. That is how he won the position of VP Activities.

Knechtel also quoted Alegre as saying that this was "the second year that he (I) has tried to block me (him)." I did not submit a complaint, nor did anyone on my campaign committee, but I do admit that this is the second year that Alegre was found to be in flagrant violation of the election rules, thus giving him an unfair advantage. "Everyone" thinks that it is ridiculous that someone would try to win after being caught in flagrant violation of the rules.

The expression "secret elections" came up in

Continued on P.5

The eternal recurrence of *The Varsity*

OUR FEARLESS Leader lies on a sick bed a few furloughs away, but do we fear? Do we play sombre music? ¡No! Karenski (light of the ages), the doob, Mark "fight!" Johnson, back Ally, Dave the Rave, the new boss, Geoffomat, Peter, Maria ("I will. I won't. I will.") House, hot blooded Cynthia, late-and-great Lewko, and somebody else all fight for truth and right (while Dave draws bathrooms). Greg missed out on the slug-fest and gutters of blood. Jeepers. Everyone all faved up for the beginning of the end?

And many thanks to Marie-Liz,

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Board Meeting

Out with the old, in with the new, screen those handbook candidates. Boffo long meeting takes place at Hart House 3-7 p.m.

Monday, April 1st

Dare to be there

Continued From P.4

Knechtel's article. Alegre's appeal deals with the CRO's decision which has been posted for two weeks. Nothing is secret and council is *not* holding an election.

With regards to another Alegre "Quotable Quote", my class did not start a petition against me. Rather, a petition was circulated asking for another election in which Alegre would not be able to run, because of a new rule that a disqualified candidate cannot run in a by-election for the same position. This new rule was created because of an election irregularity last year.

This is not the first time this year that Knechtel has written an article containing near-slanderous or inaccurate remarks without consulting the person that the remarks were about. This is more than just a mild journalistic boo-boo. It is both unfair and unprofessional. I am expecting prompt printed apologies from both Alegre and Knechtel.

Greg Dow

Wright Says

In response to Andrew Cumberland's letter ('Nietzsche Say', March 21, 1985), I would like to point out, initially, that *The Varsity* mispelled (sic) Nietzsche's name in the title (i.e. you misplaced the 'i' and the 'e'), however, more to the point of this letter, I would like to discover what this student's controversy is all about (or directed toward).

It is a very easy thing to attack a system of administration or government, and not provide a solution for its shortcomings, whereas, it is a far greater and more difficult task to critisize (sic) a system and put forward one or more possible alternatives or solutions. I realize that the space allotted for these articles is small, however, the author of that article did not mention any methods by which he has attempted to improve our administrations or governments.

In closing, I believe that one should think before one acts (or writes) — if no alternative comes to your mind of a possible solution then the criticism should list the shortcomings as well as the strengths of the system under attack. A criticism based on passion is deep in its emotion, shallow in its reasons.

Yours sincerely,
John Wright.

Preconceived Fears

I found the article, "Being Gay at U of T" (March 7) to be quite interesting considering it was written by a confirmed heterosexual. Granted it did not display any open bias, but it did show the author's preconceived fears of just what might go on at a meeting of gay persons and his eventual discovery that yes we are no different from anyone else. It must have come as a great surprise to him that we need not lose control of ourselves in such a situation and resort to blatant homosexual behaviour and outright sexual promiscuity.

From my point of view and those of many more on campus there are still not enough gay oriented activities at the university and especially at Erindale and Scarborough colleges, where there are virtually none. Also the gay male, as opposed to the lesbian, seems able to take advantage of the majority of activities taking place on the downtown campus. For example the last university sponsored gay dance I attended had a total of ten girls to about one hundred males. I feel the lesbian population at the U of T deserves to have our own women's dances, groups and other such functions and I hope that those involved in such decision making will keep this in mind.

Next time your paper decides to publish such a feature, why not have it from the point of view of the gay or lesbian on campus. There are more of us than you think.

Name withheld on request.

Sexual Harassment

Pamela Young's "U of T to Punish Sexual Harassment" (March 7) has just been brought to my attention.

I note that the caption under the photo accompanying it reads, "Judith Hussey laid charges of sexual harassment against a Dalhousie professor of English." I trust that you will allow me to correct that statement. Dr. Carter, the person charged by Ms. Hussey, is a Professor of French; I am a Professor of English. Ms. Hussey at no point accused me of sexual harassment.

Nor did Dr. Carter give me "permission to screen some representative pornographic films." He gave me permission to use the screening facilities, as he had done the previous summer when I watched seven horror movies. I did not tell him on either occasion that I wished to view, nor did he ask. In this his behaviour was absolutely correct. Researchers into the printed word do not have to explain to librarians what they want to read and why, with the implication that permission may be withheld. The "Statement on Intellectual Freedom" of the Canadian Library Association is exemplary in this regard. Nor was Ms. Hussey's companion there to protest at my viewing. She was a staff association representative concerned to satisfy herself that what I was doing was legitimate research. I explained patiently to both persons what I was doing and why. This did not satisfy Ms. Hussey, who simply wanted me out. I left, I did not return, and Dr. Carter fixed me up with temporary viewing facilities in the library. He also wrote a letter of reprimand to Ms. Hussey for disobeying his instructions to let me use the facilities. No other action was taken against her.

The section of the new Dalhousie regulations under which Dr. Carter was charged refers to "sexually oriented remarks or behaviour." Dr. Carter fought month after month, with the assistance of the professional officer of our Faculty Association, to be told by those handling the case what sexually oriented behaviour he was engaged in in writing that reprimand. Nor has he ever been told. And though it now seems generally admitted that the case was mishandled from the beginning, he has received no kind of apology.

It is this case that has made me, as you correctly report, an opponent of the new regulations, and I am sorry to learn that U of T proposes to travel the same route. It is depressing to read that the U of T legislation has been devised by a committee that has been in operation for only two months and that it is expected to become law next fall. This kind of speed obviously means that the legislation is not going to receive the scrupulous analysis and free debate and amendment that are one of the distinctions of the academic community. As to the legislation's being badly needed, I would have thought that this would depend on their being a lot of sexual harassment at U of T that can't be dealt with in less complicated ways. The existence of such harassment at Dalhousie was never demonstrated by the committee that devised our regulations, and had them passed by our Senate unamended.

My own objections to the Dalhousie regulations are spelled out in the February issue of the *CAUT Bulletin*.

John Fraser, Professor
Department of English
Dalhousie University

Critical Critics

I am a First Year Student who, up until now, has remained silent concerning the criticism of the Fine Arts in your newspaper. Now is the time to say something, as the Administration changes.

I should like to point out something to your critics. Criticism is an art also. It involves skill and care in passing judgement on some form of the Fine Arts. This means both destructively and constructively. Unfortunately this latter concept seems to have been quite forgotten in the vast majority of reviews that I have read. I do not wish to point out particular culprits or cases. I would be sinking to a rather low level of name-calling if I did. However I will say that I have found in general that negativity and poor research of the topic has been the overriding tone. As it stands now I barely bother to read the reviews anymore. I know what to expect.

As a student of the theatre, I have found this tendency on the part of the critics very sad. I have seen a number of talented, but young people severely and unnecessarily hurt. The critics and the Fine Arts should try to work together, not carry out a war. After all, both are useless without one another.

I urge you to reconsider the priorities of the critical reviews. We are all trying to aim for better shows, dance, films, and operas. Let's not try to destroy it before it starts.

Yours Sincerely,
S.M. Hayes
Trinity College

P.S. I should add that this fault is not exclusively yours. However, I enjoy the rest of your newspaper and realise it has a wide appeal.

Pro-Life

In response to Mr. Orenstein's concept of a "better world", I would like to comment on several points he attempted to make.

I would like to point out to Mr. Orenstein that he is mistaken in believing "the picketers' long-term aim is to end the legality of abortion in protecting his fees. No really valid interview is held before proceeding with the abortion. This behaviour confers a mercenary character on the doctor-patient relationship.

"(b) The committee also deplores the almost complete lack of a case history, as well as the failure to perform the Canadian." Abortion *is* illegal in Canada. In 1969 an amendment was added "to decriminalize" the abortion section (251) of the Criminal Code, under certain restricted conditions:

"1) if the life or health of the mother is endangered by the continuation of the pregnancy, 2) if the abortion is done by a medical practitioner, 3) if the abortion application is approved by a therapeutic abortion committee in an approved hospital." So in fact abortion is not a "legality" but a sad reality. According to the government commissioned Badgely Report, very often a diagnosis of "mental health" is given to get around the law.

Mr. Orenstein states that "it is 'Pro-Life' who are advocating mass murder." Pro-Life believes in the sanctity of life whether it be the mother's or the child's life. Abortionists, on the other hand, have been likened to mass murderers or Nazi selection committees.

By implying that 'Pro-Lifers' are attempting to "end medically safe abortions" by picketing Dr. Morgentaler's clinic, Mr. Orenstein is drawing a hasty and misinformed conclusion. Morgentaler's medical licence was suspended for a year when the Disciplinary Committee of the Professional Corporation of Physicians of Quebec (No. 24-75-0001) heard sworn evidence on January 16, 1976 and concluded that Morgantaler had: (English translation)

"(a) An attitude which is primarily directed to necessary scientific tests before proceeding with the surgical act: pregnancy test, blood test.

"(c) After performing his interventions, the defendant does not concern himself with obtaining a pathological examination of the tissues he has removed, nor does he follow up the state of health of his patients after having performed the operation."

Mr. Orenstein also asserted that a "guaranteed result" of ending these "medically safe abortions" would be "death or disfigurement". Morgentaler, the head of the free-standing abortion clinic on Harbord Street, re-used polythylene

Continued on P.6

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Education lobbies

Continued From P.1

sending APUS' education policy to Minister of Education Keith Norton, as well as to both Opposition critics and then publishing the responses. This would be done in co-operation with COPUS (Council of Ontario Part-time University Students).

Elsewhere at U of T, at least, the prospects are dimmer for an all-out campaign. The Coalition for Quality and Access, which has been demonstrating recently against the Bovey recommendations, will not be doing any organized lobbying. According to Virginia Green, ex-ASSU president and currently active with the Coalition, "Of course we think that education is a vital issue, but we have not planned any lobbying action, and as far as I know there will be none planned."

Scott Burk, SAC president, is not optimistic about the effectiveness of the effort that SAC will be making. "We will do the very best that we can, both Peter Hoy and Linda Quirk will have the time to organize some lobbying, but as for the rest of us, we'll be trying to finish our year. We'll try our best but May 2 ..."

Outgoing SAC External Commissioner Nye Thomas explained that while SAC had extensive plans for candidates' and leaders' debates in the fall, a May election means that most of the people who would do the work on the projects will be in exams or gone for the summer.

Thomas added that education has dropped from the agenda of the two opposition parties. Neither Liberal leader David Peterson nor NDP chief Bob Rae mentioned education issues in their kick-off press conferences Monday.

"Education is not the big issue it was going to be," said Thomas. "I think it has to do with the shelving of the Bovey Commission report. People were ready to fight on drastic measures from the Tories, but they aren't even going to deal with the report until after the election."

Thomas said the extent of SAC's efforts in the campaign would probably involve informing students about the positions of Metro candidates on issues relating to university funding.

If the local efforts aren't up to par, that leaves a greater burden on the shoulders of the Ontario Federation of Students (OFS). Executive officer Ellen Waxman said that there will be a meeting over this upcoming weekend to discuss lobbying action. She says, "We will be having this meeting to firm up ideas that were in place. We will probably be discussing all-candidates meetings and other ideas to try to emphasize post-secondary education." Waxman added, "We'd really like to have a leaders debate, but I don't think that Miller would be amenable."

Letters

Continued From P.5

"vacurettes" (disposable and clearly marked "cannot be re-used" and costing $3.30 at the time) on patients which can lead to the transmission of such diseases as viral hepatitis, tetanus, veneral diseases, gaseous gangrene and Herpes II.

"Free contraceptives for everyone" is not an answer, it is a similar copout to the free distribution of somma in Huxley's *Brave New World*. Most contraceptives do not prevent "unplanned conceptions" but produce a hostile environment within the mother's womb so the fertilized egg cannot implant itself to the wall of the mother's womb.

It would seem that Mr. Orenstein has been talking to a female Eaton's striker who has a child in daycare! But whatever the case, by stating that "Canada's 'pro-life movement' has no moral standing" I'm afraid he has opened a can of worms. In fact if anything pro-lifers have been accused of being moralists who wish to impose their morals on others. While not trying to impose my morals on others, I am merely trying to inform a very confused person.

Sincerely,
Simone Martel, SMC II

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Good Friday, 5 April
The Good Friday Liturgy — 9:30 a.m.

Holy Saturday, 6 April
The Easter Vigil and the first Solemn Eucharist of Easter — 10:30 p.m.

Easter Day, 7 April
Sung Eucharist — 9:30 a.m.

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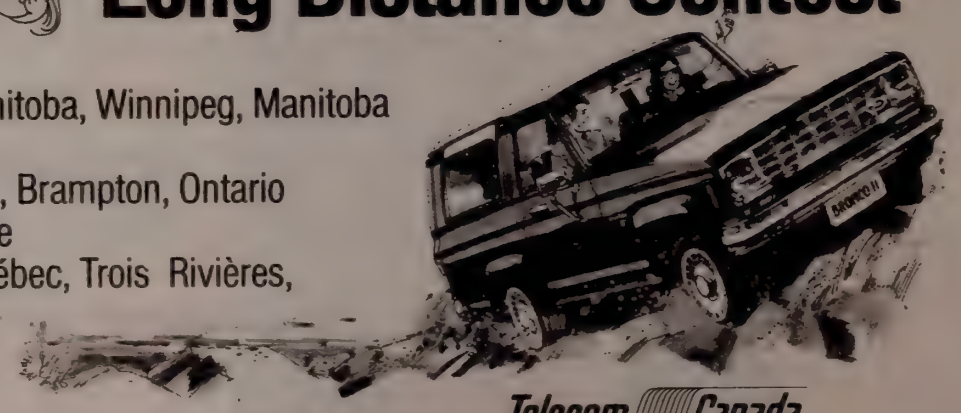
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Continued From P.3

At her current job, Brown says she is scared those with power will find out she is a lesbian, which could threaten her job security and future employment opportunities, and colour how her work is perceived.

"If they have a problem with lesbianism, they may use that to pan your work," she says. "Knowing your orientation puts a lavender glow on all your work. They don't see the quality of your work, only that you're a dyke."

The idea of coming out to her students appeals to her because she feels this would break down the stereotypes they have about lesbians.

"I feel confident about my teaching ability, I do a good job and I really care about my students. It's tempting in that sense to be out to my students because it shows them that I'm a lesbian who is a decent human being, competent, and normal."

Like Gallagher, Brown has a good relationship with her students and often has some come out to her or seek advice. She says she must be careful not to be perceived as being involved with a student.

"It would be extremely risky for me to socialize with a student, while it's perfectly alright, and even encouraged, for male professors to go out with their students," she says.

This has forced Brown to keep her personal life completely separate from her professional life. "The people I would normally have as a support group I can't associate with because of problems of professional decorum."

Brown says the oppression of lesbians at universities is just an example of what lesbians everywhere face. "There are problems in being a lesbian in academia, but they aren't any different from being a lesbian in any established institutions. I don't expect I'm going to have the welcome mat rolled out for me."

Both Bob Gallagher and Susan Brown are non-tenured professors whose livelihoods depend on having employment contracts with universities renewed. While neither has the security of tenured professorship, Gallagher is taking a risk by being openly gay.

Jerri Wine may be a tenured professor, but she still does not feel completely safe from discrimination based on her sexual orientation.

Wine is an applied psychology professor at the Ontario Institute for Studies in Education (OISE) in Toronto, a post she has held for ten years. "In the last two, I have had the courage to come out to most of my classes," she says.

Before she received tenure, she says she was worried her lesbianism could affect the tenure process. "Some people were concerned about my lesbianism," she says.

Despite the concerns, she eventually did receive tenure as an applied psychology professor in feminist studies. "But we all know feminist studies is not real psychology, a real male discipline," she added sarcastically.

Wine says she comes out to all her feminist classes, often more than halfway through the course, after she has laid lots of groundwork. "My students have been uniformly supportive," she says.

The support from her colleagues is not there, though, because lesbian and gay professors do not enjoy the collegiality others do. She says as long as they don't see her as a shit disturber, she will be fine.

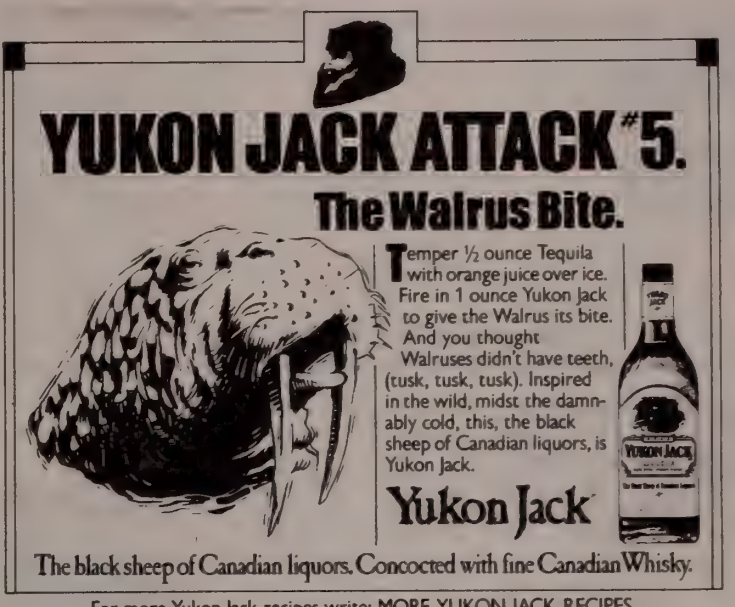
"If I became political, though, that would be a different case," she says. "As long as you're a well-behaved and quiet lesbian, you're alright."

Wine says although more than 25 per cent of OISE faculty are women, she is the only open and visible lesbian she knows there. "That is just ludicrous," she says. There must be more, she continues, but they are closeted and not visible.

The conservative Kinsey estimate is one out of every ten people is gay, and the figure is probably higher. The handful of openly gay professors in Canadian universities are not in keeping with these statistics, and chances are those gay academics are there but are closeted for fear of losing their jobs or not having their work taken seriously.

It is only through increased visibility that negative stereotypes about gays and lesbians will be broken down and people will be open about their sexuality.

Says Wine: "What made me decide to be more open to my classes was knowing that in every class there is at least one lesbian student."



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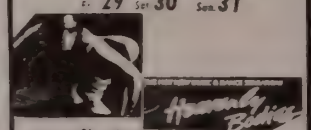
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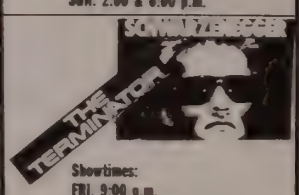
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Chomsky

Continued From P.1

and the rest of the world, Chomsky told his audience. Other countries, particularly those of Latin America, were to be subordinated to U.S. economic interests, he said.

Again, nuclear weapons provide the "umbrella" under which the U.S. may impose the harsh measures needed to maintain this order, without fear of Soviet interference.

In 1961, the Pentagon changed the mission of the Latin American military from "hemispheric defence" to "internal security". Chomsky called what followed a "wave of repression unparalleled in history," carried out by "Neo-Nazi states" against their own populations.

He identified Nicaragua as an example of a state that threatens U.S. economic hegemony and as a result has been targeted for destruction by the U.S. government. He said he felt that Ronald Reagan would like to invade Nicaragua, but won't because there is too much domestic resistance.

The administration is instead adapting to circumstances, and is trying to crush Nicaragua slowly. He claimed that the aim of the U.S. administration is to convince Nicaragua that it is "impossible to live in the shadow of a brutal and sadistic superpower."

Chomsky concluded by saying "the cold war is a system of passive cooperation in world management," by the superpowers, who are "able to control their own domains by this system of appeal to the threat of the enemy." He admitted that there is an inner rationality to this system, in that it sees gains in the short term, but in the long term it is suicide.

MEET THE PRESS

TOMORROW AT three in the afternoon to join up the new Varsity team at a news department meeting. Meet the new City Editor and his associates. Make plans. Be included. Talk turkey. Learn 'bout news. Have fun.

SAC joint Board

Continued From P.1

the post with ex-Education Commissioner Carla Cesaroni.

Several moments of confusion ensued with Hebert finally ruling the first Finance election invalid and calling for a revote. In the meantime the Arts and Science results had to be put on hold until it could be determined whether Jones had won or lost the final Finance ballot. When the votes were tallied this time Hebert announced Jones had won the re-vote. The unofficial margin of victory was two votes.

After the vote Quirk was furious.

"I think it was crap. I think the challenge was clearly made by those who supported the losing candidate (Jones)," she said. "I think this whole election was terribly slimey and I think it's a terrible shame to end the year with this."

Jones, though elated at her turn in fortunes, said the re-count was unfortunate.

"As much as I'm happy and I wanted it very badly, it's been a terrible mess and I'm sorry it happened this way."

Connoly was predictably disappointed at the re-count decision.

"I'm disappointed because there was a ruling originally made and it should have been upheld," she said.

The other hotly contested position was that of External Commissioner. The three candidates, Co-Underfunding Chairpersons Ben Chan and Sean Meagher and St. Mike's rep. Greg Donaghy, stretched the election into a third ballot. Chan, who'd campaigned extensively in the week prior to the election and passed out a ten-page report before his speech, led after the first ballot, with Meagher in second and Donaghy in third. After the second ballot Donaghy was dropped and the race was between Chan and current External Commissioner Nye Thomas' hand-picked successor, Meagher. The final ballot ended with Chan declared the winner.

As expected, Reznikoff's manager Iggy Pitt was unopposed in his bid for Services Commissioner. A second prominent supporter of incoming President Scott Burk, Pierre Blum, was acclaimed as Communications Commissioner.

The other members of the incoming executive are Brian Burchell (University Governing Commissioner), Ashley Newman (Women's Commissioner), Frank Mancuso (Special Executive Arts and Sciences), Brian Scott (Education Commissioner), Tom Jokinen (Special Exec. Professional Faculties) and Carla Cesaroni (Special Exec. Arts and Sciences).

Military Science

Continued From P.3

"inhumane and indiscriminate weapons" and are considered more powerful than conventional explosives.

In a progress report written by Dr. R. Knystautas and J.H. Lee and dated August 1984, in numerous places parts of the scientists' results and chemicals used in their experimentation have been whited out. McMaster's Bacher says this proves that the DND is doing work which the public can't see.

The report also notes that in July of last year, the McGill tests were "directly confirmed by large scale tests at DRES." The report gives a detailed account of the work going on to develop a weapon which can do damage nearly on the scale of nuclear devices.

While this type of research may be alarming, there has been more inhumane work carried out by Canadian universities. A report written by three professors in Ottawa relates a number of experiments done on dogs.

Fifteen beagle and mongrel dogs were injected by University of Ottawa scientists with various drugs which induced vomiting. The drugs were being tested on how they made the animals sick. "Following each injection, the animal's behaviour was observed closely for a period of 15-30 minutes and the occurrence of retching and vomiting recorded," states the report. The dogs were later killed and dissected.

Exactly what these experiments will be used for by the military is anyone's guess. A similar study to the one conducted in Ottawa remains as puzzling.

The DND funded contract was carried out at the University of Western Ontario's Department of Psychology where doses of radiation were given to rodents and effects such as vomiting studied. Bacher speculates this experiment would help the military find out what happens to soldiers on the battlefield in the event nuclear weapons are used. He presumes the military would be interested in finding out whether any sort of drugs can be developed to reduce sickness. "They may be looking for possible antidotes for radiation ..." he says, "or at ways of preventing vomiting."

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Going Underground

RICK McGINNIS

BAM! K-POW! IT wouldn't be quite true to say that comic books have come a long way from the bash-em-up superhero mold, but for those of us who stopped buying *Spider Man* when we realized that Peter Parker never quite suffered the same agonies that we did, and realized that we never really wanted to take on Doc Octopus after all, there are funnies out there that might mean a bit more to people who hold and lose jobs, shuffle around looking for something to do, and suffer romantic tragedy a bit more traumatic than Archie's.

Probably the easiest way to slide into the world of adult comix would be through *Mr. X*, published in beautiful full-colour glossy from a loft on Spadina by Bill Marks and Vortex Comics. Mr. X is a bit of a nebbish; balding and underfed, he is driven by a sense of guilt to repair Radiant City, the Utopia gone wrong that serves as *Mr. X*'s locale. To maintain his energy, Mr. X is addicted to a sleeplessness drug of his own invention — the catch is that he is forced to live on a diet of junk food: Snickers bars, pizza, and taco chips. Obstacles in our hero's way include mafiosi and his socialite ex-wife.

The artists responsible for *Mr. X* are an even more offbeat group. Jaime, Gilbert and Mario Hernandez live in their parents' house in Oxnard, California, one of the largest missile bases on the West coast. They rose to prominence in the comic book world with *Love and Rockets*, a self-produced book drawing heavily on California punk and chicano culture. The Hernandez' innovation in comic art rests primarily on their introduction of life-drawing into a world of super-humans. For the first time it was possible to encounter individuals with double chins and panty lines, people who didn't always seem tensed and ready for flight.

Mr. X's publisher, Bill Marks, is a 22-year-old boy wonder in the comics industry, who can count *Mr. X* as the flagship of a small empire of whimsical but skillful books. Along with Juno award-winning album cover designer Dean Motter, Marks wanted to publish a "real Rolls-Royce of a comic book," the kind that could compete with those printed in Europe, "where they're the kind of things you put on your coffee table."

While *Mr. X* is closer to the style of the modern superhero book, there are an increasing number of comic publications that go further back into the history of the medium, drawing on the old Sunday funnies, and mixing in a liberal amount of modern, post-expressionist capital-A Art in the process. The grand-daddy of them all would undoubtedly be New York's RAW magazine, a massive quarterly published by long-time underground cartoonist Art Spiegelman.

Most of the artists working for RAW are also exhibiting artists, and the themes of RAW's features run from the light humour of Dutch artist Joost Swarte to the bleak, almost abstract work of Gary Panter. RAW's Toronto connection came about a couple of years ago with Kromazone's *Kromalaffing* show at the Grunwald Gallery. On display with the old "Krazy Kat" and "Beatle Bailey" strips was the work of Swarte and Panter, along with Toronto artists Barbara Klunder, Chester Brown, Alex Currie, and Michael Merril, who curated the show.

Merrill is a painter who produced a comic book called *Cows Crossing/Men Working* some years ago with poet Stephen Ellis. Sales were almost entirely by word of mouth, but the book somehow made its way to New York, where Art Spiegelman saw it and sent his compliments to Merrill. Merrill's sympathy with the medium eventually led to his curating the *Kromalaffing* show. While press reaction was condescending — what there was of it — the show did establish communication between comic artists, and led to a very important new precedent.

Assisting Merrill with the show was Toronto painter and musician Peter Dako, who up to that point had been drawing a book of his own work, *Casual Casual*, which dealt mainly with the sets his band performs every Friday night at the Cameron House. After the Kromalaffing show, Dako opened up the book to other artists, and since then *Casual Casual* has been growing in international reputation, attracting raves from magazines as far away as Paris, and artists from all over.



Mister X # 1

Carol Moiseiwitsch's Casual Casual cover

Dako doesn't see the work printed in *Casual Casual* as comics; "They're more like a form of communication." While the comic does live on a small percentage of ads, it's never afraid to take a volatile stand. The upcoming Spring issue contains a story by artist Carol Moiseiwitsch dealing with the Christmas Eve killing of Jean-Paul Beaumont and Serge Beaudoin by police who burst firing into their hotel room. Moiseiwitsch's work has been the subject of controversy before, having been banned from a woman's bookstore. Dako sees the role of *Casual Casual* as essential in making information available in unlikely forms; "there's a vacancy that should be filled up ... the mass media doesn't really work."

One of *Casual Casual*'s regular contributors is Chester Brown, who puts out his own comic, *Yummy Fur*, on the sly from a day job. *Yummy Fur* has been appearing as a small book, available for only a quarter, as far back as 1983. Vortex' Bill Marks states that it's his favourite comic, and response has been so favourable that Brown has recently re-issued a collection of previous issues.

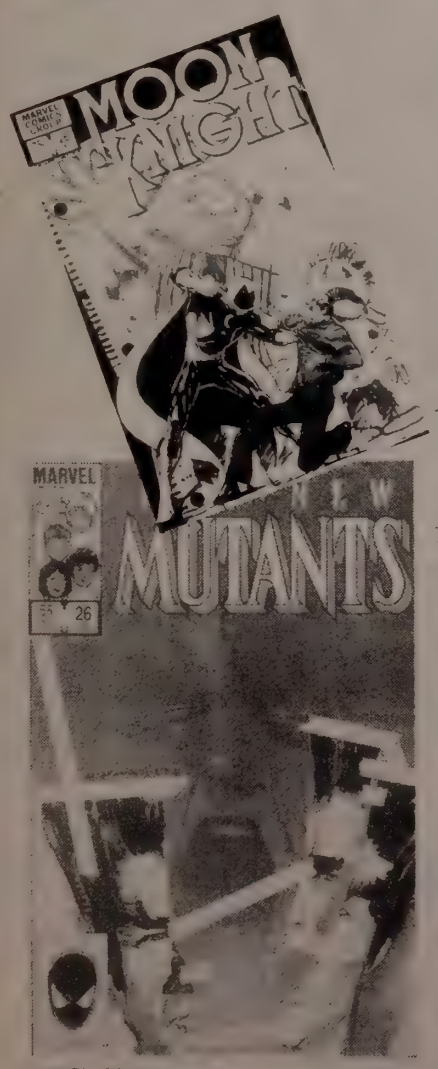
Brown combines a simple, classically "funny

continued on p.13



from Yummy Fur # 1

Shaking The Foundations



Bill Sienkiewicz cover art

DAVID CHARLES JOHNSTON

WAY BACK IN THE early sixties Stan Lee's Marvel Comics revolutionized the comic book industry by creating heroes (and villains) who were somewhat more psychologically well-rounded than the run-of-the mill Man of Steel. These characters had personal crises, questioned their heroic actions and looked more to Woody Allen rather than John Wayne for role models. This insertion of something approaching 'literary' merit into the BIFF! and CRASH! world of comics pushed Marvel to the uncontested fore in terms of creativity and sales (Marvel currently produces 60% of all comics sold in North America, to DC's 30%).

But the competition has followed suit, occasionally leaving Marvel in the unenviable position of the teacher shown up by the student. A large part of the blame must go to Marvel's artistic conservatism — its "house style".

The folks at "Mighty Marvel" have been catching a lot of flack recently from fans who claim and with some justification they can't tell one Marvel comic from another.

One of the first things that hits you about **Bill Sienkiewicz'** work for Marvel is that it *does* look different — strikingly so. During a recent appearance at Queen Street's Silver Snail Comic Shop Bill Sienkiewicz answered some of the *Varsity*'s questions about his work and his career at Marvel, past and future.

For the past few years, Bill Sienkiewicz' art has been the talk of the comics trade and fan magazines. Lately most of the talk has been of his almost singlehandedly opening up of mainstream comics to more varied and "experimental" styles of drawing, but his stature and influence hasn't come without struggle. "A lot of people don't like my stuff because it gets into distortion," he explained. "What it is is uncomfortable. The drawing, if it gets into your skin, it's partly because I want it to — and if it does that ... it's working. People are either for my work or they hate my work. I'd rather have that polarization than anything else."

If the reaction to Bill Sienkiewicz' work is divided among fans and comics cogniscenti, it is only part of a larger problem of having a relatively small group of readers in the midst of a public which views comics as childish and devoid of artistic merit.

Sienkiewicz lays a good part of the blame for the scarcity of 'serious' work on the professionals creating comics. "You only draw what you know and if all you know is comics that's all you're going to draw. You have to go outside to come in. The people who I think are pretty successful have looked at other things ... I think that Michelangelo's stuff is cartooning. Francis Bacon, Ralph Steadman's stuff is so right on. I feel that a lot of the professionals are

continued on p.14


from Bill Sienkiewicz' sketchbook

Rock: Underground, Splashy, Gentlemanly

The Velvet Underground
VU
PolyGram/Verve

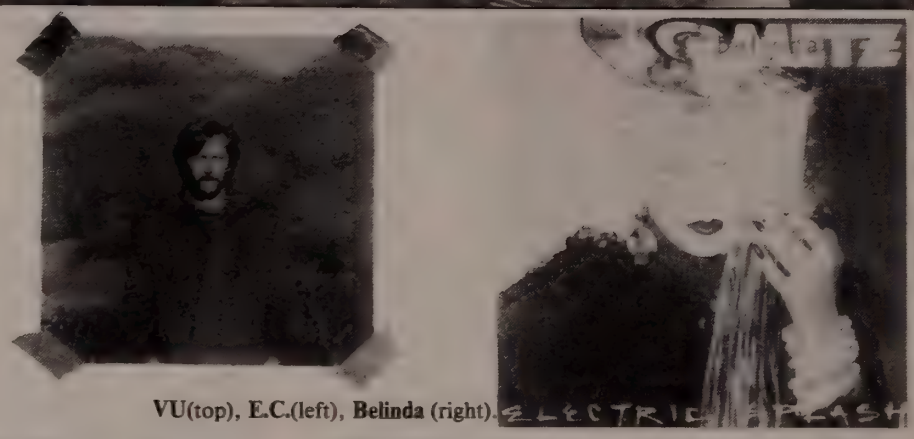
ROHINTON MEDHORA

Modern rock would be neither without the **Velvet Underground**. Everybody from the glamorous (Roxy Music, Eno) to the haughty (David Bowie, Joy Division) to the depraved (Patti Smith, Stooges) owes a debt to the band that practically defined the parameters of rock music years before the others even approached its outer limits. The Velvets' material dealt with its subjects and characters with a certain distant compassion and honesty that most of the derived bands, mired in the artiness of avant-garde or the raw anger of punk, never quite accomplished.

VU is the long lost fourth album, the one that bridges the gap between *Velvet Underground*, their third album for MGM/Verve, and *Loaded*, their first for Atlantic. Since it is not a collection of out-takes or B-sides, the material here is more than *ex post* commercial filler. "Lisa Says" and "Temptation Inside Your Heart" date back to early 1968, when John Cale's (then) revolutionary dissonance was still part of the band's music. The rest of the songs feature Doug Yule on bass, and here we see the first steps toward the simpler rock sound that was to mark the Velvets' later work.

Today, when bands look for models of hedonism or depravity, they turn either to the glitzy Berlin of the twenties, resulting in synthesized, suave ambiance music, or New York in the sixties, with its vital contemporary urban culture first portrayed by the Velvet Underground. No prizes for guessing which scenario is closer to the spirit of rock and roll.





VU(top), E.C.(left), **Belinda** (right).

Eric Clapton
Behind the Sun
WEA Records

John Martyn
Sapphire
Island Records

ROHINTON MEDHORA

John Martyn and **Eric Clapton** belong to that aging elite of British rockers — Steve Winwood and Pete Townshend also come to mind — whose best years are clearly behind them, but who can continue to make less than inspired records largely because their past isn't merely good, but great.

At times it seems as if either record could have been placed in either sleeve, and the listener would be none the wiser for it. The fact that both were recorded in the sultry exoticism of the Caribbean may have something to do with it. More importantly, both emphasize fluidity and slick production over emotion. As each musician has matured and diversified, the differences between Clapton's mainly blues roots, and Martyn's jazz and folk roots, have been obscured.

Clapton reached his zenith on *Layla*, and later on *461 Ocean Boulevard*. *Behind the Sun* could very well be the latter minus the passion, which shouldn't be surprising given Phil Collins' syrupy production, and the host of California luminaries (Jeff Porcaro, Lindsey Buckingham, Ted Templeman) who have taken time out from their hot tubs to work on the album. "Same Old Blues" and "Forever Man" suggest that Clapton hasn't lost his talent, only the will to display it, while the cover of "Knock on Wood" shows that he still pays debt to the right people.

Sapphire oozes classy complacency. The diversity of *Tumbler*, and the technique of *Solid Air* have been replaced by an atmosphere of God's in his heaven, all's right with the world. Again, the title track and "Mad Dog Days" hint at what Martyn can do when he applies himself to the task of writing a decent song, but seventeen years and a dozen albums later, why bother.

The apparent effortlessness with which these musicians have made two albums that pale only when compared to their brilliant predecessors speaks volumes of their latent skills. But in the sunny setting of tropical semi-retirement, Martyn's complaint on "Acid Rain", or Clapton's heart-felt "Tangled in Love" mesh into a pasteurized pastiche of perpetual palaver. Rock as country gentlemen would make it.

Belinda Metz
Electric Splash
Attic Records

KAREN SHOOK

Toronto singer **Belinda Metz** is perhaps better known as an actress, having recently starred opposite R.H. Thompson in "Charlie Grant's War". This, her second album, is a mixed success: Metz's great voice is thrown in with uneven songs and some mediocre arrangements.

Falling loosely into the Pat Benatar category of pop-rock singers, Metz has nonetheless branched out on *Electric Splash*. "You R Me", which features eastern influenced melodic hooks and bouncy, Parachute Club style vocals, is one of the better cuts. "The Reason" slides along nicely, as does the exuberant "Subway Dances" with its quasi-African chorus of bop-bop-bops.

Metz appears to be working with an expanded vocal range, and certainly she shows a good feel for nuance. On some cuts, however, (notably "Falling"), her vocals are buried under an unimaginative thumping bass and the ever-popular electronic wurtle-wurtle noises. The addition of horns and more imaginative guitar work might have given the songs the punch they deserve.

As for the packaging, Belinda is the kind of person who includes doodles with the liner notes, and the lyric sheet points out some clunky, confused lines. "I drink a ton of soda every day / Tryin' to be a viking on a ship" (!) Furthermore, her good looks would have been better served by something other than what appears to be a dress made of bordello shower curtains and a hat made of a compact disc and saran wrap. Fashion victim city.

U.C. Playhouse:

Passing Chekhov's Acid Test

BRAD ADSHEAD

CHEKHOV IS THE ACID test for directors and actors. While attempts are made, with varying degrees of success, to bend Shakespeare to fit directors'

THEATRE

whims, there is only one way to approach Chekhov. He demands that a director love his characters, and that a director be on intimate terms with the slightest quaverings of the human psyche. This only means he must do his job well. David Gardner has done his job well.

Aided by John Murrell's fluid translation, his **Uncle Vanya** contains some scenes so finely executed that I found myself smiling throughout. If Gardner excels, it is in his smaller scenes. If it wouldn't have interrupted the proceedings, I should have broken into applause after an astounding rendering of the late-night encounter between Sonya and a drunken Astrov. The group scenes, especially the opening one, are a bit rigid, and the final act seemed to lose its pacing half way through, but generally I had the feeling of ease and confidence instilled by well handled Chekhov.

Phillip Nessel is so reactive as Dr. Astrov that any scene he participates in glows. His is a detailed, intelligent portrait of a man seen by others as a tower of gentle idealism in a grey wasteland — a man who is in reality the most deeply cynical and vain of all. I had trouble with Doug Millar's Vanya, however. He did not seem to grasp the predicament of this forty-seven year-old man. True age would ingrain the sense of waste, the slow burning fire of middle-aged failure, which Vanya covers with glib cynicism. His longing for Elena (the aging Serebriakov's 27-year-old second wife) should not be primarily carnal in nature. We should see a middle-aged man tentatively reaching for the youth out of which he has been cheated. Millar, in playing the role libidinally, forfeits the pathos that should surround him, and his third act explosion becomes rather shallow, if not comical, to watch. Above all, he lacks the irony which Vanya should wear like a ball and chain.

The rest of the cast was uniformly solid, with the exception of Al Smith as Serebriakov. I found him too overwhelmingly peevish to have ever have been admired by anyone, let alone the intelligent Vanya. Tracey Moore stands out as Sonya, the plain daughter who finds strength through endurance. Rachel O'Reilly is good as the stolid, loving maid, and Catherine Timoon floats about well as the lazy, sensual, but basically innocent Elena. Jonathan Freeman is quite foolish as Telyegin, although I'm never sure whether Chekhov's bumpkin characters should be played as idiots.

Uncle Vanya is a production of the fourth year drama class and several of the female roles are being rotated on alternate nights, but every night promises to be as solid as opening night. This class seems to abound with talent.

TURNING JAPANESE

CYNTHIA MACDONALD

In conjunction with the little-publicized "Japan Week" which is ostensibly taking place right now in Toronto, the National Film Board presented two documentaries by Kalle Lasn on Wednesday night in the ROM theatre, both exploring Japanese mores. **Satori in the Right Cortex** is a quiet, factual portrait of the singularly Oriental spiritualism which pervades every aspect of Japanese life; emphasizing the eastern desire to follow nature as closely as possible, the film assumes a bitterly ironic quality when shown alongside its companion documentary, **Japanese Woman**. This work is slightly more militant, combining an implicit indictment of Japan's attitude toward its women with a fascinating look at the feminine role in this society.

The crucial problem for Japanese women today, according to the film, lies in attaining some degree of equality while maintaining social calm and keeping the traditions of family life. A typical Japanese girl is schooled in the arts of subservience and reticence until the end of her primary schooling; she then spends two years in a college — very few women are granted admission to the notoriously rigorous universities — works at a low-paying job for a time, and then marries. When the inevitable children are grown, and the husband's career reaches its peak, the middle-aged Japanese woman finds herself in a bind. **Japanese Woman** hits hardest with its depictions of these women, who work at tedious jobs for minimum wage and take up bland hobbies in an effort to stave off boredom. The camera then switches to their husbands, gallavanting about downtown with one of several mistresses they may have. It is this mid-life crisis which Japanese feminists seek to avert, rather than the exaggerated (by Western standards) feminine behaviour and married life which precede this crisis.

Satori in the Right Cortex begins with portrayal of life in a Zen monastery, giving us grim closeups of the ascetic inhabitants in their desperate attempts to stop thinking, to forget all that went before and to reach "enlightenment". These pictures of rigid self-control are narrated by a monotonous voice which paradoxically spouts Taoist truisms: "Spring comes, and the grass grows by itself. When you work, just work; and when you die, just die." A curious but widely held philosophy in this most stressful of societies.

GENERAL PUBLIC: THE BEAT GOES ON

KAREN SHOOK

THE (ENGLISH) BEAT IS dead and gone, but General Public is alive and doing very well, thank you. Particularly in Canada, where their debut album *All The Rage* has already gone gold. What is it - inherent Canadian good taste? Lead singer Dave Wakeling, caught at his home in London, laughs and agrees.

MUSIC

The North American music scene in general, says Wakeling, "is a more modern animal than it was a little while ago, partly due to the influence of college radio and partly due to the expanding influence of cable television." Despite the prominence of the likes of REO Speedwagon and Wham!, he adds, "there's still plenty of stuff in the charts that's good pop. I think Wham! is good pop, actually..."

"Personal relationships and politics affect me physically in the same way - they either make your blood boil, or your skin tingle."

Known and loved in the U.K. in their previous incarnation as The Beat, Wakeling and partner Ranking Roger ran the risk of the critical thrashings doled out by magazines like the NME when General Public appeared. Oddly enough, they were largely spared such vitriol and in any case, Wakeling has a distinctly matter-of-fact view of it all.

"Oh, yes, we got a certain element of that (accusations of having sold out)...but it's all part of having the privelege of having the NME report you. For the first couple of weeks, you really do come on like the new messiah and then start to fade in the third week...You get accused of selling out about three times a year, and of being the most incredible thing on two feet about two or three times a year..."

"They (the music papers) all come out on a Thursday, and usually the upset is over by Friday morning. It would be wrong of me to say that you don't shed a tear every now and then, especially if it's a particularly pertinent piece of criticism, *and* it's correct, *and* it's wicked. (*laughs*) That really hurts - you crawl into the bathroom 'til the next day."

The Beat, like many of its "2-Tone" and ska-influenced counterparts in the late seventies and early eighties, included political commentary in its songs. Perhaps the best known of these was "Stand Down Margaret", with its anti-Thatcher sentiments running atop an infectious dance beat. The cover of *All The Rage* suggests a continued political awareness. As for the music itself, Wakeling suggests that "the songs aren't (political statements) to the same degree as the jacket is."

"There *are* political songs on the record...'Burning Bright', 'Matter of Fact' and 'General Public' are the out-and-out political comments."

Can political songs achieve commercial success? Wakeling, when UB40's "If It Happens Again" is mentioned, argues that "if it had been overtly about Margaret Thatcher it wouldn't be a hit at the moment, especially because we are now, not only in the political arena but in certain aspects of the media, living in very conservative times."

"I actually find the challenge of insinuating something slightly more exciting than trying to say exactly what you think about things. You know, I don't think, if we brought out 'Stand Down Margaret' as a record now we would even get it on the radio, never mind about having it a hit. So there's no point writing an overt political song if nobody ever hears it." Even the indomitable Billy Bragg, he laughs, "is pop's exception to the rule that proves the rule."



Ex-Beat frontmen Dave Wakeling and Ranking Roger as General Public

"I've found with my own writing now, and even what was happening with the last Beat record, was that the personal and the political are not reflected as being two separate things...Which I did, in the beginning, with The Beat. That was really due to me trying to articulate what I really felt about things and trying to be a songwriter at ther same time."

"So it's much easier when you don't have to pretend you're being objective, and pretend you're singing about politics as if it's something outside of you. It's not, I don't think. Personal relationships and politics affect me physically in the same way - they either make your blood boil, or your skin tingle...'Tenderness' is a love song, but it means as much to me politically as it does anything to do with relationships."

Perhaps the most noticeable change in sound from The Beat to General Public, as the critics have duly noted, has been the loss of a horn section. Playing without the prodigious talents of Beat saxophonist Saxa was, observes Wakeling, "a very good discipline. I suppose if it's any consolation to the critics, Saxa is going to be with us the next time we do a concert. I think we felt the need for a horn as soon as we'd started touring, but we wanted to add one when everything else was tickety-boo, rather than add it on top of everything...have it just be a sort of jam session."

"If we brought out 'Stand Down Margaret' now, we wouldn't even get it on the radio, never mind about having it a hit..."

With the new band, he says, the members have worked "to make the music come up and down in intensity in conjunction with the vocals, whereas in The Beat usually it was vocals on top of the soundtrack, but the songs didn't usually get louder or softer or faster or slower. With regard to the lyrics, (The Beat) would do a song as a piece of music and the lyrics sort of fitted on the top of it."

"But in this group, I think Roger and I find much more satisfaction because of being able to combine the lyrics and the music to a higher degree. Stoker, the drummer, is particularly keen on trying to emphasize his favorite lines with rolls and stops and starts...And I always feel very flattered when he changes what he's doing on the drums to force the vocals through. Every time you need a little boost, he does something to lift you up."

But ultimately, Wakeling reflects, "the trouble with musical developments or progressions is that they're an evolution, really, and so I'm really the last person to comment on how it's changed and how it's changing now, 'cos I'm involved in it changing."

While The Beat made several videos, General Public's "Tenderness" has been more widely televised and has, perhaps, contributed to that single's North American success. The video features, of course, Dave and Roger - both looking exceptionally photogenic. The man responsible was, says Wakeling, "C.D. Taylor...He did 'I Confess' for The Beat. You know, he makes your mum so proud of you. He picks all the best shots. I don't look half as nice as the videos do...It's unfortunate." What, Dave Wakeling *isn't* incredibly attractive?

"O, well, I am, but I'm not *quite* as devastatingly handsome as the videos suggest...I'm okay if I've had a shave...When I showed 'Tenderness' to my mum, she was all dewy-eyed...'O, he looks lovely, our Dave', she said..."

Despite the band's political focus, Wakeling has few illusions about the power of pop. What can it do to prevent a third term for Thatcher? "Well, nothing. I don't think they can do anything at all. The trouble here is that the situation has been getting so bad that in a perverse sort of way it would be quite good for her to carry on and stew in her own juices...I think it would be awful for some well-meaning and liberal government to try and save us from the mess we're in, because they'd just be dragged down by it all...Maybe that's too pessimistic, but her policies are insidious and it takes twenty years to undo what five years of polite fascism can do."

"I feel sorry for the next prime minister of Britain," concludes Wakeling, "unless it's Margaret Thatcher. Cos she'll have deserved every bit of it."

Eclectic Theatre's Men Behind Bars

NEIL GUTHRIE

THE MOST IMPRESSIVE thing about the play **Fortune And Men's Eyes**, now on at the Tarragon Theatre's Extra Space, is the extreme youth of most of the people involved. The play is presented by Eclectic Theatre Productions, and from what I can tell, this group consists entirely of people involved in York's theatre arts program. Their production of **Fortune**, however, is something that an older and presumably more experienced company would not be ashamed of; it's nicely put together and well acted.

THEATRE

As Smitty, the innocent middle-class *naif* thrust into the strange world of a Canadian prison, Kirk Dunn is very good. Towards the end of **Fortune**, when prison life has made a monster of him, he tends to do a sort of gangster-movie tough routine that isn't consistently good, but in the first two scenes he is particularly convincing.

Mark Cowling makes his stage debut as Rocky, streetwise pimp and cynic, and his performance is also strong. The campy inmate Queenie, who just wants to be Diana Ross, is flamboyantly played by Maurice Wint, and Rolf Reynolds as Mona, the sensitive wimp and born loser, matches the high standards of his fellow actors.



Finally, the part of Holy Face, the cantankerous warden, is played by Jack Zimmerman, the senior member of the cast, who both looks and acts like William S. Burroughs - just right for his role as sardonic straight man.

No single performance stands out, and this is as it should be, for the play is not about any particular character, but rather about five characters as a group, fighting for power and control over each other's minds and bodies. All the same, the conflict between Smitty, Queenie and Rocky is sometimes obscured. It is perhaps a fault of Jordan Merkur's direction that the tension among these three doesn't boil slowly, but merely erupts without warning into violence and shouting.

All this praise may give the impression that **Fortune and Men's Eyes** is without serious flaws, but this is not strictly true - though the major problem lies not with anyone in ETP, but rather with the material they have chosen, and is thus not entirely their fault. John Herbert's play contains every prison cliche - it opens with Queenie playing a harmonica - and every gay stereotype, and runs through everything from high camp to deep and meaningful quotations from Shakespeare. The thing that is most to the credit of the company is, in the end, that they make something good out of mediocre material.

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pages" style with a remarkably quirky and often black sense of humour. Ed the Happy Clown is a recurring character who finds himself repeatedly brutalized by the most unfortunate accidents. "I like using innocents. A lot of bad things happen to innocents." Another recurring theme is that of aliens, usually in a spaceship clean out of *Lost in Space*, on a mission to earth to mutilate cows — "Of course mutilating cows is part of UFO lore," Brown explains with a laugh.

While critical response to *Yummy Fur* has been good, Brown is straightforward about his ambitions for the comic. "I'd like lots of people to read it and make lots of money from it.... I'd like to have the time to do more." It has been a year since the last issue of *Yummy Fur*, and since Brown works entirely from inspiration, he isn't sure when the next issue will appear.

While Toronto's crop of underground comics might not be to everyone's taste, they have inspired a fanatic following that can sell out issues of some comics in a day, without publicity. Certainly, those of us who gave up the Fantastic Four when the acne disappeared might find some comfort in the diverting and startling world of Potato Boy, Dog Boy, or Ed the Happy Clown.

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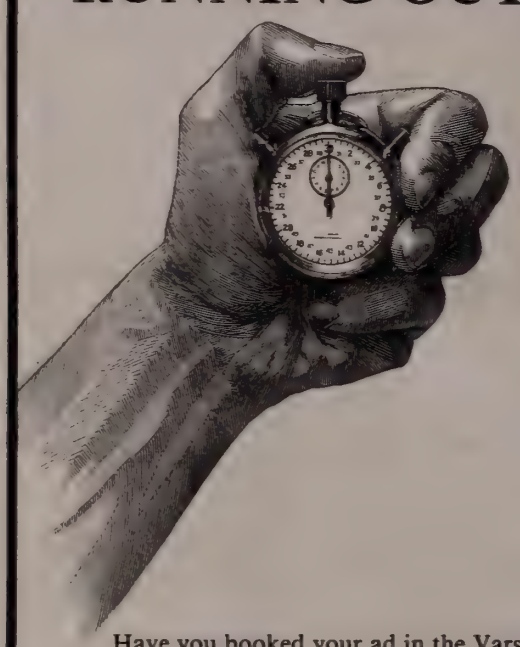
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THE MOLE PAPERS

BARBARA MENDEL

BOOKS

WHEN ADRIAN MOLE gets up mornings he is consistently unprepared for the events that will take place that day. Not only has his mother neglected to wash his school uniform, but Adrian must contend, too, with, on an average day, the news that both his mother and his father's mistress are pregnant, or that Britain is at war to rescue islands eight thousand miles away. Incidentally, there may be yet another spot on his chin.

Adrian is a 15-year-old British diarist, the creation of playwright Sue Townsend. The diaries now comprise two volumes, *The Secret Diary of Adrian Mole, Aged 13-3/4*, dating from January 1, 1980, through Adrian's 14th birthday until April 3, the following year. On April 4 begins *The Growing Pains of Adrian Mole*. The first was extremely successful in the U.K. and the second soon followed. For North American readers both are now available.

Adrian's entries are brief and to the point. He calls the mistress Stick Insect, as the woman is evidently thin. "Stick Insect is *breast feeding* Brett. (The poor kid must be hungry because the last time I had a close look she hadn't got any breasts.)"

Adrian's own girlfriend is named Pandora. The object of his dreams through much of the first book, Pandora falls in love with Adrian when he wears red instead of the regulation black socks to school. Pandora and Adrian have their ups and downs, differing on political and sexual issues. When Adrian gets Pandora back from computer wiz Brian Box Henderson he regards it as "a triumph of Art over Technology."

It is Adrian's naîveté that is the source of the humour. It also mostly excuses his sexism, adds suspense (when will Adrian clue in?) and is always ironic. Adrian is curious enough to report that he pretended that he was his mother when the clinic phoned to confirm an appointment regarding her 'particular problem' and that she is always being sick but is still childishly trusting and thus doesn't question the implications of his observations.

In this respect Adrian grows little over the two books. But much of the delight of the Adrian Mole diaries is that he does slowly, naturally, age. The death of a senior citizen that he has helped to look after and his parents' splitting up overwhelm Adrian's but never Townsend's sense of humour, for Adrian, even in self-pity, is charming.

Adrian likes and occasionally deserves the last word, so I leave it to him with this excerpt from *Growing Pains*. This is how Adrian spent Monday, March 7:

Just got back after a cold boring night of shouting in quiet streets. Barry Kent tipped a rubbish bin over for a laugh, but in fact it wasn't very funny and I had to force myself to guffaw with the others in the gang. Barry Kent said, "If it wasn't for me, my Uncle Pedro would lose his job!" His Uncle Pedro is a street cleaner.

After Barry went home I picked the broken glass up and replaced it in the bin. I wouldn't like a little kid to fall on it."

SIENKIEWICZ INTERVIEW

continued from p.11

kids, no matter what age they are they're children who need to have a parent figure to tell them what to do. So when you give them the opportunity to do whatever they want ... tell the stories (they) want to tell, they freeze up. They do exactly the same thing and they blame it on the company."

Sienkiewicz sees the whole production line approach to creating comics (whereby a writer writes the plot, one artist draws the book in pencil, another artist inks it and yet another artist colours the book) as being "artificial. If you think about anyone who's an artist who's not doing comics — any illustrator — I can't imagine anyone going up to one of them and saying, 'Why don't you pencil and I'll ink it.' It's deprivation. It keeps it at such a juvenile level because it stops everyone from being a real individual. I don't want to be an indentured servant ... It might also be a desire on my part to keep myself separate a little bit so I feel like I don't become genericized."

The collaboration between writers and artists should really generate a product that transcends both storytelling and visual art, but more often than not the ideal is not reached: "I think that in a lot of ways this inundation with saying something with the words and then repeating it with the pictures is like 'See Dick and Jane.' That is not the way the adult world operates. The medium can be very adult. I haven't outgrown the medium, but I have outgrown what's being said by the medium. I really have no desire to draw people in tights. I love narrative. I love juxtaposition of images. Visual writing ... sound and motion and leitmotifs. It's the kind of writing where what's being said with the words is one thing and the drawing is like a counterpoint."

Sienkiewicz feels that the comics medium can speak to relevant issues but, again, that these should be incorporated into the whole creative process. "Because this is an entertainment business, you can't hit anybody over the head with the stuff. The first thing is to entertain, so when they go to get the message it's been handed to them a little bit differently. They haven't been beaten over the head and bludgeoned with it. Nobody will want to accept anything that way. I think what a lot of people tend to forget is that there's a fifty-fifty proposition going on with any piece of work. What people are forgetting is that there's fifty per cent being put in by the viewer or the reader. A lot of people tend to forget that there's intelligence there."

Sienkiewicz has been given assurances at Marvel that they wish to promote his experiments in style and mood. "Jim (Shooter, Marvel's editor in Chief) has made it perfectly clear to me that if there's anything I want to do Marvel will present a vehicle ... There's certain things that maybe wouldn't be in the mainstream comics, which is their bread-and-butter, I mean, it's their business."

If Bill Sienkiewicz' past achievements in books like the *New Mutants*, *Moon Knight* and the *Dune* miniseries are any indication, he is developing into an artist of increasing powers. With assurances for a continued career at Marvel and a large following among younger (although he is hardly aged at 26) up and coming artists, Bill Sienkiewicz could very well change the attitudes of both the creators of comic books and their audience. "Part of me says, 'I really want to cut loose now,' but people will say, 'You've been doing it all along.' "

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FILM

Spring, and a young student's fancy turns to thoughts of popcorn with golden topping ... cute ushers in seductive polyester blazers ... creaky seats with two square inches of leg room. Springtime fantasies can be fanned this week by Madonna, the venereal girl, pouting and posing her way through **Desperately Seeking Susan**, one of Friday's big openers ... or by Richard Gere, the mumbling mass of sinew, bashing big guys and siring hairy heirs in **King David**. Perhaps spongecake comedy with a little less "prurient providing power" (to coin a phrase from the revolting works of Mr. Al Goldstein) is more to your taste ... in which case you might be interested in Neil Simon's **The Slugger's Wife**, said to be a sort of Jack Klugmanless *Odd Couple*.

Have you been harbouring a longtime desire to see Elwy Yost in person? Well, by golly, you can revel in the pleasure of the great man's august company this Sunday night at 7 as the **ROM Critic's Choice** begins with his selection — 1927's **Sunrise**, an Oscar-winning heart-warmer about murder and farming. Admission is $2 for students; call 978-4746 for further info.

On a final, slightly impious note: The Innis College Film Society is presenting Kenneth Anger's **Magick Lantern Cycle** tonight at 7 in the Innis Town Hall (2 Sussex Ave.). These devilish little shorts from the author of *Hollywood Babylon* promise to be even spookier than, say, *The Way We Were*. Now that's scary, kids.

Cynthia Macdonald

BOOKS

Here's a Canadian Watsup extra. Every title has the prefix Canad- in it.

Finding Canadian Facts Fast is a research aid by professional researcher Stephen Overbury. The book is in two sections. "Approaches" has chapter headings such as "Library Research Made Easy". "Sources" teaches one to access local, provincial and federal sources. This book clearly a must for journalists.

Canada, The Scenic Land is a hodgepodge of quite good photos really, compiled by Richard T. Wright and Stan Garrod. A good buy at $13.95. Especially useful as a gift for relatives visiting this summer from abroad.

The Golden Age of Canadian Figure Skating is a book by David Young, a jack of all trades. There are chapters on Barbara Ann and Toller, Paul and Barb, and lots of photos and graphics.

Of course, **The Canadians**, by Andrew H. Malcolm. Need I even have mentioned this volume? Need I say anymore?

Keep eyes peeled for the U of T Review, Scat, Acts etc... coming soon to Registrars' and student union reception desks everywhere.

Barbara Mendel

THEATRE

A snail-in-molasses week for theatre. But if you must...

The Scarborough College Drama Workshop is presenting **The Art of Dining**, a contemporary comedy about "the oldest social activity known to man — eating." An odious lie, of course, but if watching a group of Thespians porking out sounds remotely like fun stuff, call 284-3126. A $2 donation will be requested. March 27-30.

Ben Jonson's comedy, **Epicoene**, has received "no major stagings since the war." So says the esoterica set at the Glen Morris Theatre. "And for good reason," you snit back haughtily. Well, now you may have to change your mind. How could a show featuring a picture of Boy George on its poster fail to entertain? March 26-31. 978-8668.

Einstein, currently playing at Toronto Workshop Productions (until April 7) is rumoured to be an utterly painless one man show about "one of the greatest minds of the twentieth century" (a relative view, surely). 925-8640.

Colin Taylor

JAZZ/ROCK

"People have died for this music! You can't get more dedicated than that!" Once again the words of an unknown jazzman take on an eerie significance with the passing away of tenor saxophonist **Zoot Sims** last week, and the suggestion that he resisted an operation that would have extended his life because it would have ended his performing career. While not a pioneer, Sims was one of the early disciples of be-bop, whose warm, flowing style was more personable than that of the other major tenor saxophonists of his era — Stan Getz, Sonny Stitt, Dexter Gordon. The exclusive group of musicians who remember those early days through personal experience rather than passed on wisdom has lost another fine member.

Pick of the Week is **Aztec Camera**, the Scottish band that makes wonderful acoustic ballads, and still manages to sell many records — Fri., Mar. 29 at the Concert Hall. Providing hot competition that same evening will be another promising Scottish band, **Lloyd Cole and the Commotions** (great debut album, *Rattlesnakes*) at the El Mocambo, and ex-Bowie guitarist **Stevie Ray Vaughan**, two shows, at Massey Hall. Tonight (Thurs.) finds **U2** at the Maple Leaf Gardens. The Garys present a thrashfest featuring — seriously — **Venom**, **Slayer**, and **Razor**, on Mar. 31 at the Concert Hall, while **Deep Purple** and **Girls' School** perform at the Gardens, appropriately enough, on Apr. 1. Apr. 2 finds hot Aussies the **Eurogliders** with **Jason and the Scorchers** at the Copa — for free tickets, see our trivia quiz on p. 16. A **Reggae Sunsplash** featuring **Third World**, **Dennis Brown**, and **Gregory Isaacs** comes into Massey Hall on Apr. 3 — if you are lucky, the show will start only an hour late.

Finally, the **U of T Jazz Ensemble**, directed by Phil Nimmons, presents an afternoon of big band sounds, Mar. 31, 3:00 p.m., Macmillan Theatre, Edward Johnson Building.

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The Review

Johnny & The Musical Pioneers

BARBARA MENDEL

MUSIC

THE REX HOTEL IS AN establishment on Queen West near McCaul or so. The bar is comfortable enough, about the size of the front room of the Cameron, but the Rex is perhaps better known for the 20 minute rooms upstairs. For the last while the clientele above was probably having a fitful time of it because there was a sort of rock band downstairs and natty shoes, and women in leather trousers. Finally a song would end and the audience would be cheering and clapping and making as much noise as them electric guitars.



That was **Johnny MacLeod** with the Young Pioneers, a band that really jelled under that name about a year ago. True North Records (Bruce Cockburn, Murray McLauchlan) have picked them up and put out an album and, judging not only from Alan Niester's comments in the Globe, Johnny and his band may very well go far.

The band produces a sound that depends on easy harmonics between Johnny's voice and female vocalist Lee Whalen, between keyboards and guitar and keyboards and violin (fiddle). At the beginning of a song a little bit of keyboard and violin establishes a melody, then Johnny's voice. A Dylanesque voice that, while not necessarily exhibiting great range, does have great depth.

The sound leans toward cowpunk, but is really too clear to be called exactly that. The fiddle, both as background and melody, is what most gives the country sound, as does the always subordinate female voice. The lyrics sheet, which actually deserves to exist, has songs that tell of hurting and running away. One is left with a countryfied if unspecified feeling, one that is anything but urban.

According to MacLeod, "People find original music difficult to appreciate unless there's an album — a reference. There aren't a lot of bars where you can play original music." So Johnny and the band hope that the combination of the album, the Rex, and opening for Stevie Ray Vaughan (on Friday) will enlarge their audience. Violinist Taras Chornowal says that the difficulty is not that there is no place to play other than Queen St. (where, according to Whalen, the people can appreciate the original music), but rather that it's hard to keep a band together when there isn't all the work there is to do after an album release. "You've built a boat and now you have to sail it. You've sailed it in a garage for months ... now it's sink or swim," says Chornowal.

This is a band whose show makes you want to hear the recording, or whose recording makes you want to see them perform. Either way, there's little disappointment. McCleod's and Whalen's voices, McCleod's guitar, Shane Adams' (son of novelist Ian) bass, Michael Lengyell's drums and John Findlay's keyboards are tight and exciting on stage. At the Rex one Saturday night, for example, the band was neither upstaged nor distracted with the remarkable, encroaching dancing of an elderly neighbourhood character. The record is equally cool, produced by Cockburn's and Siberry's producers Jon Goldsmith and Kerry Crawford.

So, the Rex gig may be over, but the Stevie Ray concert is this week. Catch them, they may become bigger and better than the G-Rays ever aspired to be.

TESTCONTESTCONTESTCONTE

Music and passion are always in fashion at the Copa, and that's where we at the Varsity want to send you! Come on into our offices at 91 St. George St. today between 12 and 3, give us the answers to either one or both of the following sets of questions, and we'll give you a free pair of tickets to The Eurogliders (funky Aussies, playing April 2) and/or Chilliwack (groovy Canucks, playing April 9). Get a load o' these riddles:

SET 1:
1) What is Vegemite? 2) Where is Oz? 3) What do koala bears eat?
SET 2
1) Chilliwack is a locality in British Columbia. Can you give us a B.C. town with an even funnier name? 2) Come in and try to say "Chilliwack" six times fast without goofing up. OR 3)Bring in a Chilliwack album.

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THE VARSITY
VOL. 105 ISSUE NO. 48 WEDNESDAY APRIL 3/4 1985

Controversy rages as SAC exec. scrapped

By JOHN BLAKE KNECHTEL and MARK JOHNSON

The entire Students' Administrative Council (SAC) Executive, elected at last Wednesday's joint board meeting, has been canned pending a whole new set of elections.

At an emergency meeting Monday night president Scott Burk clashed with members of the outgoing administration over the legality of the new executive.

The decision met with accusations of political manipulation, incompetence, and "subversion of democratic process" by Burk's new administration.

Lawyer Terry Markus argued in a three-page opinion SAC was in a dangerous legal position.

According to SAC's by-laws elections for executive officers must follow a specific order, leading off with the vote for Finance Commissioner. At last Wednesday's Board meeting voting irregularities in the Finance Commissioner ballot forced a second election late into the meeting, throwing the elections out of order and overturning the original Finance result.

Markus told the Executive it had no choice but to declare the elections invalid.

"If you want to go by your by-laws you've got to have a new ballot," she said. "You can act illegally — that's fine — but it's not advisable."

Several members of the new and outgoing administrations attacked Markus' interpretation.

"The new executive has wiped out the elections and called for new ones," said an angry Tugg, outgoing Finance Commissioner. "They've taken over the power of the Board."

Tugg argued that because the Board had supported the procedure at the Executive elections, only the Board or a court of law could overturn the decision.

Burk's original motion included a clause which would have the Board invalidate the elections before calling new ones. During the meeting Monday, however, he dropped the clause, saying, "I would rather wipe it (the election) out than count on a two-thirds majority (at the Board)."

"I'm just appalled and disgusted at the way this has been handled," said Tugg. "The democratic process has been subverted."

Two outgoing executive members insisted there were several alternatives to a new election.

Ex-University Government Commissioner John Hinds said he had obtained a legal opinion which declared the elections were valid and would not jeopardize the corporation.

Departing special executive member Dave Boghosian backed Hinds' argument. "Canadian corporation law says the actions of an officer are invalid notwithstanding the irregularities of his election."

At the meeting Markus dismissed this opinion, saying Boghosian's facts were relevant to business corporate law, and did not apply to SAC, which is incorporated under a different statute.

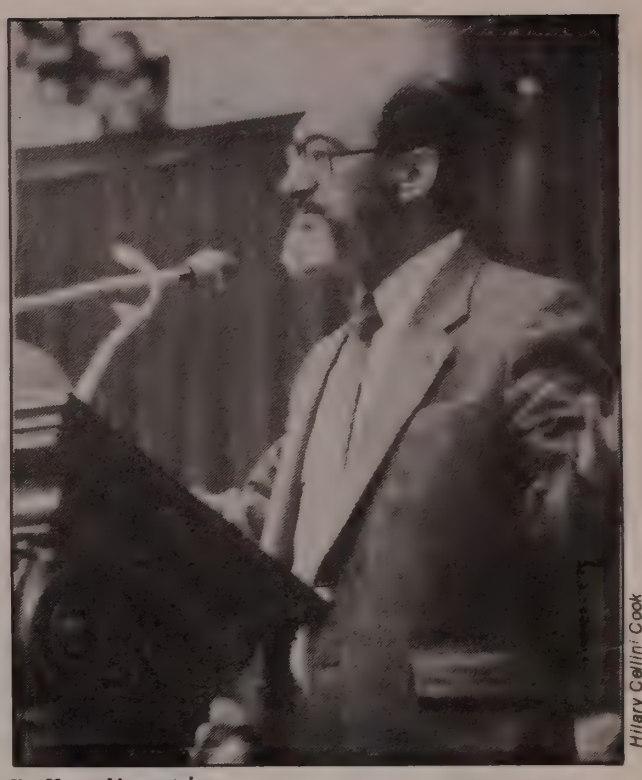
However, she later admitted that she had not investigated a second suggestion from Sean Meagher that the SAC Board could retroactively ratify the election.

Departing SAC president Bob Jones slammed the decision to hold new elections as a political move.

"It's a sham," he said. "They (Burk and his advisors) came up with the idea to re-hold the Finance Commissioner election last week. This is a song and dance designed to waltz Alison Jones out of the door. I hope the Board cancels the show."

Jones added, "This is absolutely the worst

Continued on Page 10



Hilary Cellini Cook

Dr. Henry Morgentaler

Morgentaler urges choice

By JOHN BLAKE KNECHTEL

A few days before his second arrest in Winnipeg, Henry Morgentaler told a crowd of two thousand at Convocation Hall last Friday, governments must stop having "contempt for the people's will" on the abortion issue.

Dr. Morgentaler, greeted with a standing ovation upon entering the hall, told the crowd that the decision to have an abortion was "a highly moral, ethical and responsible decision. We must let people choose what is right for them."

Morgentaler gave a harsh critique of the Catholic Church, which has organized a continuous picket line outside his Harbord Street Clinic.

"There's such a tremendous gulf between priests and bishops and the body of Catholic people (about abortion and contraception) that if they don't watch out there'll be just the head of an organization and the body will float away.

"Organized religions that oppose choice (on the abortion issue) want to knock people over the head with their own crutch."

Morgentaler accused the Catholic Church of being opposed to sex "unless you're married, do it in the missionary position, and you don't enjoy it. Under all other conditions it is suspect and you're supposed to feel guilty about it."

The church cannot recognize its own contradictions, he said, when it thinks of pregnancy as an act of God.

"They forget the lessons of biology, four out of five pregnancies end in spontaneous miscarriage. Nature is eliminating imperfectly formed zygotes to protect the human species, but while the 'Pro-Life' factions argue the fetus is human, the Catholic Church does not provide for the naturally aborted conceptus." Such a conceptus is not given a name, a burial, or a record that it ever existed, said Morgentaler.

Morgentaler had to deal with protesters at the meeting who yelled "Why do you kill babies?" They were thrown out after being told they could ask questions at the end of the talk, while about 50 picketers marched outside the hall.

The protesters carried signs that read "not only defenceless — but little slaves," and "Morgentaler Franchise — will kill for



Hilary Cellini Cook

A protester at Morgentaler's talk.

$250" and yelled, "Don't listen to the murderer," to people entering the hall.

"These people will not have a civilized debate," said Morgentaler. "They hustle, slander, threaten, and threaten to kill. I've made up my mind that in spite of the threats I am not going to give in."

"Our fight is for dignity, decency, and fundamental human rights," he said. "We have to be the vanguard of a movement. We shall overcome."

A collection after the talk raised

raised $3,000 to replace equipment seized in a police raid on Morgentaler's Winnipe clinic.

FBI agent on the trail of fake UofT diplomas

By ANNE PYKE

The Federal Bureau of Investigation (FBI) is contacting universities across the United States and in Canada to confirm names of alleged students who sent away for mail order diplomas. More than 2,000 degrees are involved and FBI Special Agent Allen Azell stated that the universities ranged from "UCLA to Ohio State to Toronto."

In a telephone interview from Charlotte, N.C., Ezell explained that four years ago the FBI started investigating complaints concerning "diploma mills." In December 1983 the FBI learned that a company was advertising a lost or replacement degree service. This was the first instance of a replacement service they had come across; most companies simply advertise diplomas for sale.

The FBI ordered several of the degrees from the company, Alumni Arts in

Continued on Page 8

Seventeen library workers could be axed in wake of UTLAS sale

By DAVID TAYLOR

As many as seven jobs at the Scarborough - Erindale Technical Services Unit (SETSU) could be axed following a decision by Simcoe Hall to phase out the service in favour of the Thompson-owned U of T Library Automation Service (UTLAS).

SETSU has been the main book and periodical cataloguing service for the suburban campuses for over 20 years but the Robarts-based operation will likely be gone by the end of the year, its 17 employees either transferred to Erindale or Scarborough or terminated. The new service will operate at the two colleges, rather than downtown.

While the transition appears to be a fait accompli, the U of T Staff Association is crying foul over the way the changeover is being handled.

"The fact this decision is following hard on the heels of the sale (of UTLAS to Thompson Newspapers) is unsettling," said Staff Association President David Askew.

Askew noted employees of SETSU were not given any prior notification of the decision.

"They were told March 20 the unit would be shut down, and employees would either be transferred or terminated."

Andrew Gregorovitch, who has run the unit since its inception in 1965, is also annoyed about the lack of consultation.

"We were given no opportunity to respond," he said, adding the employees remain in the dark as to their status.

"My understanding is nine (of the 17) will stay, up to seven will be laid off and one will be kept on a one-year contract."

Gregorovitch's main concern, however, remains the lack of consultation.

"It worries me that all the information was not taken into account. They (Simcoe Hall) did not consult us."

With this in mind, SETSU has presented two briefs to Simcoe Hall. They propose a more gradual phase out of the unit, possibly over a one-year period. According to Askew, the original intention was to have a one-month transition period.

The two men who will inherit the new UTLAS system at Erindale and Scarborough are prepared for the changeover. Both see UTLAS as a necessary evil in the face of tight library budgets.

"It doesn't make sense to keep our cataloguing service downtown," said Erindale Chief Librarian Hugh Smith. "We have to maintain a whole third card catalogue in Robarts. The new system will be a definite savings."

His counterpart at Scarborough shares much the same sentiment. John Ball noted UTLAS's failings have been well documented but money is the bottom line.

"We can't afford to maintain the service. No one's particularly happy with the change."

As far as Askew is concerned the Thompson angle undermines the legitimacy of the deal.

"It is a messy situation. When you look at this as a model for technological change, it's atrocious. It undermines the position of the U of T staff."

U of T sold UTLAS, a money-losing subsidiary, to Thompson newspapers.

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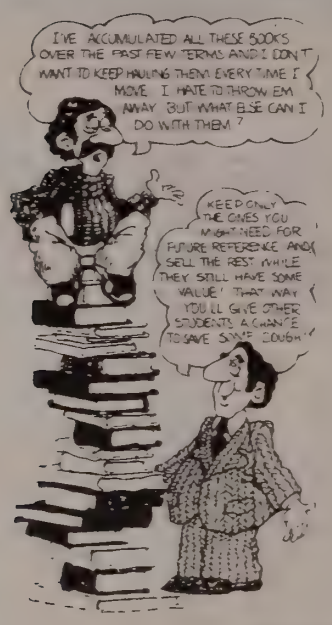
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NOMINATIONS

Governing Council Committees and Subcommittees

Members of the University community are invited to submit nominations for the co-opted membership of the following committees and subcommittees:

- Academic Affairs Committee
- Academic Appeals Board
- Subcommittee on Admissions, Curriculum and Standards
- Subcommittee on Research and Academic Services
- Committee for Honorary Degrees

It is anticipated that a limited number of co-optees will also be required for the following:

- Business Affairs Committee
- Committee on Campus and Community Affairs
- Planning and Resources Committee
- Planning Subcommittee

Nominations should include:

(1) A brief and relevant curriculum vitae
(2) An indication of the nominee's agreement to serve and, if possible, their willingness to serve for a period longer than one year.

Nominat' ns should be sent to Dr. J.G. Dimond, Secretary, Goverr ag Council, Room 106, Simcoe Hall, University of Toronto.

The deadline for nominations is 12:00 noon, Friday, April 12th, 1985.

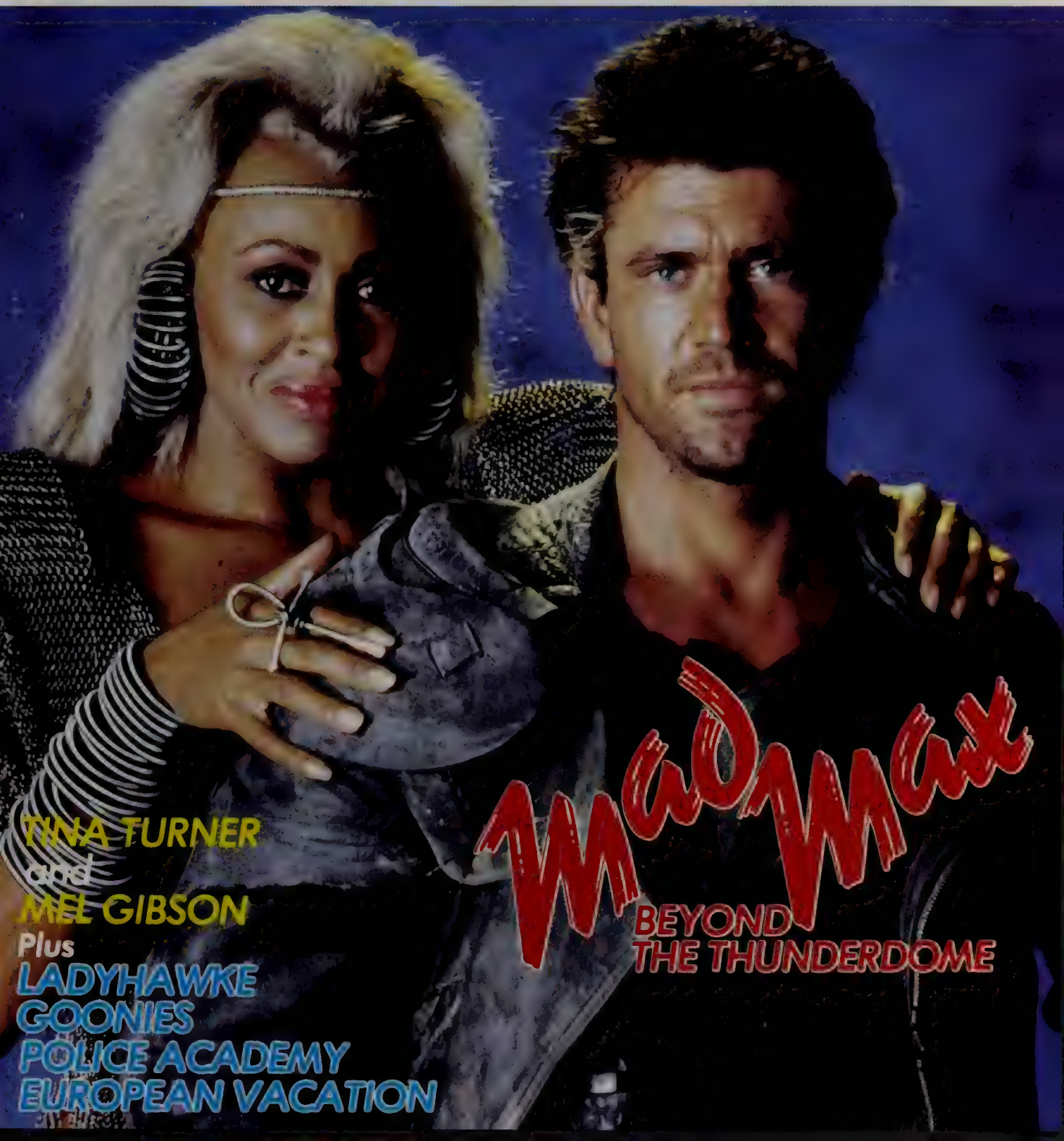
HartHouse

APRIL	RECREATIONAL ATHLETICS SUMMER LOCKER TOWEL SERVICE RENEWAL. RENEWAL PERIOD: MONDAYS — FRIDAYS, APRIL 1 — APRIL 30 (9 a.m. - 5 p.m.). FEES: Locker with towel $13 plus $5 lock deposit = $18. Lockerette with towel $11 plus $5 lock deposit = $16. Lock and towel $9. PLEASE BRING CURRENT 1985-85 students cards for presentation.
THURS. APR. 4	ART EXHIBITION — "PAINTINGS AND DRAWING 1971—1984" by artist K.M. GRAHAM. This show is organized and circulated by the Macdonald Stewart Art Centre, Guelph, and the Hart House Art Committee. The artist will be present Tues. Apr. 9 from 6 - 7 p.m. Exhibition runs until May 9. Gallery Hours: Tues. - Sat., 11 a.m. - 6 p.m. in the Justina M. Barnicke Gallery.
WED. APR. 10	RECREATIONAL ATHLETICS SUMMER PROGRAMME flyers available in Room 101, Hart House, as well as the Locker Office and the Hall Porter's Desk.
THURS. APR. 11	PRE-BOOK "SINGLE MALT SCOTCH TASTING" presented by the Gallery Club Wine Seminar Group. For $15 a very unique opportunity is offered to discerning Scotch lovers. Limited seating requires early registration at the Programme Office — bring student card for presentation. 8 p.m. Music Room.
SAT. APR. 13	BALLROOM DANCE PARTICIPANTS Annual Ball announced for 7 p.m in the Great Hall. Team match competition. Pre-register for ticket: $10. Call Room 101 (978-4732).
MON. APR. 15	ARBOR ROOM — WEEKDAY SERVICE: Monday — Friday 8 a.m. — 8 p.m. UNTIL MAY 10.
MON. APR. 22	"SPRING LUAU" — THE GALLERY CLUB features an exclusive Polynesian Buffet in a South Pacific Setting. Monday to Friday evenings this week only from 5:30 - 7:30 p.m. Only $12.95 per person — what a great way to celebrate the end of term. For reservations call 978-2445. (Location 2nd Floor, Gallery Club is fully licensed under LLBO.)
WED. APR. 24	LAST EVENING OF DINNER SERVICE IN THE GREAT HALL UNTIL SEPTEMBER 9. LUNCHEON SERVICE CONTINUES UNTIL AUGUST 9.
FRI. APR. 26	LAST EVENING OF DINNER SERVICE IN THE GALLERY CLUB UNTIL SEPTEMBER 16. LUNCHEON SERVICE CONTINUES UNTIL AUGUST 9.
PRE-REGISTER MON. APR. 29 WED. MAY 1	SUMMER YOGA CLASSES — BEGINNERS (7 p.m.) and ADVANCED BEGINNERS (8 p.m.). Hatha Yoga instructed by Axel Molema. Pre-registration in the Programme Office Wednesdays, 10 a.m. - 5 p.m. Fee: $10 plus an extra $4 for new members joining the Yoga Club. Classes end July 22. SUMMER YOGA CLASSES — BEGINNERS (7 p.m.) and INTERMEDIATES (8 p.m.). Hatha Yoga instructed by Axel Molema. Register early at the Programme Office Wednesdays, 10 a.m. - 5 p.m. Fee $10; Club Fee: $4 for new members. Classes run until July 24.
WED. MAY 8	RECREATIONAL ATHLETICS REGISTRATION FOR HART HOUSE SUMMER SESSION I — SIGN UP FOR ALL ATHLETIC INSTRUCTION PROGRAMMES FROM 10:00 a.m. when the doors of Room 101 open. HAVE YOUR STUDENT CARD READY FOR PRESENTATION — YOUR 1984-85 CARD IS VALID AT HART HOUSE UNTIL THE END OF AUGUST.
MON. MAY 13	ARBOR ROOM — WEEKDAY SERVICE SUMMER HOURS: MONDAY — THURSDAY 8 a.m. - 7 p.m., FRIDAY 8 a.m. - 4 p.m.
MON. MAY 15	SUMMER SINGERS under the direction of James Wells looks for new members; no auditions required. If you enjoy varied selections of choral music, meet in the Debates Room, 7:15 p.m. — 9:30 p.m. Wednesday evenings.
SAT. MAY 18	"JAMAICAN ART 1922-1982" organized by the National Gallery of Jamaica and the Smithsonian Institution Travelling Exhibition Service exhibits in the Justina M. Barnicke Art Gallery, Hart House. Gallery Tours: Tues. - Sat. 11 a.m. — 6 p.m.
JUNE THURS. JUNE 20	RECREATIONAL ATHLETICS REGISTRATION — SUMMER SESSION II. Room 101 opens at 10 a.m. for registration in all North Wing athletic instruction programmes. Please present valid student card at counter.
SAT. JUNE 21	HART HOUSE FARM "MIDSUMMER CELEBRATION" — solstice party includes lunch, dinner and transportation. Ticket information at the Programme Office (978-2446).
	THE STAFF AND COMMITTEES OF HART HOUSE WISH ALL STUDENTS A VERY HAPPY AND SUCCESSFUL SUMMER. Remember Hart House is open all summer and your current student card is valid until the end of August. Pubs, concerts, fitness classes, softball teams and much more are available to you. Food Services "summer hours" schedule flyers available. Watch for Hart House programme information at the Hall Porter's Desk. SEE YOU THIS SUMMER!

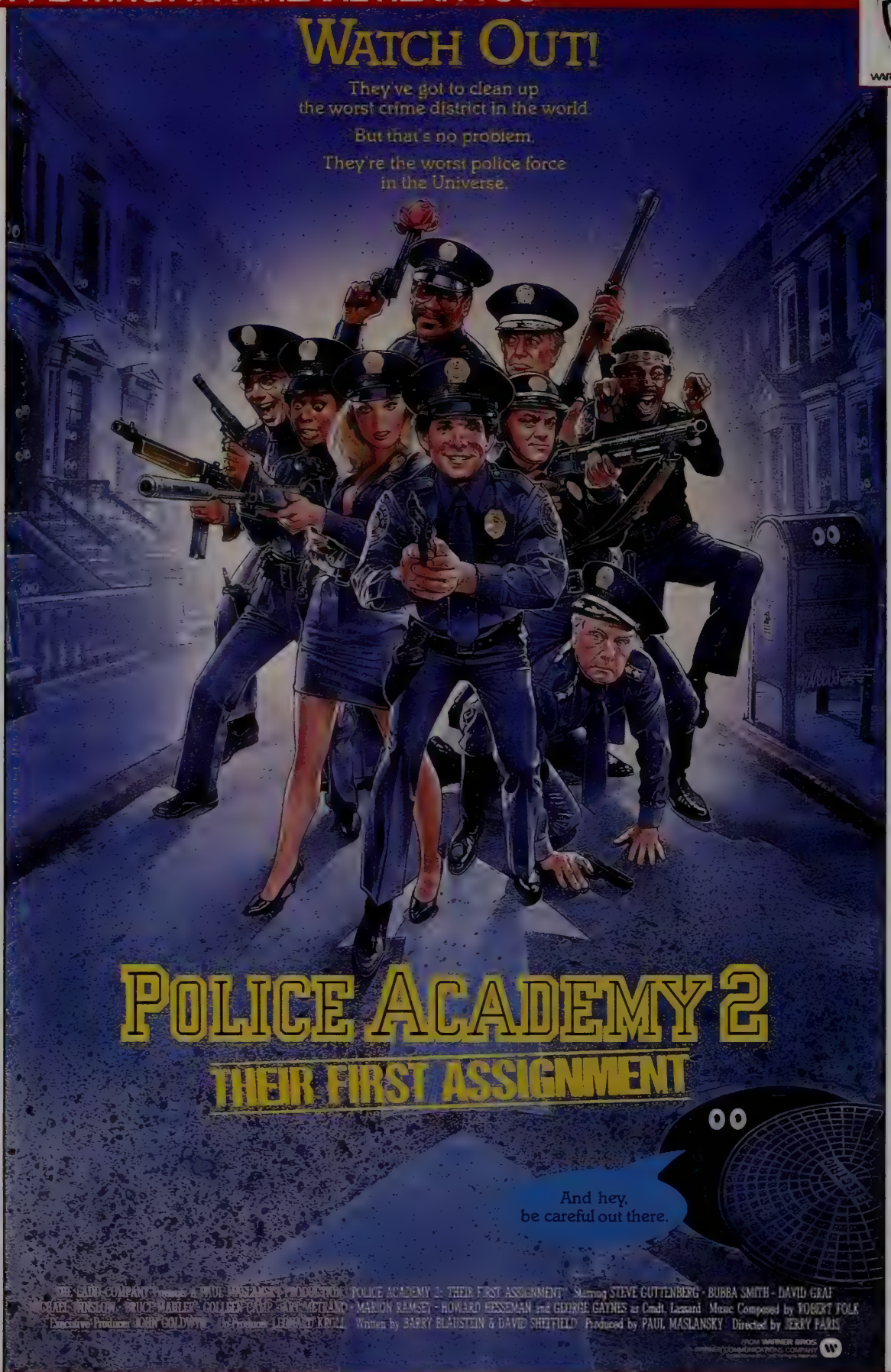
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MOVIES

By LYLE SLACK

POLICE ACADEMY 2

THEIR FIRST ASSIGNMENT

When the original **Police Academy** came out two years ago, there were plenty of people who doubted its prospects. After all, it was a low budget movie with a lot of unknown TV actors and a story with the wit and sophistication of a bowling ball.

Steve Guttenberg, however, was not one of them. "I really liked that movie," says the tall, good-natured former dental student who played Mahoney, the academy's most reluctant recruit.

"I mean, I told the studio," he recalls, "I can't go out and talk about a picture I don't like. So I said I wanted to see the movie and I wanted to see it with an audience. I did, and I liked it, I really did, and the audience just killed themselves laughing."

Lots of audiences, as it turned out, killed themselves laughing. *Police Academy* became the 4th highest grossing movie of the year and immediately set the scene for the return of the wrecking crew known as Mahoney, Hightower, Tackleberry, Hooks, Fackler and Jones — **Police Academy: Their First Assignment.**

As the title suggests, the sequel is the story of what happens when our freshly trained recruits are turned loose to "protect" society. Captain Pete Lassard (Howard Hesseman) is about to lose command of the 16th Precinct to the ambitious Lt. Mauser (Art Metrano). His only hope is to apprehend a gang of spray paint terrorists whose relentless graffiti has brought the city to its knees.

And so, the monumentally inept Commandant Eric Lassard (George Gaynes) sends his brother the *creme de la creme* of the police academy who proceed not only to destroy the villainous gang but also much of the 16th Precinct.

"I was in San Francisco working on *The Right Stuff*" says producer Paul Maslansky, recalling the day he got the idea for the original movie, "and I was driving in the market area where I saw two police cadets being chewed out by a police sergeant.

"It was very comical looking because they were obviously very new to it all, quite inept and very awkward. One was an oriental man and the other was a heavyset woman. And I thought — that's a funny idea, a police academy that takes in anybody."



Left to right: Officer Doug Fackler (Bruce Mahler) and his partner Dooley (Ed Herlihy) take a coffee break, oblivious to the mayhem outside.



Captain Pete Lassard (Howard Hesseman) welcomes Carey Mahoney (Steve Guttenberg) to the police force.

Out of this grew the idea of a story where the mayor of some unnamed city decides to totally integrate the police force, disregarding all the normal prohibitions regarding age, height, sex and so on.

That explains how the class of 1984 includes a 6 ft. 7 in. florist (former All-Pro lineman Bubba Smith), a weapons freak (David Graf), a human sound effects machine (Michael Winslow) and a terminally timid young woman (Marion Ramsey).

Guttenberg is fondly remembered as Eddie, the sports enthusiast in *Diner* who made his girlfriend pass a rigorous sports quiz before he would agree to marry her. After that he made an ill-advised 3-D comedy called *The Man Who Wasn't There,* which he did not go out and talk about ("When the studio called, I was dead, I didn't exist.")

After the success of **Police Academy**, however, he found himself in one promising project after another, including the much publicized television special, *The Day After* (as a medical student who tries to save a young girl and boy) and in a new Ron Howard comedy to be released this summer.

"There are a lot of sick people, boy," says Guttenberg, turning serious for a moment. "You know, you hear all this pity for the people in our world who don't have. Well, the people who don't have brains or money want from those who do have. And when they can't get it, they usually retaliate.

"It's horrible," says the actor, whose father was a policeman until wounded in the line of duty. "Sometimes you wonder. I've just been travelling a lot in the last few weeks and — there are some sick people out there. City after city you read so many different newspapers. And they always get off, these guys."

Not, however — he could have added — in **Police Academy: Their First Assignment.**

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By DIANE BEDERMAN

PALE RIDER

Eastwood Is Back In The Saddle

Remember *Revenge of the Creature* or *Francis in the Navy?* How about *Lady Godiva* or *Tarantula?* Not exactly on your top ten list of classic movies, are they? Well, 30 years ago and for $75 per week, a young man named Clint Eastwood appeared in these films.

Of these films the actor says, "I'm not particularly proud of my early movies, but they're a fact so you can't eliminate them. Considering they were made in less than two weeks on very little money, I guess they were okay. For me personally, they paid the rent and offered an opportunity to learn about film acting. But I remember going to see one of those pictures and leaving the theatre thinking that if this was as good as it was ever going to get, I should quit and find a job." He didn't quit. And it's the same brutally handsome Clint Eastwood who starred in *Tightrope, City Heat, Sudden Impact* and all the *Dirty Harry* movies — each grossing in excess of $50 million.

Eastwood's patience and persistence carried him from obscurity in *Lafayette Escadrille* in 1958 to the superstar status he maintains today. A little bit of luck didn't hurt him, either. Hanging around the halls of CBS TV, Eastwood was spotted by a network producer and landed a leading role in the hit series *Rawhide.* For eight years, from 1958 to 1965 he played the strong, quietly charismatic, Rowdy Yates.

Fate wasn't finished with him yet. A trip to Europe, a meeting with Sergio Leone *(Once Upon A Time In America)* and his life was once again dramatically changed. He starred in what has come to be known as the famous "Spaghetti Westerns". On a budget of $200,000, *A Fistful of Dollars* grossed over $4 million in Italy alone. This violent and gory movie was followed by *For a Few Dollars More* and *The Good, the Bad and the Ugly.*

It's prophetic that Eastwood starred in a movie called *The Good, the Bad and the Ugly.* Since then his movies have revolved around the good guys and the bad guys and there's been plenty of mankind's ugliness in all of them. From his directorial debut in *Play Misty for Me,* through his *Dirty Harry* movies, *Honky Tonk Man* and *Tightrope,* Eastwood has always been on the good side, fighting the bad, while trying to keep the ugliness of society at bay.

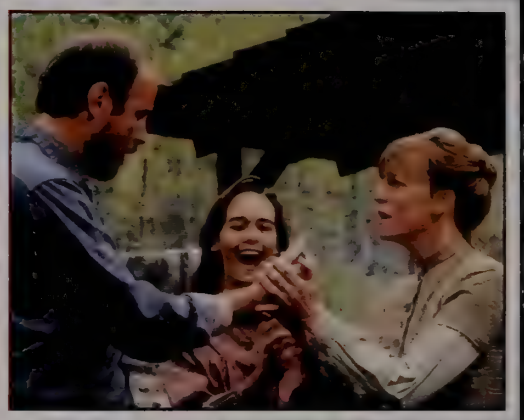
But, as more things change, the more they stay the same. After a hiatus of nine years, Eastwood is back in the saddle again in his latest Malpaso Production **Pale Rider.** Once again Eastwood exhibits the values so necessary in a true hero — bravery, honesty, intelligence, integrity — and toughness, rounded out gently with compassion.

It's California, pre-civil war and Eastwood is the answer to a young girl's dreams, hopes and prayers. He is her miracle. He helps an independent group of gold prospectors fight a ruthless gold mining entrepreneur. In the middle of this mess there is the young Megan and her mother Sarah — a woman caught between her loyalty to her fiancé and her attraction to the enigmatic loner played by Eastwood. He is the nameless stranger and like "the man with no name" his justice is swift and violent, irrefutable and irrevocable.

"And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him". Rev. 6:8.

Directed by Clint Eastwood, this movie stars Michael Moriarty and Carrie Snodgress. Eastwood is the solitary and mysterious **Pale Rider.**

Right: Eastwood, his first western in 9 years.

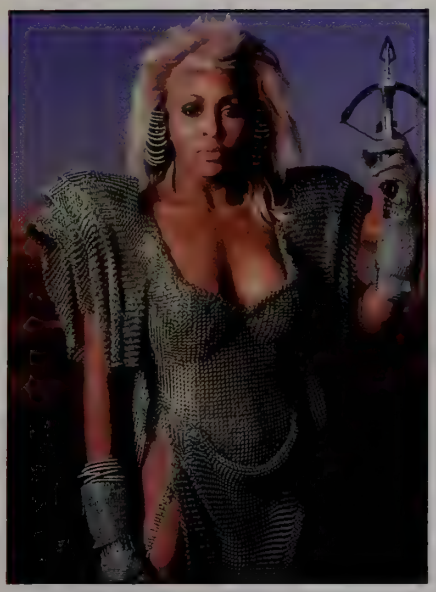


Top: Michael Moriarty as Hull Barrett the leader of the prospectors with Sydney Penny as Megan and Carrie Snodgress as her mother Sarah.

By JIM SLOTEK

MAD MAX

Beyond The Thunderdome





Left: Rock superstar Tina Turner as Bartertown's "Auntie Entity". Right: Mel Gibson recreates his role as the battered warrior Max with Road Warrior veteran Bruce Spence.

Once upon a time in Australia, a sullen young man with fresh scars on his face from a bar-room brawl, met an emergency ward physician with an early case of mid-life crisis.

The brawler wanted to be an actor, but nobody believed in him. The doctor, after years of medical training had decided what he really wanted to be was a film-maker.

Mel Gibson was the brawler. George Miller was the doctor. **Mad Max,** a dark vision of the future was their first baby. A hugely successful sequel *The Road Warrior* was their second. A third, **Mad Max Beyond Thunderdome,** is on the way.

To date the first two films have grossed more than $100 million from film-fans.

Rags to riches indeed, but their imprint went far beyond mere dollars and cents. These cultish films — of a leather-clad, lone wolf cop named Max making his weary, violent way through an insane world of the future — gave the world a new movie heartthrob, a lone-wolf actor named Mel who in a few short years has made his own distinctive way through the insane world of Hollywood (in films like *The Bounty, Mrs. Soffel, The River* and *The Year of Living Dangerously*).

Certainly, in 1980 when he was in the process of editing **Mad Max** on his kitchen table, George Miller could not envision the legions of women who would lust after his rough-edged young star. The best he could hope for was what Gibson himself described as "the best B-grade trash you're ever likely to see."

But the hard-edged revenge tale (in which Max makes some futuristic bikers pay for what they did to his wife and child) made on a budget of $350,000, became a surprise smash in the Commonwealth (it wasn't as lucky in the U.S. where distributors clumsily dubbed over the Australian accents and ruined the movie's continuity).

However, armed with a bigger bank account, Miller kept his vision and dolled it up with a $2 million production budget for **Mad Max II** (which was called *The Road Warrior* in these parts because few people had ever heard of **Mad Max I**).

The bikers in The Road Warrior looked less like the *Hell's Angels* rejects they'd been in **Max I** and became bizarre homosexual apparitions, in outfits inspired by the British punk rock scene. Soon rock star Max-fans like Billy Idol and Pat Benatar began admitting they stole fashion tips from Max and company. At prices of $600 and up, some Italian fashion designers revamped the punk look to respond to Max-mania.

So, if rock stars have been tapping into the "Max-factor," it's only fair that one of them actually gets into the act.

Tina Turner, otherwise known as "the legs that never die," is that rock star. Turner, who as the "Acid Queen" scared the bejabbers out of poor Roger Daltrey in *Tommy,* is **Thunderdome's** "Auntie Entity" — the eccentric ruler of a desert community of sociopaths called Bartertown.

Gibson, back in action as Max (at, one assumes, a considerably heftier price-tag) has been bushwacked and left for dead in the desert — there to discover, among other oddities, the violent Bartertown as well as a wandering tribe of delinquent children looking for an adult "messiah."

"I have a love-hate relationship with the Max films," Miller recently told *USA Today.* "When we came up with the story for **Mad Max III**, it was something festering deep down in our dreams and unconsciousness. It almost plopped out. They're tough films to shoot, and we couldn't work up the energy to do it unless we were desperate to tell the story."

But whatever the personal energies that go into a "Max" film (Miller has produced, written and had a hand in directing all three) the unpredictably-timed violence and laconic dialogue seem to touch a wide variety of buttons. Beyond the young, blue collar male following of virtually any action film, surveys have found Max grabs a large share of affluent, well-educated filmgoers of both sexes.

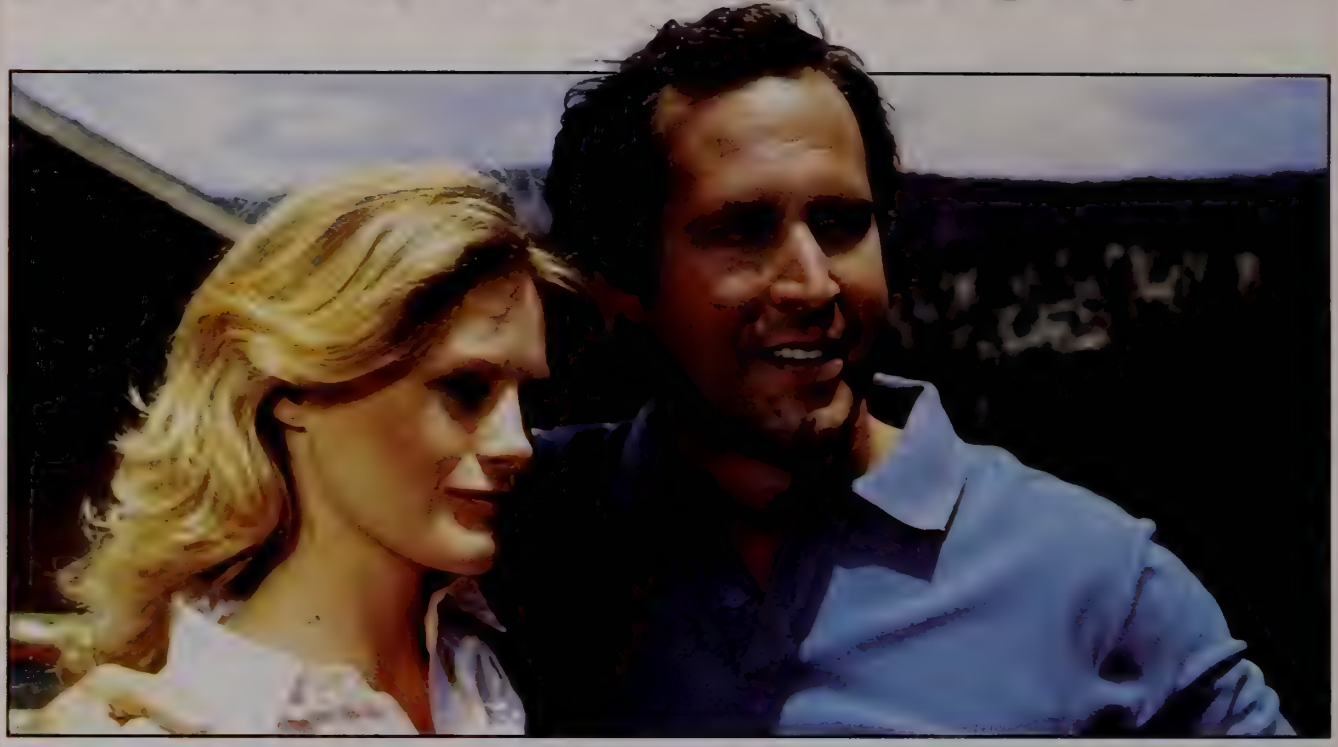
You could call him, "Armageddon's everyman."

By JIM SLOTEK

WARNER BROS.

National Lampoon's

EUROPEAN VACATION



How do you ruin a ruin?

No, this isn't one of those Zen Buddhist mind games like "what is the sound of one hand clapping?" When the infamous Griswold family goes on vacation, it becomes a matter of serious concern for everybody but the movie audiences.

The ruined ruin in question is Britain's Stonehenge, and the Griswolds in question are the klutzy Clark and Ellen (Chevy Chase and Beverly D'Angelo), who became the world's most famous rube tourists in the hit 1983 comedy **National Lampoon's Vacation.**

The luckless Clark and Ellen are back along with children Audrey and Rusty (Dana Hill and Jason Lively), this time going for a dose of continental charm in a sequel with the self-explanatory title **National Lampoon's European Vacation.**

And the Bronze Age ruins at Stonehenge aren't the only item from your tourist guide book that are left worse for wear. The Louvre Museum in Paris and the Piazza Navona in Rome are other points of interest that will wish the Griswolds had never won that European trip on the *Pig in a Poke* TV game show.

But it's not Clark and Ellen's fault that nothing seems to go right when they leave the confines of home. Somebody up there is determined that wherever they go, havoc will follow.

The "somebody up there" (on the director's platform) is director Amy Heckerling (of *Fast Times At Ridgemont High* fame) who confesses a bit of a vandal's love of pointless destruction. "There's a part of me that is very amused by physical, destructive humor, especially when it's not nasty-destructive," Heckerling said recently from the Stonehenge shooting site at St. Margaret's, England.

"When I see all the early silent movies and all the horrible, stupid, accidental things that happen, they always crack me up. That's what this kind of movie is all about."

However the original **Vacation** was anything but destructive to either the career of Chevy Chase or to health of the *National Lampoon* comedy empire.

Chase, the first member of TV's *Saturday Night Live* to become a star outside the show, had hit a slump after commanding a $1 million a picture deal to star in movies. Two hits (*Foul Play* and *Caddyshack*) were followed by an unenviable string of some of the worst fizzles in recent Hollywood history (*Under the Rainbow, Modern Problems, Oh, Heavenly Dog!, Seems Like Old Times* and *Deal of the Century).*

But something about his screen chemistry with Beverly D'Angelo, and the way his comic deadpan meshed with the quirky **Vacation** comedy set among the American deserts and vistas, worked with the audience. It also helped that the movie was funny. It ended up in the top-10 in box office revenues at year's end.

Vacation also proved a shot-in-the-arm to the *National Lampoon* magazine. The irreverent monthly, born amid the turmoil of the Vietnam War, has suffered circulation problems in the era of Reagan's America. But the film side of *NatLamp* has made up for it — financial health owed mainly to the success of **Vacation** and the earlier mega-hit *Animal House.*

"I think the reason *Animal House* and **Vacation** were so successful is that people related to them," says *NatLamp* magazine publisher and film producer Matty Simmons. "They said 'I knew that guy when I was in college,' or 'I went on that trip cross country.'

"People from all over the world who have travelled will see the many things that they have done, only of course we take it that extra couple of yards."

Of course Clark and Ellen may not appreciate having to take those extra couple of yards for the sake of audience laughter.

"I think when the Griswolds take their next vacation, they're not going to tell anybody about it," D'Angelo says wryly.

By DAVID BEDFORD

GOONIES

Spielberg, Cyndi Lauper And The Tooz Team For A Sure Fire Hit

Diversity is the human quality that each of us strives for. Webster's Dictionary defines it as the condition of being different: ***variety.*** Well, Webster's could have substituted one word, **Goonies,** in place of that definition. In the weird, wonderful and wacky world of Hollywood, one would be a little more than hard pressed to find a more diverse grouping than three of the central figures involved with **Goonies:** executive producer Steven Spielberg, star John Matuszak and soundtrack artist Cyndi Lauper.

Obviously the most famous of the **Goonies** trio is Spielberg, though don't ask the concert-going-crowd to affirm this, or the sports enthusiasts. Entertainment comes in many different avenues and forms, yet movies, sports and music are unquestionably the pinnacle of the industry. These three entertainment vehicles have merged to create one of the sure hits of 1985, **Goonies.**

Filmed mainly in and around the historic seaport of Astoria, Oregon, **Goonies** is a humorous, suspenseful adventure centering around a group of friends with a very strong peer group. The breathtakingly beautiful scenery of the northwest coasts of Oregon and California add suspense to the adventure, bringing physical obstacles into play, as much as human impediments. As is normal with Spielberg projects, the surprise ending will be incredibly unexpected and extremely secretive.

Beginning with *Sugarland Express* in 1973, Spielberg has carved a career that has made his name synonomous with success. His films read as a virtual checklist of all-time box office hits: *E.T. — The Extra Terrestrial, Jaws, Gremlins, Poltergeist, Raiders of the Lost Ark* and its sequel *Indiana Jones and the Temple of Doom,* as well as *Close Encounters of the Third Kind.* Spielberg's production company, Amblin Entertainment and his regular collaborators Frank Marshall and Kathleen Kennedy have churned out a steady stream of gold and they appear set to do the same with **Goonies.** Even Spielberg's personal life is rosy, as he and long-time love Amy Irving are just about to become proud parents. That will be one baby with Hollywood running through its veins!

For John Matuszak, being an entertainer is not unlike that of a previous career, however the fields are vastly different. After an outstanding college career at the University of Tampa, this 6'8", 290 lb. behemoth was the first draft choice of the NFL's Houston Oilers. Known for his intense love of the party scenes, the "Tooz" as he was affectionately known was also a first class footballer. Matuszak's career included two Super Bowl rings (1977 and 1981) with the Oakland Raiders and ten years in a sport not known for its longevity. After retiring in 1982, Matuszak was hired to star opposite Ringo Starr and Barbara Bach in *Caveman* and his gigantic frame gave him imposing credibility in his motion picture debut. Appearing in **Goonies** will certainly propel Matuszak's "second" career into the star status category.



Left to right: Kerri Green, Josh Brolin, Corey Feldman, Sean Astin, Ke Huy Quan, Jeff B. Cohen and Martha Plimpton.

Completing this triumvirate is recording artist Cyndi Lauper. The ever eccentric Lauper has been signed to write and perform the title cut from **Goonies,** which will incidently mark Steven Spielberg's debut as director of music videos. Lauper's 1984 album, *She's So Unusual* spawned five hit singles, including the new anthem for the women's movement, *Girls Just Want to Have Fun.* Lauper was rewarded with a Grammy for Best New Artist of 1984 and was a multiple winner at the American Music Awards.



Cyndi Lauper, Best New Artist of 1984.

Although diversity is a common bond that each of these stars brings to **Goonies,** they also bring another strong quality — success! Spielberg has the top grossing movie of all-time, Matuszak two Super Bowl rings, and Lauper a Grammy. Now they each share another winner, **Goonies,** a sure hit for the summer of 1985.

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COMING APRIL 12 AT A THEATRE NEAR YOU

Ex-execs blast Burk

By MARK JOHNSON

One of Scott Burk's first official acts as Students' Administrative Council (SAC) President has come under sharp attack from members of the previous SAC administration.

At last Wednesday's joint Board meeting Burk proposed resurrecting the positions of Internal Researcher and Services -Communications liaison, both of which were axed by this year's Board for reasons of financial restraint. Burk claimed the positions would help SAC to improve its profile.

"The Services Communication liaison will be attempting to promote services whether they be underfunding or the SAC Pub, to the university community. He will be attempting to give SAC the technical profile it's been sorely lacking this year," he said.

"The Internal Researcher I'd like to see involved with underfunding. The fact we're not in OFS (The Ontario Federation of Students) makes this very important."

The move to re-institute the two positions has come under fire over the make-up of the committee which will write the job descriptions and hire the applicants to fill the posts Burk maintains the composition of the committees, which was passed at the joint-Board meeting, is completely by the book.

"As is precedent, the Special Project Staff Hiring Committee will consist of the President, two Vice-Presidents, the Office Manager (Warren Su) and the Finance Commissioner," he said.

Departing Special Executive (Professional Faculties) Dave Boghosian slammed the composition of the Board as "very suspicious."

"For one thing the Office Manager has no right to sit on this committee, and to have all three members of the (Presidential) ticket on without including the University Government Commissioner and the External Commissioner who use these people — that's a bad mistake. It appears the ticket and Scott himself are trying to control the hiring of these people."

Burk insisted his ticket's election entitled them to a strong say on the committee and dismissed Boghosian's charges.

"We were given a mandate based on our platform and surely that has to count sometime down the line. Besides Dave's out of the process. I just think it's sour grapes."

Boghosian told *The Varsity* Burk's "mandate" was not just cause for changing the "traditional structure" of these committees and called his thinking "dangerous."

"I think that (the mandate) is his justification for everything. But he has to work with all the members of the Board if he wants to put that mandate into effect. Excluding Commissioners who should have input on these things, that's the best way to alienate people. You're going to alienate them by grabbing a hold of all the reins of power."

The controversy over the committee's structure has also given rise to rumours Burk will be changing the responsibilities of the new positions and having them report to himself instead of the other commissioners.

Former University Governing Commissioner John Hinds said he's worried the committee will leave Burk in charge of the new staff.

"I can't imagine why the External Commissioner should not have a say in the hiring of the internal researcher. I think Scott has the idea that the researcher should report to himself and that's a Mulrneyization of SAC," Hinds said, adding, "If he screws up this one he's in for a lot of trouble."

Burk insisted he had no plans as of yet for either of the positions.

"That's just false. Nothing has even been considered in this area and as far as I'm concerned the job descriptions will decide who these people are responsible to."

While arguments have raged all week under the dome concerning the Staff Hiring Committee, there has also been a good deal of speculation about who will apply for the new positions. Burk's Presidential Campaign Manager, Simon Cotter, told *The Varsity* he would be seeking the Services - Communications liaison post.

"Yes I will be applying for that. I've worked on the 'Shop Canadian' advertising campaign and I know that I'm good at motivating people. The position seems tailor-made to my abilities," he said.

Burk confirmed Cotter would be gunning for the post but discounted any possibility of "patronage" in the appointment.

"Simon will apply for the position but his qualifications speak for themselves. The position isn't being created as a position of patronage."

A well-placed source at SAC confirmed lobbying has been going on to slot outgoing External Assistant Peter Hoy into the Internal Researcher job. When asked whether he was interested in the position Hoy refused to comment.

Bookstore strike hits students; workers and customers face-off

By CHRIS BEARCHELL

University students are tied up on both sides of the picket line in a strike at the World's Biggest Bookstore.

Members of Local 414 of the Retail, Wholesale and Department Store Union (RWDSU) are fighting for their first contract with the Cole's Bookstore chain which owns the store. They say they want an increase in their $4.30 (part-time) and $4.50-an-hour starting wages. They also claim Cole's, which offered a 10-cent per hour raise for each of the next 10 years, hasn't budged from that offer since last fall, and has not bargained with them in good faith.

With personal resources inevitably dwindling, 55 of the 65-member bargaining unit are in the third week of the srike. Cole's, which is owned by the newspaper chain Southam, has been able to keep the business operating with managers and strike-breakers. (Hiring "scab" labour is illegal in some parts of Canada but not in Ontario.)

The World's Biggest Bookstore did seven million dollars worth of business last year. One picketer explains to a group in Ryerson jackets, the department she runs sells more in a week than she earns in a year. The strikers say the Cole's chain is not holding out because it can't afford the raises they've asked for; like the rest of the retail industry, Cole's has traditionally depended on low wages to keep profits and staff turn-over high. A high turn-over in staff tends to discourage unionization which in turn keeps wages low.

At least some RWDSU members are convinced Cole's has dealt with them contemptuously to force their newly-organized local out on strike for their first contract in order to break the union.

"Cole's is counting on the public's ignorance about the situation and its hostility toward unions to keep customers and scabs crossing the picket line," another picketer said.

Of those who crossed the pickets, many didn't take the time to listen to picketers' explanations that most of the people who worked in the store lived below the poverty line, that they were facing further poverty in striking because they felt they had no choice.

"Everyone who crosses counts," another picketer sighed in frustration. "They had a couple of guys out from head office the other day just sitting in a car counting who went in and who didn't."

The department head gave up on the Ryerson group and joined in.

"It's people who've never worked in conditions like this, or people who've never been self-supporting like housewives and students," she gestured to the group she'd been talking to, "who are most likely to cross. The student solidarity line sometimes works. (Many part-time

Continued on Page 22

Man seen carrying gun in Wetmore basement

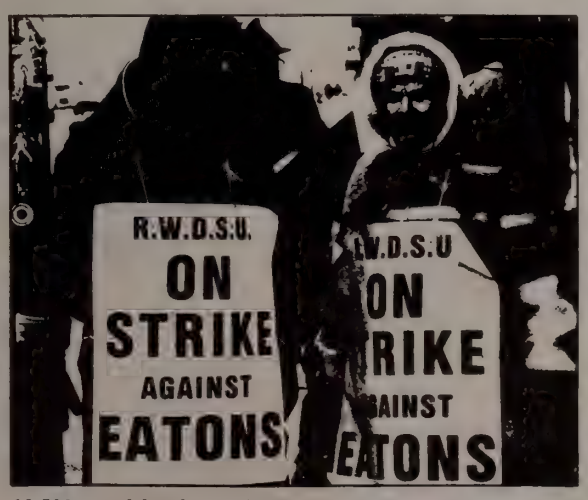
By LOIS MERMELSTEIN

A man with a gun may have been wandering around the basement of New College early Friday morning.

According to Sgt. Mahedy of the U of T Police, Joe Farkas, a cleaner working in the basement of Wetmore Hall, reported the siting to police shortly before 4 Friday morning. However, when U of T and Metro Police searched the College, they found no trace of the gunman.

Mahedy said Farkas described the suspect as "male, white, clean-shaven, aged 20-23, with short blond hair and a white jacket."

Audrey Taylor, Dean of Women at New College, did not think security would have to be improved after such an incident. "Perhaps it will have some value in reminding people to be careful," she said. "We're as secure as the people who live here will make it."



$1,500 raised by the U of T Eaton's Strike Benefit Dance held March 23 at the Graduate Students' Union. Funds were given to the Retail, Wholesale, Department Store Union Strike Fund.

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"This move is just a song and dance designed to waltz Alison Jones out of the door. I hope the Board cancels the show."

-Outgoing SAC president Bob Jones (no relation) comments on why new pres. Scott Burk has moved to repeat elections for the SAC executive

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Looking Back; Looking Ahead

Remember the end of *Easy Rider* when the evil rednecks kill Dennis Hopper, and then wait for Peter Fonda to come back so they can kill him too?

Or how about the scene in *Halloween* where the big butcher-zombie pins a nice young man to a wall with a long knife?

Or what about the classic moment in *Straw Dogs* when the vengeful nasties blow out the walls of Dustin Hoffman's poor little house?

This year was something like that. It was the year of Bob Jones and the Bovey Commission, of George Connell and an unbuilt Women's Centre. As students spent their time at the familiar (if tiresome) tasks of writing papers and labs, the University machine continued to chug along — though both respectable and woefully incompetent operators found themselves at the controls.

In the all-important post of University President, **George Connell** was adequate (if not inspired). The announcement of his appointment to the position last summer surprised everyone, as interim President David Strangway was widely rumoured to have the job in hand. Though it's difficult to judge the overall effect of Connell's term thus far, indications provided by the administration's hard line during TA negotiations and Connell's (apparent) failure to demonstrate his widely-touted fund-raising skills are less than promising. Still, the man is kind and decent; one hopes the future holds better things in store.

As Connell's equivalent at the student level, SAC President **Bob Jones** proved himself pleasant, committed, and often quite effective. The trouble is, his penchant for remaining invisible to the campus hordes ensured a profile far lower than should be expected of any SAC President. As for his administration's ballyhooed political leaning, what of it? The Great Fruitless Ideological Debates over Divestment and the Sex Ed Centre occurred for the most part last year, during "apolitical" Mark Hammond's administration. Even if "leftie" ideas such as the Drug Plan weren't accepted by students this year (misinformation will do it every time) they were at least brought up for general consideration — and there's nothing wrong with that.

The records of SAC Vice Presidents **Linda Quirk** and **Neil Henderson** could not be more different. Henderson was a non-entity at SAC this year, saying little and doing even less. Quirk was left to carry Henderson's load, which (to her credit) she did with much energy and enthusiasm. Probably the hardest working SAC member this year, Quirk earned herself much respect in the campus community — though her recent opposition to the SAC Women's Centre's statement of principles weakened her reputation in certain circles.

Elsewhere at SAC, **Bernard Wong** proved that you don't have to be responsible to be Communications Commissioner and **Craig Morrison** showed that you don't have to have much integrity or ability to be in charge of services. Wong worked hard this year, but his frequent lapses of judgement and his tendency to do silly things such as hit fellow SAC workers with bicycles forced one to question his over-all performance. Morrison (the recipient of the hurled bike) was SAC's most visible disaster this year — his handling of services (a concept so central to SAC) was remarkably poor, with his foul-ups providing frequent embarrassment to Jones' administration.

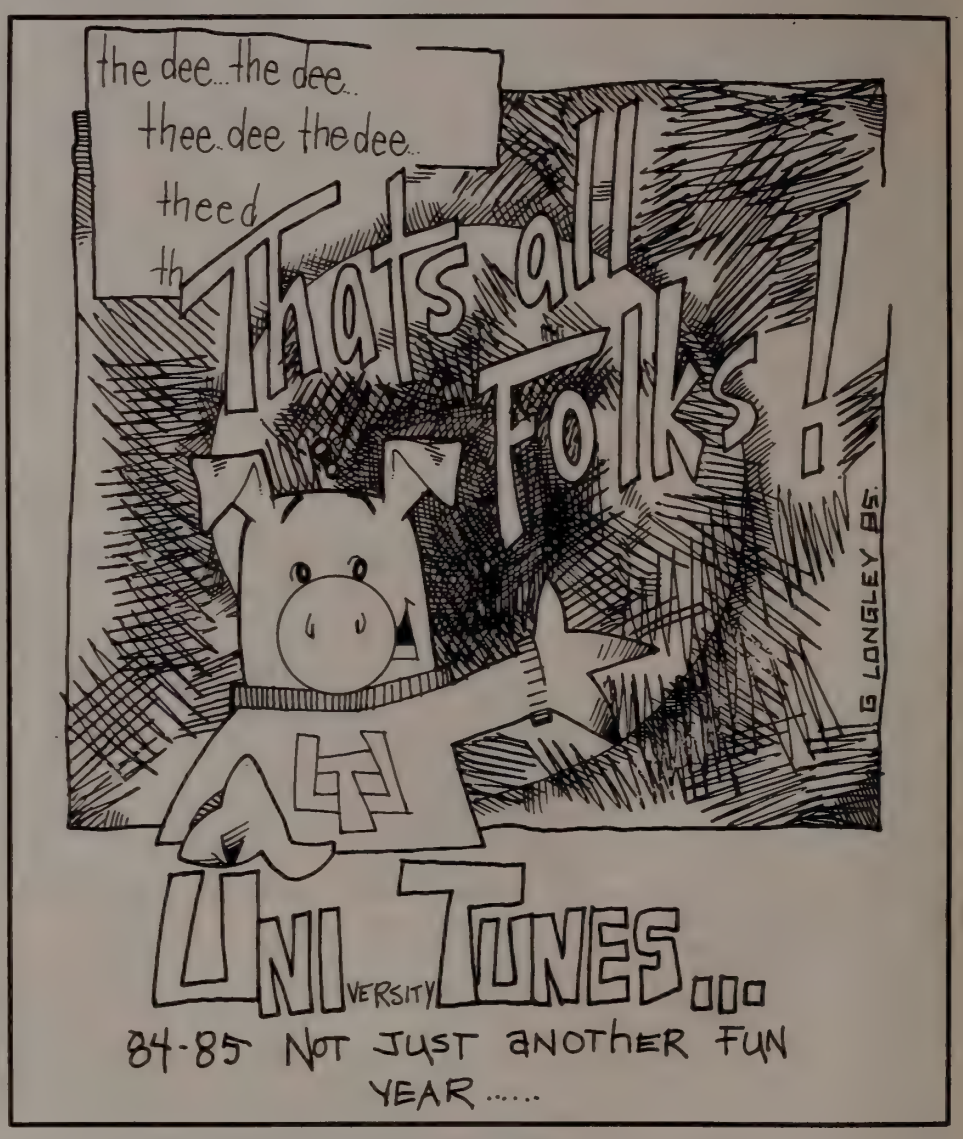
As far as the other Executive positions go, it's really quite hard to judge performances. Certainly no other Exec member seems to have done a less than passable job; however, it's doubtful whether any of them will be remembered for outstanding achievements in the years to come. Though dedication and hard work is one thing (it's nothing to sneeze at), a low profile across the board (pun not intended) only increases the already wide credibility gap between SAC and U of T students.

SAC's profile is but one of the problems which new President **Scott Burk** will have to come to terms with early on during his term. If Burk wants to be recognized by the majority of U of T's 25,000 or so undergrads (U of T has oft been compared to a small city), he must start to build up his image immediately.

He will also have to act on the Issues. You should know them by now — after all, we've been harping about them all year in this very space. The Women's Centre, Underfunding, and the Bovey Commission Report all affect students directly, and it is SAC's responsibility to handle these issues efficiently yet effectively. One hopes that Burk's commitment to a Women's Centre is strong enough for him to attempt to avoid the buck-passing and irrational arguing that characterized much of this year's treatment of the long-standing proposal. As for Underfunding and Bovey's report, only a sustained effort at lobbying and quietly influencing the powers that be will have any lasting effect. (Burk shouldn't look for any quick victories here; the battle may take years to win.) A sound first objective would be to bring the issues to the fore immediately (after all, a provincial election lies in the wings) — to insist the major media not overlook the clear sham that was the Bovey Commission.

As far as maintaining harmony within the SAC structure and a productive rapport between SAC and the students, it's anyone's guess how Burk will fare. His effectiveness in dealing with competing interests on the Board will to a great extent determine his effectiveness as SAC President; as for SAC's respectability in the U of T community, Burk should consider a major reworking of the SAC structure. Of course he won't — he, like his predecessors, will struggle within the established (alienating) bureaucracy, all the while hoping that his administration will appear "in tune" with student interests.

Early indications would suggest that Burk has a knack for getting himself into hot water. Recent accusations of both undue involvement in Executive elections and of consolidating power in a unit of four (himself, Linda Quirk, Pierre Blum and Iggy Pitt), as well as his altering of the nature of the reinstated Internal Researcher and Services/Communications Liaison positions (those in the positions would report directly to Burk) do not auger well for next year. One only hopes that the main criticism levelled at Burk during the campaign — that his experience at Innis could not prepare him for the world of SAC — will not be borne out in the man's performance as President. At any rate, he has a long, hot summer in which to get used to the position and to the intricacies of the SAC structure. He should use that time well — for all our sakes.



LETTERS

The Varsity has an open letters policy. All letters must be typed, double spaced, and must contain no sexist, racist, homophobic or libellous material. Maximum length: 500 words. *The Varsity* reserves the right to edit for space.

Usual Yahoos

In the March 7th *Varsity* article, "JSU Struck by Vandals", it is unfortunate that Marcel Weider's remarks, quoted in the article, were characterized by anti-ethnic suggestions concerning the identity of the vandals. Weider could surely have no information which would indicate that friends of Ernst Zundel were responsible for the vandalism.

It often seems that ethnic groups are overly prone to look anxiously in every corner for racists. It is more likely that the swiping of the JSU sign was the act of the usual type of Yahoos, and that it will end up in the Rec Room of one of them who will regard its snaffling as a highlight of his college career. I believe that was the thought at St. Mike's when the sign disappeared from our library wall some while ago.

L.S. Snitman
SMC IV

Duffy Denies

In your article, "1,000 Demonstrate in Anger", (*Varsity*, March 25) you claimed that David Peterson's speech to the demonstration was written by myself. While I appreciate News Editor John "Scoop" Knechtel's flattery (I

Continued on P.9

I can say that it's been one helluva year, with more scariness per day than anyone could expect. And more fun than a fisherman can squeeze out of a wet cod. The thanks must go first of all to the masthead—as fine a group of co-workers any editor could hope to be blessed with. Geoff always kept things moving, and maintained the dominance of the aestheticism quotient—*and* he smiled throughout. John consistently hunted down the freshest of meat—and kept me on my toes, to boot. Karen and David put out the meanest Review section ever. Ally was a keen worker and a good friend. Marg's work this year was appreciated so much by the staff, they made her next year's Editor. Hileman (a truly nice guy) withstood my constant abuse. Marni was the essence of dedication. And George's scribbling earned him our heartfelt respect.

Off masthead, I must thank Barry, Joan, Kathryn, Joel and especially Mark for brightening up the year. Of course, my deepest thanks must go to Katie, who kept me going when I ran out of blood. Bye, kids.

Deciding who's going to do what with the Bovey Commission report

By SUSAN ELLIOTT

Buses full of angry students came from London, Ottawa, Windsor and Kingston to join U of T protesters in cries of "Education is a right, not a privilege of the rich," at the March 21 OFS demonstrations at Queen's Park.

Three months after the Bovey Commission released its report, students are still angry. They reject its recommendations of tuition hikes and enrolment restrictions. But new Premier Frank Miller and his Education Minister Keith Norton have stated that cutting accessibility is not the best answer to the universities' financial problems. Do the students, then, really have to worry about the Bovey recommendations in the future or not? Student organizations and Professors studying the current changes in post-secondary education think they do.

A sociologist studying the measurement of quality in post-secondary education, Prof. Michael Skolnick from the Ontario Institute for Studies in Education (OISE), thinks that the lobby against the recommendations is weakened by the Council of Ontario Universities' passive acceptance of the possibility of limiting enrolment. While the Council agreed that underfunding is seriously affecting the quality of education, their response released February 20, states that it must be the government who decided on a policy of accessibility. The government should also decide on the "level of university revenues derived from government grants and tuition fees." If the government is not willing to increase funding then they "reluctantly support the recommendation that enrolment be reduced." The council would prefer to avoid this "trade-off between broad accessibility and quality." But to do this they need more government money.

Skolnick wonders "if the university councils and some of their presidents aren't for accessibility, who is?" He thinks the Councils should not be so accepting of government proposals that could affect them later on. Choosing quality over accessibility may ben weaken their position when they need to pressure the government for more funding. "It is much easier to demand money when you have actual numbers of qualified applicants as evidence rather than relying on something as hard to pin down as quality for support."

Skolnick completed a book last fall on quality assessment in post-secondary education. He has found that in the States, low staff and student morale and rising rates of attrition are clear indicators of dissatisfaction with the level of quality in instruction. He says that while there are data as yet that show cutbacks are lowering instructional while there are no data as yet that show cutbacks are lowering instructional quality here in Ontario, "dissatisfaction and attrition are sure to result eventually if the current situation continues." He suggested to the Bovey Commission that long term studies be set up to assess quality, if quality is the system's number one priority. Except for the tuition and access recommendations, Skolnick says the Report will make "no difference at all" to the problems facing universities. But he calls the proposals to raise tuition up to 25 percent over 5 years and to cut enrolment from 4 to 8 percent "bad ideas. They are completely unacceptable."



The Bovey Commission listens to submissions

Other experts monitoring the situation agree. Dr. Paul Anisef of York University has conducted several studies in order to find out who is going to university, who is not, and why. Anisef has found that the highest percentages of students who attend universities have been white, middle class males and now, females. After the report was released he said that if tuition fees are raised, "this will disproportionally affect lower-income students' access to post-secondary institutions."

Anisef and his colleagues prepared a report on the topic for the Ministry of Colleges and Universities. In it he states, "In the absence of more comprehensive policies (to overcome social and financial barriers to access) one wonders about the depth of commitment and priority assigned to equality of opportunity by the government."

But he also finds the Bovey report short-sighted and incomplete. It doesn't look at post-secondary education as a whole. Anisef cites a Queen's University study by A.J. King that shows that the number of Community College students who are grade 13 graduates has grown to 25 percent. The Bovey Report did not deal with Community College issues in any depth.

The most vocal advocate of accessibility in the past few months has been the Ontario Federation of Students. In their presentation to the Commission last September, they made their position clear. "It is our belief that university and college education in Ontario and throughout Canada exists to serve the need of the majority of the Canadian people ... Higher education is subsidized by the people of Canada and must belong to the people of Canada." They pointed out that during the period of 1977-78 to 1982-83, the universities have cumulatively absorbed a $255 million reduction in real incomes. In their official response to the Commission, they recommended that tuition levels be frozen until more information like the results of a study conducted by Dr. Anisef on attendance of groups that are now under-represented in the post-secondary system is examined. They also recommend a task force on OSAP before any changes in tuition financing are made.

In spite of the May provincial election, university access and funding do not seem to be the stuff campaign promises are made of. Both opposition parties have mde

opposition parties have made it clear they are against many of the Bovey recommendations. Bob Rae and David Peterson turned up at the March 21 demonstration. Both party leaders pledged their support for accessibility. But Frank Miller's dissatisfied response to some of the more contentious Bovey recommendations throws water on the university issue before the opposition can fan it into flame. The Bovey Report is simply that; it is a list of recommendations, not bills before the House. And the fact that the Premier has openly condemned some of the report seems to render it as harmless as a wet match.

Richard Balnis, a researcher and spokesperson for the Ontario Fderation of Students, disagrees. He says that accepting the recommendations or tossing the whole report in the garbage can be dangerous for students. If nothing is done at all to amend the universities' funding problems, then the institutions will continue to limit enrolment themselves. In this way, the government can put the blame on universities for cuts in access and the universities can shift the responsibility right back onto the government because of lack of money.

Balnis says some University Faculty Associations want to reduce the number of students and he sees this shifting of blame as an easy way to do it. He feels the University of Toronto Faculty Association would be particularly happy with this arrangement. "As I understand it, Frank Miller is more progressive than them." Because Miller said them, because Miller said he would never cut enrolment. The U of T Faculty Association is quite unwilling to cut it. As an association, that is their policy."

Balnis also points out that the Government would not want to appear to be reneging on its commitment to access because polls show the people are in favour of increased accessibility and funding. The 1984 OISE survey of public attitudes toward education found that the vast majority of respondents wanted to see university expenditures at least keep up with inflation, with 44 per cent desiring real dollar increases, and only 11 per cent desiring a decrease.

But with a massive majority, the Conservatives might attempt to turn the recommendations into law. Without a strong opposition, Balnis thinks that they would have little trouble legislating Bovey proposals into effect. "As long as the Tories are under 60 (seats), they've got a problem. They'd have to tread very carefully. They'd have to be a little more compromising."

Support in fighting the Bovey recommendations comes from individual professors and ethnic and minority groups. But Balnis expects more and more support to come from students in the future. "Students may be forced to be docile in a class, but all you need to do is to have a summer job and your tuition goes up and you don't have enough money to come back. Then you start to realize that accessibility is an issue."

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See you then!

VICTORIA COLLEGE

Baccalaureate Service

The annual Baccalaureate Service for graduating students of Victoria and Emmanuel Colleges will be held this year on April 14 at 11:00 a.m. in Metropolitan United Church, which is situated on Queen Street East between Church and Bond Streets in downtown Toronto. Professor Ernest E. Best of the Department of Religious Studies will deliver the address. All graduating students are invited to attend. Please be at the Bond Street entrance of the Church not later than 10:45 a.m., so that there will be time for you to put on a gown and take your place in the academic procession. Gowns will be provided. There will be a reception after the service for faculty, parents and friends. You are cordially invited.

State of the nuclear science

By NATALIE OMAN

The proceedings of the Tenth Annual Student Conference on Nuclear Science and Engineering began rather differently last Friday with a short welcoming address by John Reynolds, U of T's Professor of Energy Studies. He summed up the present depressed state of Canada's nuclear industry for the students, faculty and industry representatives in attendance.

The first session's papers, presented by students from Quebec and Ontario universities, dealt with fusion.

The most interesting paper of the day was concerned with the advantages of an alternate fusion reaction over the reaction which will probably fuel the first generation of nuclear fusion reactors. The He3 reaction is not feasible with our present technology because it requires very high temperatures to run (about five times the energy necessary for the first-choice reaction). Hampton said during question period that she expected such temperatures to be achieved only through a breakthrough in the technology of the field, but that any such innovation will involve a radical departure from present technologies. Therefore, that single invention or discovery will facilitate the design of equipment able to deal with a large increase in temperature, rather than only improving plasma temperature operation by a small factor.

Her paper was followed by a highly technical presentation by a Trent student. His subject matter was in fact so esoteric that one member of the audience was moved to enquire as to the reason for the speaker's research. Mr. Lafontaine replied his work was important for its ability to improve our understanding of the pure science aspect of nuclear physics, a rather unique goal among this group of engineering and application-oriented delegates.

A pair of undergraduates from the Royal Military College who just made it in the door as their joint paper was announced, performed their presentation in French. Unfortunately, a number of presumably non-French speaking delegates left during their presentation, which was concerned with the peculiar phenomenon of fibre optics' behaviour at very low temperatures.

At the critical temperature of 77 degrees Kelvin the fibres lose most of their ability to transmit light. But the analysis of the problem is complicated by the effect generated by the X-Ray observation technique. The pair are attempting to construct a mathematical model to separate the damage effect of observation from the effect of the cold.

A final paper before coffee break was concerned with muon-catalysed fusion, a process which involves highly theoretical particle reactions. This fusion process is interesting because it could be effective at room temperature, while all other fusion reactions require very high temperatures.

The delegates seemed quite enthusiastic in their conversations during the break. When *The Varsity* asked a delegate from Atomic Energy of Canada whether he felt the papers thus far had dealt with the cutting edge of nuclear technology, he confessed that although he thought the papers well-done, he was surprised at their depth. He was not concerned with the particular fields that had been touched on, and so didn't really know whether the papers were innovative.

This industry representative made a point which was confirmed by the afternoon's events. When I asked a delegate from New Brunswick for his opinion on the conference, he also replied that, being an engineer, he was not well-acquainted

Continued on Page 23

Ontario election date poses enumeration and lobbying difficulties for students

By MARK JOHNSON

Ontario Premier Frank Miller's call for a May 2 election has been greeted with mixed responses from student leaders. The election falls toward the tail end of the exam period when many students will have left Toronto.

Executive Officer for the Ontario Federation of Students (OFS) Ellen Waxman told *The Varsity* it will be hard for students to vote and to raise education issues.

"We think it's (the election date) obviously a problem for students because they won't be here. We want to make post secondary education an issue but it will be very hard with students not here," she said, adding, "It won't stop us (from bringing education issues into the election.)"

According to Christine Landry, Information Officer for the Ontario Chief Returning Officer, the election date should pose no problems for students wishing to become enumerated and to vote.

"Students have a choice: they can vote where they are now, or they can vote where they'll be on polling day or they can pick up a proxy. I just don't see it as much of a problem."



Nye Thomas

Ontario's election rules make it possible for students to be enumerated by members of their families. Landry recommends "If you won't be in Toronto to vote, get a relative to enumerate you where you will be election day."

Former Students' Administrative Council (SAC) External Commissioner Nye Thomas reported SAC had looked into difficulties students ran into getting enumerated for the Federal election in the fall.

"We did some investigation into this for the Federal election and there have been problems before because of the timing of elections. There shouldn't be too much of a problem now though because students will have been in residence for seven months so they would be able to get enumerated here or in their permanent residence."

As far as lobbying on education issues during the elections, new SAC President Scott Burk admitted he'll have little time to get involved himself.

"I personally am going to be doing very little about this because I'm a student with exams like everybody else. Before you start talking about underfunding, you've got to pass or you're not going to be around to do anything about it."

However, Burk was quick to point out SAC will not remain silent during the elections because of final exams.

"We're not going to treat the elections negligently because of exams. Peter Hoy will be doing some work and much of the work that was done this year by Nye (Thomas) and Ben (Chan) and Sean (Meagher) will shine through."

"I think the Liberals and the NDP will both make this (education) as big an issue as they can."

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Thirty year repayment on student loan plan

By MARIA CASAS

A funding plan that could see students paying back loans on their BA for the next thirty years has labour and student organizations fighting it out with the government.

The Bovey Commission on Ontario's Universities, strapped for a way to find more money for the system, told the government to raise drastically tuition fees. Students could find the money, the Commission said, in a loan plan that would spread the burden of debt over thirty years, contingent on the graduate's income.

By now notorious, the income contingent repayment plan was originally suggested to the Commission last summer by U of T economics professor David Stager.

"The onus when we start to challenge the existing system is to ask the question, "What's the alternative?" This plan has the greatest effect at any given cost," says Stager.

One version of the plan would see tuition raised to approximately $4,200 by 1995. But every university student, according to Stager, would automatically be eligible for a loan to cover the cost of fees, supplies, and living expenses for each year of study.

As soon as the student started earning a regular paycheque, Revenue Canada would take a percentage from it (some suggest 3-6 per cent) until the loan was paid back. If the full amount of loan-plus-interest was not paid back in 30 years, said Stager, the rest of the loan would be written off.

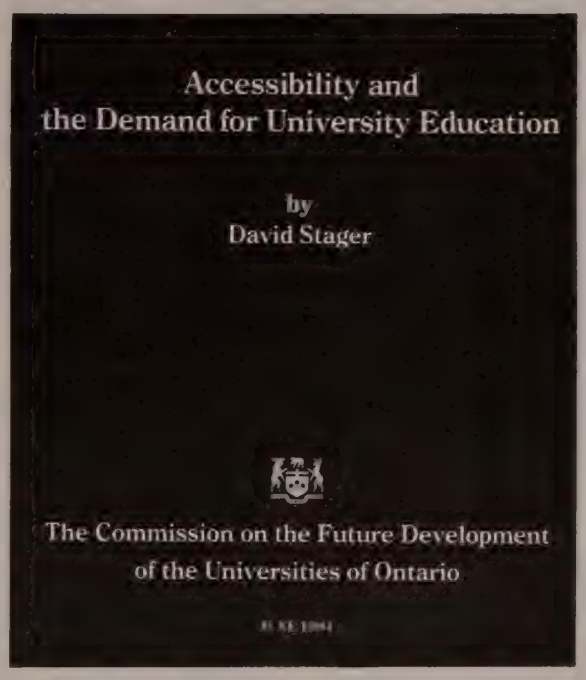
The Ontario Federation of Labour had originally supported the income contingent plan as a 'second best' measure, but OFL President Cliff Pilkey recently wrote an open letter to Edmund Bovey renouncing any agreement with the plan.

"It would appear that you have, at the very best, misconstrued our submission," said Pilkey. "Our concept (is not) remotely comparable to the scheme you have proposed to justify higher tuition fees. The scheme is clearly unworkable and would in fact penalize the very students we were trying to assist."

The OFL had also recommended to the Commission that funding for universities be drawn from a tax on university graduates. But whereas Stager wants an immediate increase in tuition fees, the OFL wants free tuition and universal accessibility.

Also sharp in its criticism of the income contingent repayment plan was the Ontario Federation of Students. "Given Stager's assumptions that tuition is relatively incidental to a person's decision as to whether or not to continue after high school and that money really doesn't matter in the long run, his advocacy of an all loans program is in accordance with this logic. His assumptions, however, are contradicted by the evidence (and) ... one can only doubt his conclusions when the facts show otherwise," OFS wrote to the Commission last summer.

Stager, however, insists that the plan will pull Ontario's universities out of their current underfunding crisis. He cites the cost estimates of a plan done by John Kucharczy of the University of Ottawa in 1980. The plan was fed to a computer together with a "simulation" of hypothetical student borrowers, their life-time earnings, and interest and inflation rates. The study concluded that not only would it work on a relatively small government subsidy, it would provide more dollars directly to universities without affecting accessibility.



The interest rate for student loans would be set somewhere between the low government borrowing rates and commercial lending rates. The government could get 10 percent interest on an issue of its government bonds, for example, and lend it to students at 12 percent, protecting its investment in the plan.

"You would have to design the interest rate to make it attractive to the majority of students," says Stager. That way, poorer students would not be discriminated against by being saddled with interest on their education.

The basis of Stager's argument is that Ontario's universities are already accommodating as many students as really want to get in.

"If a student is not highly motivated and is unsettled about a post-secondary program, the educational costs may be seen or used as a reason for not going," he said in his 50-page report to the Commission.

Those who do go are the children of high- or middle-income families who have been brought up to expect a university education, according to Stager. Low tuition fees, then, are only a needless gift to those who can afford to pay more. Universities should charge higher fees and get their funding directly from students instead of taxing lower-income families whose children don't go to university.

The OFL, on the other hand, said in its submission to the Commission that it "has supported the principle of free tuition and it continues to do so, not under the illusion that the elimination of tuition fees would immediately increase the number of working class children in the post-secondary system significantly, but rather because we believe that access to the full range of educational services in the society should be open to all."

Its plan for funding Ontario's universities is to tax all graduates while doing away with tuition. Those that were unemployed after graduating, of course, would not pay. Those that earned high incomes would overpay. The system would balance out and become

Continued on Page 10

SAC

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Massey Hall
$16.50 full-time undergrad
$16.50 plus .50 all others

The Richard Thompson Band
Wed. April 10
9:00 p.m.
Diamond Club
(410 Sherbourne St.)
$11.00 full-time undergrad
$11.00 plus .50 all others

Kid Creole and the Coconuts
Monday, April 8
9:00 p.m.
Club Fresh
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April 6
Spaced Out & Jessie James Meets Frankenstein's Daughter
April 13
East of Eden & Rebel Without a Cause

Red cross worker says that relief reaching Ethiopia

By HELEN ARMSTRONG

Press coverage of the Sahel Drought, affecting Ethiopia and 24 other African countries, has been slowing to a mere trickle in the past two months. People are wondering if their donations have been put to work, especially after reports of the entrenched politics of Ethiopia.

Sharon Jackson of the Canadian Red Cross Society was sent to Ethiopia in November for 4 months to monitor the relief efforts of the Society, as well as to coordinate the large number of journalists coming through the Red Cross camps. She brought back an encouraging picture of relief efforts in Ethiopia.

Jackson notes that at the time of her arrival in Ethiopia the death rate out of 28,000 to 30,000 was 120. When she left 4 months later, there were under 20 deaths in a population of 20,000 to 25,000.

Jackson visited most of the Red Cross shelters in southern Ethiopia, and noted that the relief workers are doing a "professional" job. She found by concentrating on the work these delegates were doing, she was able to cope better with the suffering around her.

"I watched the nurses in their work and how they coped with the situation, how they sometimes have to see someone who is beyond help and let them die, so that they can go on to help five or six others around them that can be helped. They have to be enthusiastic by the time I left Basi Camp about the work being done that I stopped focusing on the suffering."

She noted only "when you look at the entire picture does it become hopeless. When you look at individual cases you make a start, and continue from there."

The Red Cross is active throughout Ethiopia. Feeding stations have been set up in the war-stricken provinces of Tigre and Eritrea. Jackson confirms the "International Committee of the Red Cross" (The Swiss Red Cross) has 30 distribution points in Tigre and Ethiopia. They have moved into these areas under the 'right of initiative'. A government cannot easily refuse this, because it could show that they are not interested in the welfare of their people."

One of the things Jackson was most struck by on her visit was the critical condition of the African environment. She notes that the Sahel — now a vast desert — was once a fertile green belt stretching for miles. She sees this as a warning to the Western world.

Jackson was also affected by the economic disparity between the western world and Ethiopia. She recalls her feelings on arrival at the Red Cross camp in Bati.

"I really did feel like running from the place. I was an expatriate with a badge on. People assumed I was a nurse or a doctor, and so they immediately wanted things. I think my immediate reason was I felt like a fraud. I suddenly thought I couldn't do anything for these people here."

She said she was also struck by "how pitiful they were, and what their condition was, and that's *not* the way to look at things there." By concentrating on her work as a journalist and Red Cross representative, Jackson was able to get through this initially trying period.

She was confronted with death every day at Red Cross camps, yet observed constructive work going on. Ethiopian Red Cross volunteers give lectures to drought victims on topics such as basic sanitation and health care.

Life at a Red Cross camp is not made too comfortable. Efforts are made to get people back to their villages — once they are strong enough.

"If they start complaining about the food it's a good sign," Jackson said. On the way to better health, these people will soon be sent off with a 'dry ration supplement' to be cooked at their homes.

"I realized there was a lot of life at the camps. I kept this feeling with me at all times. I think the people who look only at the negative go crazy. There is hope as long as we in the Western world don't give up," Jackson optimistically reported.



Red Cross worker offers aid at Ethiopian shelter

"Gay Bashers" rock Ryerson

By DEBORAH McFARLENY

Courtesy of the eyeopener

Because the "gay minority has been getting so much attention," a first year electrical engineering student distributed illegal anti-gay posters throughout Ryerson recently to "serve the special needs of Ryerson's growing heterosexual community."

Nick Colonello, with six other first year electrical students, pasted up 200 posters advertising their group, Gaybusters. The poster hinted that there was "more to come" in the group's anti-gay campaign.

The strong reaction against the posters by Ryerson students, faculty and security who collected the posters and began an ad hoc investigation, surprised Colonello, who says "we were only joking."

He says they never intended harassment or ill intentions. "The minorities are the ones who get all the attention and the benefits because they are always saying they are discriminated against. We have no intention of harassing anyone but we feel we have a right to the same benefits as minorities."

"These sensitive minorities, such as gays, demand more and get more for their so-called special needs," Colonello says. "We want the same recognition because we are beginning to be outnumbered, we are becoming a minority."

The six students began their campaign because of jokes about gay electrical students after letters in the *eyeopener* submitted by a first year electrical student claimed a gay population of one in ten in the department.

Derek Bowen, a third year electrical student, says, "I feel strongly about the issue. The reputation of the electrical department is at stake. We are not the macho stereotype but you could say we're pro-masculine. Most people in electrical engineering are 100 per cent heterosexual, the posters label engineering students as anti-gay and violent but we're not."

"There are boys who are insecure about their sexuality," says Allison Bain, an RTA student who was confronted in the engineering department when she took it upon herself to rip posters off the wall, finding them "offensive and threatening." She says the whole campaign is as racist as discrimination against blacks or Jews.

"It's the 'more to come' part on the posters that worries me," she says. "I hope the Ryerson community will not tolerate this homophobia. With the number of posters that were distributed, some of the students ripping them off the wall must have been straight, that's a good sign that the gay club is gaining tolerance and understanding."

The president of Ryerson Lesbian and Gay Men club (RLGM) says the posters are another drop in the bucket. Verbal abuse and harassment has been minimal, he says, but with the issue exploding on campus, "the threats may result in violence."

Three years ago RLGM was verbally harassed when they met on campus; pink paint and anti-gay graffiti were splashed on the door. The club, dormant for two years, began again in September.

Personally, Colonello says he would not stop the club from meeting but he does not think homosexuality is "morally right. It does bother me, the gays, but I have to respect their preferences."

Ryerson security, reporting to Ron Taber, director of student services, is conducting an investigation calling for witnesses to identify the people responsible. There is no specific policy at Ryerson regarding this conduct but "in no way are we lying down on this," Taber says.

If the posters are determined "hate literature" by Ryerson's lawyer, the students may be charged with harassment or distributing slanderous material. Likely they will be warned to "cease and decist," says Taber. "They have to see that this inappropriate behaviour will not be tolerated and will result in serious penalties."

Continued From P.1

Oregon, owned by Dennis Gunter, and then obtained a search warrant.

"We set him (Gunter) up right. He never knew what was happening, only his wife was there. We backed up the truck and took away thirty thousand diplomas," Ezell gleefully explained, adding the diplomas they seized were "excellent reproductions on high quality paper."

In the search the FBI obtained names and addresses of people who had purchased the diplomas. The names were sent to the universities concerned with a request that they check the names to determine if any actually were graduates.

U of T Registrar, Daniel Lang, received a list of about twenty names. He "assumed that none of the people were actually graduates," because U of T already has a service to replace lost degrees at a rate cheaper than that offered by Alumni Arts. After checking the names Lang found that although several of the students listed had taken some courses at the university, none had ever graduated. Lang was unsure what use the forged diplomas would be as most employers and universities ask for transcripts rather than degrees. He added it would be "rather bizarre if someone came in for an interview with a diploma all rolled up."

Lang said that any action taken by the university itself would be as a "deterrent" and that "the main objective was to get them not to use the diplomas." The university sent out registered letters to all of the individuals on the list and then forwarded the list to the Association of Registrars in Universities and Colleges to prevent any of the purchasers from using their degrees for admission into other post secondary institutions. He explained that in Ontario possession of a bogus diploma is not a crime but "representing yourself as a graduate" to an employer or another university is an offence and the individual could be charged.

Agent Ezell stated however that in certain states mere possession of a faked diploma could mean up to one year in jail. Furthermore, if the degrees were purchased through the mail, or ordered over the phone, the purchaser, whether a Canadian or American citizen, could face five years in jail for mail or wire fraud.

The FBI is quite eager to pursue the investigation, especially since in other similar cases, 90% of the purchasers have not been real graduates. According to Ezell, the FBI sent a letter asking the University of Toronto to confirm which names on the list were actual graduates and as yet they have not received a reply.

However, Lang explained that they "really couldn't confirm any names" because based on the names and addresses supplied by the FBI none of the purchasers were graduates. He added that the FBI has been informed of this. Lang emphasizes they could only base their search on the "fragmentary knowledge" received from the FBI and that when they wrote to the people on the list, they could not actually accuse them of having false degrees, "otherwise we might be making a libellous statement, saying a person was not a grad when they were."

Continued From P.4

presume the information came from him), honesty requires me to state that I did not write Mr. Peterson's speech. I had submitted a draft to Mr. Peterson's Chief of Staff, and while a few excerpts from the draft were contained in Mr. Peterson's remarks, I cannot claim authorship of the speech, which was quite well received.

Your humble servant, I remain

John Duffy
Trin IV

Frat Response

Re: Michelle Landry's letter to the Editor of March 25, 1985, captioned "Sexist Frat Fun."

We had hoped that our "Kumon Iwanna Lei Ya" party would provoke a useful and intelligent debate over the roles of women and men at this university. Instead we are confronted with the all too typical response one receives at this institution — a blind, narrow-minded approach and a "sexist" labelling.

It is unfortunate once again to see a word misused to the point that it becomes devoid of any meaning. Such is the case with the now vacuous term, "sexist." Michelle Landry herself could be called a "sexist", for implicitly her interpretation of the expression reveals a stereotypical view of women based on what we thought were the values of yesteryear. Michelle failed to realize that our headline-grabbing party slogan cuts both ways in that women as well as men have been known to use or to express a certain physical and emotional need.

We are happy that you noticed the poster. We are unhappy that you took offense to it. While we admit that the caption trivializes what should ideally be a meaningful act between two consenting adults into a vulgar attention-getter, we had hoped that in its context it would be taken for what it was — an attempt at humour. It is unfortunate that a person of your obvious intelligence failed to place the poster in its proper context. Cheap fun, yes; "sexist," no.

Sincerely,
The Brothers of
Theta Delta Chi

Clarification; Correction

A number of clarifications and corrections should be made to the article "Election timing thwarts student lobby strategies" (March 28 issue of *The Varsity*). They are as follows:

1. The "strategies" alluded to at the beginning of the article were devised by the Government Relations Alliance at the U of T (GRAUT); of which APUS is a very active member.

2. The all-candidates meeting referred to in the article is something GRAUT will *attempt* to organize. (It has not been organized yet.) GRAUT will be attempting to organize an all-candidates meeting for the riding of St. Andrew-St. Patrick.

3. The acronym "COPUS" stands for the Canadian Organization of Part-Time University Students (not the Council of Ontario Part-time University Students).

4. The letter concerning education policy that is being sent to Keith Norton and the Opposition education critics is a COPUS initiative to which APUS gave input. The Vice-President of APUS (Terry Johnston) also happens to be the Ontario Co-ordinator for COPUS.

5. The responses received to the above mentioned letter will be printed in the COPUS newsletter.

Your readers might also be interested in knowing that APUS has submitted to Keith Norton its responses to the Bovey Commission's final report. Copies will be sent to the Opposition education critics and to President Connell; as well as other interested parties.

Sincerely,
Michael Shumacher
Liaison Officer

SAC's Old Tricks

So SAC is up to its old tricks again. Vicious, bitter politicking, divisive rumour-mongering — get all this and more at your friendly neighbourhood student council.

The night of the 27th bore testament to the legacy of "fun" boards past. Hard feelings and nasty accusations abounded in face of the races' closeness. One example of the antagonistic, totally useless B.S. was the contesting of my voting rights by a number of people, including one whom I intended to support! It was decided very early in the meeting that as an ex-officio member still serving my term on GC (ending June 30) I was entitled to cast a ballot.

Luckily, I was required to attend another engagement which commenced before the real fireworks exploded. The declaration of an election invalid AFTER the destruction of the ballots confuses me. It would be a questionable practice anywhere else. If it occurred as a result of my voting, then the joke is on Herbert — I spoiled my ballot. There was no choice to be made between two equally qualified candidates.

The incoming administration seems to be decent — hopefully they won't put up with this kind of garbage for long. If they concentrate on spirit, and not politics, they have a chance to turn U of T into a fun school. The alternative is a constant, unproductive, "hack" battle.

As for me, I stand by the contention that I was legitimately entitled to vote under SAC's bylaws as a member of Governing Council. There is no mention of "incoming" or anything remotely resembling it. Yet I will not challenge the results, as they have no significance.

The SAC board is comprised largely of a bunch of kiddy-class politicians vying for paper leadership of an ineffective organization. Maybe Scott Burk can tame the self-serving apprentice bureaucrats. I frankly prefer the denizens of Simcoe Hall.

Sincerely,
Kevyn Nightingale
Student Governor
Full-time Undergraduate
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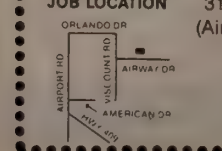
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Robert Redford (Graduation Photo)

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NOTICE OF ELECTIONS

THE SCHOOL OF GRADUATE STUDIES COUNCIL

GRADUATE STUDENTS — DIVISION II

Ballots have been forwarded to the following departments for distribution to students to vote for *THREE (3)* seats in Division II on the Council of the School of Graduate Studies.

Anthropology, Criminology, Economics, Geography (including Planning), Industrial Relations, International Studies, Law, Library & Information Science, Political Science, Social Work, and Sociology.

For the two largest departments, *Education* and *Management Studies*, because of the high costs of mailing, voting will be by polled vote. Polling stations will be located as follows:

EDUCATION

Location: 252 Bloor Street West, 5th Floor, lounge adjacent to the cafeteria
Date: April 11, 1985
Time: 10:00 a.m. — 4:30 p.m.

MANAGEMENT STUDIES

Location: 246 Bloor Street West, lobby in main entrance
Date: April 11, 1985
Time: 10:00 a.m. — 4:30 p.m.

NOTE: FOR 1ST YEAR MBA STUDENTS
Please vote at the Faculty of Management Studies as FMS electoral lists are there.

ELECTIONS WILL CLOSE AT: 4:30 p.m., April 11, 1985

There were insufficient nominations in Divisions I, III and IV for an election to be held. Consequently there will be By-elections for students in these Divisions in Fall 1985.

Any student who does not receive a ballot through the departments noted above, or who cannot vote on the date set for Education and the Faculty of Management Studies, may obtain a ballot at the School of Graduate Studies, Room 104, 65 St. George Street.

Continued From P.1

manipulation I've seen at SAC."

Burk vehemently denied his actions had anything to do with trying to change the results of the elections.

"I don't think that legally the executive is on stable ground," he said. "I took the legal advice given to me for the good of the corporation."

Hinds said former Vice-President Linda Quirk and Education Commissioner Carla Cesaroni had threatened to quit in an attempt to pressure Burk into calling a new election.

Burk called this suggestion "ridiculous" and Cesaroni denied any involvement in the push for a new vote.

"I haven't been around for the past week, so I don't know what's been going on, but I really trust Scott (Burk)'s opinion. He wouldn't want to screw around."

Ex-Women's Commissioner Helen Humphrey disagreed. "This has (Quirk's) fingerprints all over it."

Nancy Connolly, the Director who lost the Finance vote last week, said she would run again in the new elections. "I think (Burk) has done what should have been done. I don't think Linda's pushing anybody into anything."

Connolly admitted Scott Burk was among her supporters.

Alison Jones said she would "definitely" run again.

"I was confident in the results," she said. "I was already starting to organize projects for next year's SAC, and this (the new election) will not only be an impediment to my efficiency, but to SAC as a corporation."

Continued From Page 7

self-sufficient.

But Stager sees no good in abolishing tuition fees.

"Free tuition is the least effective alternative for student aid. It would be subsidizing students who would go to university anyway (because of expectations derived from their upbringing). It isn't going to be the social levelling device that people hope it will be." The other problem is that "you'd pay forever, whereas it seems much more equitable to pay what you borrowed."

The OFS sees the post-secondary system as no less a public system than the high schools.

"University education in Ontario should not exist to serve the partial interest of any elite. Higher education is subsidized by the people of Canada and must belong to the people of Canada," it announced in its brief to the Commission last summer.

Its main objection to the income-contingent loan plan therefore is that it would mean an impossible debt burden to most students, severely curtailing access to university for any but the most privileged young Canadians. The federation fears that the Bovey Commission's student aid proposals are an unworkable sop to the consciences of those who would otherwise hesitate to raise tuition fees.

Stager "wasn't even aware" of the OFS' comprehensive attack on his student aid plan, he says. But he is quite emphatic about the difference between his income-contingent repayment plan and other student loan plans.

"It is *not* a debt, it is a *contingent* debt. Contingent means just that: on condition. On condition you can afford to repay. You can think of it as a tax. People don't go around saying, "Gee, I wonder if I can afford to pay my taxes next year."

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continued from p. 12

on Apr. 12, and at the Rivoli on Apr. 14. Finally, the Café des Copains has Jay McShann, Joanne Brackeen, and Roger Kellaway booked in through mid-May.

So, it's been fun — getting to know 'the business', meeting new people, slamming trashy bands, and pushing my favourites. Which reminds me, don't forget those Stranglers dates in June.

Rohinton Medhora

FILM

Well, the best has finally happened. Warner Bros. has purchased the rights to Robert Goulet's life story, and guess who's playing the lead? That's right, my cockatiels, me, Cynthia Macdonald, age 14-1/2, crochet atist and ringette-player extraordinaire, in my first starring role! Brian de Palma's directing, and I was so nervous at the audition. He wanted me to sing "The Impossible Dream", but I told him I didn't know the words, so would he settle for "Like a Virgin"? Well, you know Brian, he likes that sort of thing. He liked the way I smeared tar in my hair to get that Goulet look, too, and the nasty little moustache I drew on with a charcoal briquette. Sheila E.'s playing Carol, my love interest. I'm a pretty lucky guy.

But to other movies, real ones that have been made already. Like **The Hit**, which opens on Friday; it's a gangster flick set in Spain, and it's not as good as *The Terminator* or anything, but it has its moments. Then there's **A Private Function**, which you'd all better go see or Michael Palin, who stars in it, will probably end up careerless and drunk and drooling in some alley in Soho.

And I have nothing else to say. I have crowsfeet around my eyes and advanced cirrhosis of the liver (why do they say "of the liver"? Where else would you get it?) But nothing left to tell you. So write soon, send money, and I'll see you in June. Wish you were here.

Cindy

THEATRE

This week, Alumnae Theatre offers a fresh alternative to high-brow drama with its madcap spoof of the classics. **The Coarse Acting Show** pokes fun at all those "earnestly incompetent actors who've had to cope with blank verse, blank stare, faulty props and falling scenery."

Maverick Theatre Group Act IV offers a cabaret with the cryptic title **Sweet/Meat: The Romance Show**. A collective work developed by the group, the piece explores the intrigue of romance set to song and dance. April 2 -13, Adelaide Court Cafe Theatre.

Still in previews (and we all know that means discount ticket prices) is Tarragon's production **Albertine, In Five Times**. Michel Tremblay's play explores the five ages of "Albertine" in a poetic and dramatic presentation of Quebec women. April 2-7 previews, opens April 9.

Sharon McAuley

Keep your eyes peeled for the definitive version of **Carmen**. After the flamenco film, the opera, Peter Brook and Godard have given it the once-over, here come the clowns. Dean Gilmour and Michelle Smith, Toronto's premiere clowns, will be presenting their distinctive version of the sand n' lust classic at the Theatre Centre, 296 Brunswick, at the end of the month. Eyes peeled - this promises to be hilarious.

Rick McGinnis

continued from p. 15

Maybe the Cars' leadman, Rik Ocasek's remixing of the album has something to do with the American feel of the album. The one thing lacking is substance — there's really not enough consistency in the quality of the tunes.

The band put on a good debut show in Toronto last Friday night at the El Mocambo. (Even U2's the Edge showed up.) However, a small repertoire kept the show a bit too short.

Images In Vogue
In the House
WEA Records

Darkroom
A Test Of Time
WEA Records

Ultravox
The Collection
Chrysalis Records

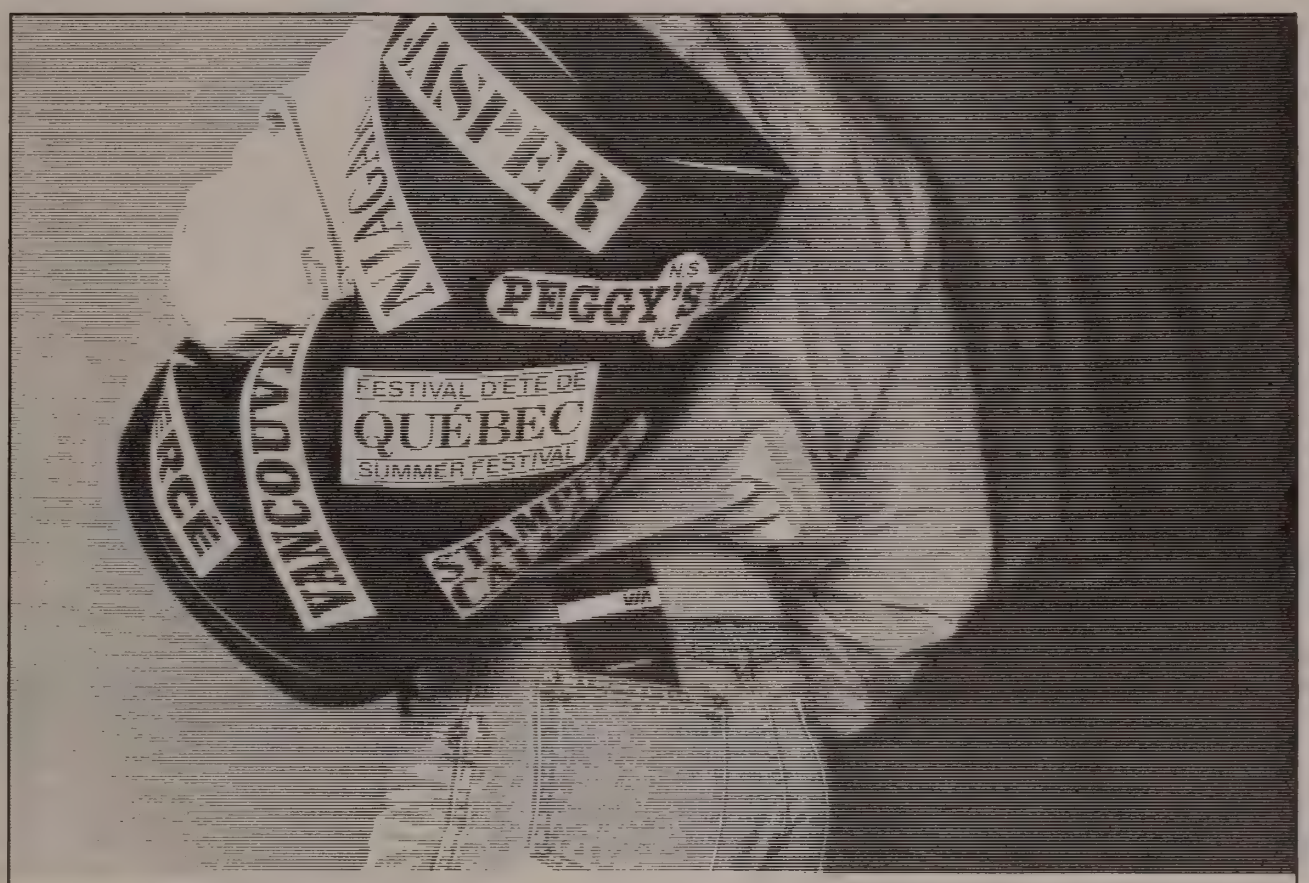
ROHINTON MEDHORA

SYNTH - ORIENTED bands from Western Canada were a rarity until Strange Advance, **Images In Vogue**, and **Darkroom** hit the airwaves at about the same time a year or so ago. What *In the House* and *A Test Of Time* show is that fashion bands from that part of the world are no better — or worse — than those from anywhere else. And with any luck, they won't reduce themselves to making incredibly silly commercials for teeny bop jeans stores like that cutlery band from Burlington.

For **Images**, the association with Gary (Dream Weaver) Wright was near disastrous. Wright's reportedly slow, meticulous, one-on-one approach to producing the album was in direct contrast to the band's uncalculating, spontaneous studio manner. The end result is a Wright-produced album almost totally re-mixed by the band after his departure. "Rescue Me" and "Call It Love" are catchy enough to be hits, although it is "One Way Heart" and "King's Service" that are complex enough — musically — to be more interesting. The lyrics are fairly ordinary, and completely over-shadowed by the haircuts of the band members pictured on the back cover.

Darkroom's best feature is Jim Gray's voice — strong and bold, like an over sized Jim Kerr. There is a decent cover of Marianne Faithful's "Broken English", and "Lions Made of Stone" contains the priceless observation 'old soldiers never die, only the young ones do.' There is more than hair cuts to this band, but *A Test Of Time* lacks that one riff or single that can stay in the head all day — a platoon of musical foot soldiers with no leader.

It would be very surprising if either of these bands claims not to have been influenced by **Ultravox**, the late-seventies British band that, more than any other, made the synthesizer rock rather than relax. *The Collection* is pure value for money — almost 30 minutes of music on each side, heavy on their later material, because many of the earlier songs were included on *Three In One*. It is amazing how many pieces here — "Vienna", "Hymn", "The Voice" — sound familiar, for a band never perceived to be going anywhere. Their albums usually had too much filler; by definition, then, *The Collection* is the one to buy. Also a good benchmark to judge just how much further the other style bands have to go to be taken more seriously.



The Magic of VIA's Youth Canrailpass.

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WATCH FOR FLYERS!

watsup

BOOKS

Thank you, thank you, loved it, loved it. Summertime now, sundecks and birds. Beach books:

A T.O. murder mystery by **John Reeves** called *Murder with Muskets* is about a C.O.C. Tosca production in which the tenor, Cavaradossi, bites the boards for real.

Just Another Day in Paradise is set in Silicon Valley. A suspense novel by **A.E. Maxwell**, this one sounds distracting and tawdry.

Queen Victoria in her Letters and Journals will be amusing. Selected by **Christopher Hibbert**, there are 70 years worth of comments and Victoria's illustrations.

Also, a Kafka book, *The Nightmare of Reason: A Life of Franz Kafka* by **Ernst Pawel.**

And now, my own skeef: Best good wishes and bye-bye to everyone at 91 St. George St. Big hello to everyone at 582 Spadina and vicinity. Thanks for many good guffaws and special tricks with flame. Hellos to the Ottawans. Sid Vicious says: "Regrets, I've had a few but then again I can't remember them."

Barb Mendel

JAZZ/ROCK

As the academic year comes to an end, here are a few suggestions to drive those exam blues away.

A potentially fascinating *Pick of the Month* is the rare concert appearance by ex-Van der Graaf Generator leader/guitarist **Peter Hammill**, Apr. 19, reserved seating, at the Concert Hall. Look for a domestic double live album from him very soon.

Triumph and **Honeymoon Suite** play at the Maple Leaf Gardens tonight (Apr. 4) while the equally forgettable **Krokus, Accept,** and **Rough Cutt** take over that venue on Apr. 8. **Nick Kershaw** — all five feet of him — plays at Massey Hall on Apr. 10, and the fabulously soulful **Joan Armatrading** performs there on Apr. 12. Hardcore lives with the **UK Subs** and the **Exploited** thrashing at Larry's on Apr. 14. **Julian Lennon** is in at Massey Hall, Apr. **18** and **19.**

From the 17th to the 20th, local reggae band **Fergus Hambleton, JoJo Bennet** and the **Sattalites** are downstairs at the El Mocambo. And good ol' American rock and roll is well represented by **George Thorogood** and the Destroyers, Massey Hall, Apr. 22, and **Los Lobos**, Concert Hall, Apr. 23. **General Public** make a triumphant return, May 3 and 4, Massey Hall, and May 5, Hamilton Place. **Cabaret Voltaire**, tapes and all, are in at the Concert Hall, May 5. **Frankie Goes to Hollywood** make a return of sorts too, May 14, Massey Hall.

Café on the Park presents an interesting acoustic bill of **Holly Woods** and **Scott Kreyer**, both of the hard rock band Toronto, Apr. 4-7. Albert's Hall has Luke Gibson, the Canadian Aces, Fenton Robinson, K.D. Lang, and Eddie "Cleanhead" Vinson booked in the weeks ahead.

Joey's Place, 180 Queen Street West, has stellar guitarist **Leo Kottke** in tonight, while **Jack DeJohnette** and the Special Edition perform there on Apr. 14. To celebrate the release of his first album for Sackville Records, **Joe McPhee** (trumpet, flugelhorn, saxes), better appreciated in Europe than in North America, will perform with the Bill Smith Ensemble at the Music Gallery

continued on p. 11



Hilary Cellini Cook

Microscopic skeef: waves of gratitude to the reviewers. Dave is gone home, leaving me who owes it all to him, & Greg for making it bearable.

TIME & PLACE

WED APRIL 3

11:00 A.M. ERINDALE CAMPUS ART GALLERY features "Poetic Reflections" and "Currents," paintings by Yvonne Lammerich. This exhibition runs until April 20.

12:15 P.M. THE ROYAL CONSERVATORY OF MUSIC presents John Coveart, Piano at the RCM Concert Hall. Admission is free.

4:00 P.M. THE U.C. COMMERCE AND FINANCE CLUB presents Murray Koffler of Shoppers Drug Mart and The Canadian Council for Native Business. Mr. Koffler will talk on "A Really, Really New Challenge for Private Enterprise." University College Room 140

4:30 P.M. THE U OF T MARKETING CLUB presents 1984 award-winning commercials film. Buffet dinner. Non-members $8. Galbraith Building, Room 202.

7:30 P.M. GAYS AND LESBIANS AT U OF T will have a speaker from the International Gay Association to talk about the July IGA conference in Toronto. International Students Centre.

8:00 P.M. THE CONSERVATORY ORCHESTRA SEASON CONTINUES ... with guest conductor Victor Yampolsky at The Church of the Redeemer. Student tickets are from $7 to $3.50 at the box office or at the door

THURS APRIL 4

4:00 P.M. "SOME WOMEN OF MARRAKECH," a film on women in Morocco sponsored by the Middle East and Islamic Studies Students' Association Library Science Building, Room 205.

8:00 P.M. THE UNIVERSITY ALUMNAE DRAMATIC CLUB proudly presents "The Coarse Acting Show" at the Alumnae Theatre. Tickets are $6, $4 for students and seniors. This show runs until Saturday.

7:00 P.M. STEPHEN LEWIS, the Canadian representative to the United Nations, will give a public lecture at Convocation Hall. Lewis will discuss the topic, "Students, the U.N. and Africa: Making a Difference."

7:00 P.M. "It is just before sunrise on a brand new day in a brand new world of peace..." Brahma Kumaris Raj Yoga Meditation. Hart House South Sitting Room.

8:00 P.M. THE ROYAL CONSERVATORY ORCHESTRA presents Coenraad Bloemendal, Cello, and Valerie Tryon, Piano, at the RCM Concert Hall. Tickets are $5.00, $3.00 (seniors and students).

8:00 P.M. THE SECOND AWAKENING OF CHRISTA KLAGES, a film by Margarethe von Trotta, will be shown in Jorgenson Hall, Room L72, 380 Victoria Street.

SAT APRIL 6

10:00 A.M. "TRADITIONS OF THE PEKING OPERA STAGE", a lecture on China's performing arts, will be held in the Alice Moulton Room, Sigmund Samuel Library.

2:00 P.M. THE ONTARIO SCIENCE CENTRE SPRING LECTURE SERIES continues with a lecture by Dr. W.G. Tatton on "The Computer and the Brain — Two Intelligent Machines." The Ontario Science Centre.

SUN APRIL 7

8:00 P.M. THE ASSOCIATION FOR BAHA'I STUDIES presents "Marriage and Family Life". The Reading Room, International Students Centre. All are welcome.

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MIGHTIER THAN THE SWORD

A Year In The Review

"And then you grew up and left them all. But not before they could leave you: not before Helene and Susie the Mouse could make their pact not to face the seventies in public, and not before the lady on Romper Room started seeing people with names like 'Tiffany' and 'Jordan' in her magic mirror."

- Cynthia Macdonald discovers that, even in TV land, you can never go home again

"...this is Burton Cummings, Mr. Juno himself. This is the Cummings of the heyday of the Guess Who, the band that was so decadent it forced born-again Mormon Randy Bachman to quit in disgust."

- Jim Shedden on the seamy underside of Canadian pop

"In Britain, mostly immigrants run the grocery stores because no one else wants to keep the long hours. They have much more energy. That must be why new nations initially succeed so well, but unfortunately it manifests itself in nationalism. Germany, for example."

- Economist and maninblack J.J. Burnel of The Stranglers explains the world situation

"Dr. Fosdiss is buyin' up evil like it was cheap sileage. Most guys is wearin' those fantastical clothes. And the devil is doin' them modern dances and a lotta wild fire tricks, and them dumb servants is - OH, ARTHUR! *He's playing with his thing!!*

- conversation overheard at a performance of Dr. Faustus by Robyn-Marie Butt

"Hard drinkin' music, this. Tunes to be growled, not hummed - to be appreciated with one fist in the air, the other deftly crushing an American-style beer can. A Bud, perhaps."

- Greg Taylor explains the proper way to listen to tough R&B

"This is an actress who, along with 'skin like a baby's ass', has eyes like smoking bulletholes, a mouth like a boiled tomato, and as much talent as an earthworm after a rainstorm"

— Cynthia Macdonald on Nastassja Kinski



"The situation here has been getting so bad that in a perverse sort of way it would be quite good for her (Margaret Thatcher) to carry on and stew in her own juices...It takes twenty years to undo what five years of polite fascism can do."

- Dave Wakeling of General Public

"The designer must have dug up this stuff from an old trunk marked 'Glitter Rock Age'. Polyester, sparkles and platform boots went out with Sly Stone. Just a bit prehistoric for 1981."

- Eagle-eyed reviewer Dianne Wood spots the fashion anomalies

"On a checklist of stock comic devices, Out of the Bin leaves no boxes blank ... which means that if the dead-baby joke doesn't go over well, there's always the imitation of a giant budgie to follow..."

— Neil Guthrie on funny theatre

"Together with a vicious singer who was once with bands called Tribal Life and The Kitchen Twats, an ex-hooligan from Glasgow, and a photographer from Budapest, they sound like a Killing Joke with not enough money to buy good amps. Strictly for those who think Husker Du is too commercial"

— Rohinton Medhora investigates the world of local trash band, Norda

"Think of the hours of enjoyment you'll get from turning your holo-book this way and that to get the full 3-D effect. If only we could reproduce the effect right here in these pages — then, at least, you wouldn't have to fork out $23.00 to buy the book, or read it"

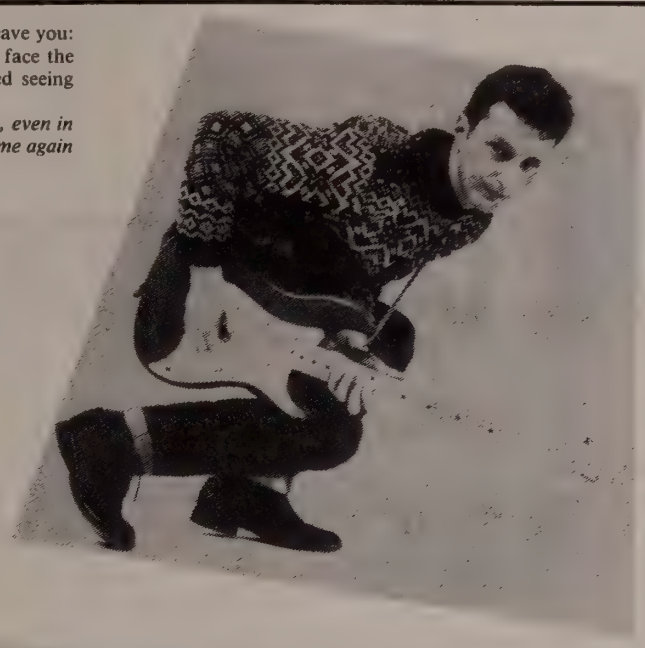
- David Charles Johnston reviews the latest P.T. Barnum Press book (with hologram cover)

"In the role of Leonora, she was vocally competent and aurally enjoyable, but was no more convincing in her role as a tormented lover than a slice of dry toast."

- Kate Lyon goes to the opera

"Pete Burns claims that he originated the androgynous style ... years before Boy George even discovered Revlon (or it Mary Kay?) In any case, in both instances, if you strip away that facade of Andro-sexual style, what remains is, to paraphrase Princess Margaret, two overly made-up tarts masquerading as mediocre tunesmiths"

— Joel Dubin







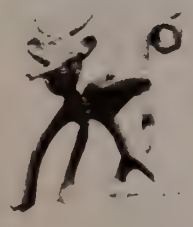
"Pin the tail on the dog...leap frog and yogi appeared in distorted forms. 'Pound your head until you're dead' was a repeated action in which dancers would knock each other on the head, forcing them to drop to the ground."

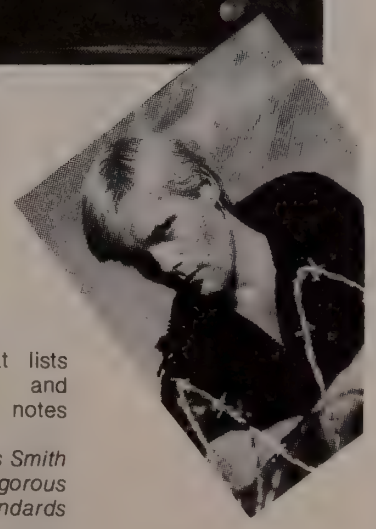
-Janet Millar, illustrating the assertion that not all dance is quite like Swan Lake



"It's rather humbling when you think that the immortal poet could have written something that looks so much like *The Music Man*"

— Rick McGinnis on reinterpreting Shakespeare





"Look, any record that lists wardrobe, hairdresser and makeup among the liner notes has *got* to be good"

— Angus Smith applying the usual rigorous critical standards

"Rock has no bearing on anything other than what's going on in rock. Rock is rock is looking at rock, is looking at what rock is doing and is going to do next year. And who cares? I don't care. It's completely and utterly boring"

— Murray McLauchlan on the pop machine

"If men were judged by their physical attributes — say, when there were promotions at work and we'd all have to drop our trousers and the guy with the biggest prick got the job, there'd soon be a fucking uproar ... And I tell this to geezers, and they laugh as if it's some kind of dirty joke, when I try to explain it"

— Billy Bragg on sexism

"There are over 600 revolting comics to mull over and eight tear-out posters to stick up on the dungeon wall, or give to a reptilian relative."

- The macabre Barb Mendel points out this week's book bargains

"Rooke was overcome with nervous tics, wringing the script in his hand as if it were a sopping handkerchief, nervously adjusting his black sweater while meandering aimlessly back and forth on stage, finally seeking refuge in an upstage corner to rant some more at a dog or dogs unknown offstage left"

— Sharon Macauley on fear and loathing in the theatrical profession

"...but the playwright, who writes with obvious passion but little dramatic skill, has fashioned a script sledgehammer subtlety that reads like a series of newspaper headlines"

— Colin Taylor's heartaches

"For a nice kid from Erindale, Leo gets his money's worth of adventure. He and his companions sleep in at City Hall and get busted, meet Joni Mitchell, go to Mariposa and attempt to go to Woodstock, meet Howling Wolf, Ronnie Hawkins, David Clayton Thomas, and party with the Rolling Stones. After a while, these hallmarks of an era add up to unpredictability. But maybe things were faster moving back then"

— Karen Shook, on the great Canadian 60's retrospective novel, The Yorkville Diaries

"It wouldn't be quite true to say that comic books have come a long way from the bash-'em-up superhero mold, but for those of us who stopped buying *Spiderman* when we realized that Peter Parker never quite suffered the same agonies that we did, and realized that we never really wanted to take on Doc Octopus after all, there are funnies out there that might mean a bit more to people ... who suffer romantic tragedy a bit more traumatic than Archie's" *— Rick McGinnis*

"In fact, it was not apparent in the beginning that the woman wearing the black neoprine dress or the man with the artificial fall of blond hair were models ... A plastic shower curtain draped artistically over a flying suit is certainly different, but would you wear it to lunch?"

— Associate City Editor and erstwhile fashion sub-editor Alison Maclean ponders some of the questions of today's concerned dresser

"When some of today's terminally trendy bands attempt to ape music from another time and another place, the results can be disastrous. Bands like Haircut 100, and more recently, Wham! have literally rewritten the book on fifth-rate airheaded mimicry. But they look cute, and sell a lot of records, so there."

— Music editor Rohinton Medhora, getting cranky after a long day in front of the stereo

"Its advertisement features a standard-issue youth, eyes dully glazed with lust, staring at a serving of suntanned flesh in much the same manner as Shelley Winters would stare at a plate of enchiladas"

— Cynthia Macdonald on movie promotion techniques

"Bill Murray may as well have gone into a restaurant and ordered two slices of inspiration on the side, with a cup of wonder to go, and passed on all the bother of going to India..."

— Geoff Fairbank, less than inspired by The Razor's Edge



"Giorno gets his cue and bellows out his catatonic revery of sex-drug- and alcohol-induced ecstasy until the veins bulge out on his scalp. 'I HAVE NOTHING TO SAY ABOUT THE BUDDHISTS,' explains Giorno"

— Rob Johnston, no doubt remembering that grade nine Poetry was never like this...

Of Rapids, Bears, And Prospecting

ALISON MACLEAN

THERE IS STILL something to be said for a well spun tale of adventure and daring. A good legend without profound message or intricate construction can

BOOKS



Kate Rice

satisfy the need for the undemanding reading that sometimes makes people turn to paperback trash. **Kate Rice, Prospector**, by Helen Duncan, is a novel based on fact that has no hidden allegory, no veiled literary references and no demanding philosophical questions. But as a sort of Laura Ingalls Wilder for Canadian Adults, Kate Rice has a life story that stands on its basis of truth to provide escapist entertainment.

Helen Duncan has done extensive research about Kate Rice, a well educated woman who decided to abandon the teaching post in Northern Ontario that her U of T degree had earned her, and brave the frontiers of Northern Manitoba as a prospector. The frequent insertions of diary entries and articles by both Kate Rice and her eventual partner Dick Woosey add an air of authenticity to an account created from piecemeal conversations and historical pamphlets.

The truth itself stirs the imagination. Kate Rice ventured into regions that were the demesne of males only at the turn of the century. There were no women except wives of prospectors in the North at that time, and Kate earned not respect but derision from most of the people she encountered there. As a true feminist before the word feminism had entered society's vocabulary, Kate is an intriguing figure.

Helen Duncan is obviously enthralled with her subject. Rapids are ridden out, bears encountered, backbreaking prospecting work is done, and our heroine is described with authorial relish throughout. This tends to distract from the action itself because the descriptions gush enthusiasm before the reader has a chance to develop his own. There is also a problem with the descriptions of Canada's North. Nothing is left to the imagination as nature is detailed in an often cloying manner. Ms. Duncan has given in to the temptation to lyricize natural phenomena and it sometimes sounds like bad poetry.

...every living thing glistened and grew sleek and succulent with the oil amid the marrow of earth's golden essences.

Unfortunately the author's tendency to let craft interfere with substance contributes to another flaw in the novel. The true nature of the relationship between Kate Rice and her partner, Dick Woosey, is never quite clear. They lived together in a cabin they constructed for several years which led to inevitable speculation in the small surrounding community. In her prologue, Ms. Duncan concludes that the relationship was a platonic one, and yet, inexplicably, after basing the first half of her novel on the opposite premise, she introduces an element of romance between the two. This is probably a product of her own doubts, but it injects a discordant note into the plot and muddies its direction.

Still, the stumble toward the end doesn't overshadow the adventure of Kate Rice. The subject matter needs no glorification and, apart from an occasional lapse, Helen Duncan has managed to weave a fascinating myth out of shards of fact.

Kate Rice, Prospector will never be as well-read as the more popular 'who's in control of Canada' books. It will never receive the critical acclaim of the Margarets that this country has known, and neither does it deserve these accolades. But it beats Harlequin Romances and unlike Laura Ingalls, Kate Rice experiences real danger, which always makes for a good read.

A COMPETENT COMEDY

TAMMY STURGE

THERE IS A DISTINCT niche in student theatre labelled something like: "solid and competent Shakespearian productions," and into this niche

THEATRE

fits the Poculi Ludique Societas' version of **The Comedy of Errors** at St. Michael's College.

"Solid and competent" sounds damned by faint praise indeed, but not when you consider the other, more alarming niches student productions of Shakespeare have carved out for themselves over time. There are the wildly imaginative, completely irrelevant Othello-on-rollerskates type of production for one thing. And in the opposite direction are a myriad of agonizedly academic pedantic, text-wringing — in short, boring — productions that litter the student theatre landscape like so many rusted cars.

The Comedy of Errors, from the apprenticeship period, is a neoclassical farce and one of the few instances of Shakespeare's observing the classical unities of plot, time and space. The premise of the plot is accordingly linear, but with the typical complications of farce.

Egeon of Ephesus has illegally entered Syracuse to search out his long lost wife, their long lost son and his son's long lost servant. Meanwhile, both son and servant have twins back in Ephesus who've decided, unbeknownst to Egeon, to travel to Syracuse. Just for fun, the twin sons are both named Antipholus and twin servants, both Dromio. The wild cards come in the shape of two wives, married to the Syracusian Antipholus and Dromio, and one unwed sister.

Director Michael Ridout maintains a fine balance between these farcical elements and textual interpretation. Ridout encourages the broad, physical humour inherent in the play to fully capture the limelight when appropriate, but never allows humour to push the play's language into obscurity. Controlled pacing deserves the most credit for this balancing act.

Ridout's major failing is an odd and misguided insistence on casting according to the ages indicated in the text. As a result, an age and talent split is markedly noticeable in the cast. Half the characters appear to have been doggedly cast by virtue of superior age not talent, which invites an obvious question: are these people actors? If so, why can't they remember their lines? Reg Gwynne-Griffiths is particularly unmemorable as Egeon; his long, expository speech in the first scene nearly kills the play before it's started. A word of advice to him: be woe-inspiring, don't whine.

Fortunately, the older crowd is banished from the stage most of the time and the lion's share of lines is granted to the more proficient, post-babyboomer part of the cast. Mark Cleverley and David Mann as the two Antipholuses are well-matched in appearance and talent. They are confused as characters but clear as actors, and neither makes the mistake of trying to be consistently likeable — likeable is for *Bambi*, not for farce.

Jillian Cook tackles Adriana with remarkable agility. It's a role that calls for such a range of emotion and posturing that it would be easy to give up and simply play her one dimensionally, usually as a nagging wife. Cook has avoided this trap and gamely waded into Adriana feet first with great success. Elaine Crossley, as Adriana's sister, is Cook's perfect complement. Crossley's Luciana is a pleasure to watch. She is calm, sophisticated, cool as lake-ice, without being irritatingly bored — and all in the face of unrelenting chaos. Virgin or no, life holds few surprises for this Luciana.

The two Dromios are wonderfully stylized replicas of each other. Robert Leeming and Shawn Cutts are both effeminate, nervous and witty, both in perfectly silly matching costumes. Leeming's horrified description of the "wife" he never knew he had is probably the funniest point of the production.

One note that is trifling but niggling: both the toplighting and the tickets to the show were purple. Why? I'm rather fond of purple myself, but it's annoying to watch the head and shoulders of each actor turn a shade of grape as he steps onto centre stage. And in view of the like-coloured tickets ... is there an important continuity of theme here that academics have missed all these years?

Now seems a good point to retreat to "solid and competent" and leave it at that.

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The Compleat Beatles
9:30
Once Upon A Time In America
7:00 April 6
Stranger Than Paradise
9:00
Stop Making Sense
7:00 April 7
From Mao To Mozart
9:00
Koyaanisoatsi
(Life out of Balance)
7:00 April 8
Educating Rita
9:30
La Femme Publique
7:00 April 9
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7 Samurai
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Jacuzzi Jazz And Psychic Warfare

Michael Hedges
Aerial Boundaries

Scott Cossu
Islands

Shadowfax
The Dreams of Children
Windham Hill Records

ROHINTON MEDHORA

JAZZ LABELS WITH personality went the way of the Edsel in the seventies, but are now re-appearing, and better yet, making money selling not a particular artist, but a *type* of music. The best news here would have to be the return of Blue Note recordings, old and new, digitally re-mastered in Europe and distributed in Canada by Capitol-EMI. Verve Records, a lesser label in the scheme of things, too, is re-issuing some of its old jazz pressings this month.

The success, both commercial and artistic, of Manfred Eicher's ECM Records has not gone unnoticed in the industry, and its path is being emulated by another upstart success story, Windham Hill Records.

The strategy being used is a marketing man's delight (we'll get to the music later) — key in on a segment of consumers, identify their needs, and give them what they want. Even if it is spaced out yuppie jazz. In the case of Windham Hill, this meant picking on the hordes of successful sixties graduates, and giving them well packaged, super clean music that isn't too harsh on the ears or for that matter, the mind.

Michael Hedges' *Aerial Boundaries* is a case in point. The cover is simply gorgeous, the sound quality has digital written all over it, and the music is dedicated to the spirit of Galileo, who once used a tube with lenses at each end to 'change prevailing ideas of the solar system.' Like wow, but what about the music? Almost incidental to the whole process. Hedges' guitar work is flawless, but also faceless. In the layers of glossy production, his roots are buried beyond retrieval. The cover of Neil Young's "After the Gold Rush" says more about the musician and his intended audience than any platitudes about his jazz base.

Islands and *The Dreams of Children* are not for purists either. **Scott Cossu's** band features two relatively well known musicians — Michael Urbaniak on violin, and Danny Gotlieb on drums — and sounds like a mellow Weather Report. It isn't that the music is shallow or uninspired, but how can you take seriously an album with liner notes like: 'Islands represents my progression of travels and my love of islands, their inspirations and the gypsy spirit within. May this music help unite us all as a family of islands.'

Like Cossu, **Shadowfax** is heavy on the electronics and mood, and light on content. The aim is to be able to purchase any Windham Hill record and know exactly what you're getting into without ever having heard the artist before. Like the old Holiday Inn commercials used to say, the best surprise is no surprise.



This is music for long drives in the Volvo, or a lazy lounge in the jacuzzi. Music that gets more positive write ups in *Esquire* than in *Down Beat*, music that begins to make sense in an anecdote that Windham Hill founder William Ackerman relates. When he was sixteen, his employer, who had a question for everyone, asked Ackerman, 'Why is a mouse when it spins?' It wasn't until eleven years later that the answer came to him: 'the more the better, of course.'

Far out.

Jesus and the Mary Chain
Blanco y Negro Records

Hüsker Dü
New Day Rising
SST Records

Lloyd Cole and the Commotions
Rattlesnakes
Geffen Records

DIANNE WOOD

FIRST OF ALL, THESE bands have very little in common — no major theme here, save for the fact that they're all relatively new. **Jesus and the Mary Chain** hail from England. With only their first, self-titled, EP out to date, they've launched themselves into the British top 40 and independent charts.

Do not adjust your set: the "noise" (i.e., layers of feedback and various other weird sounds) coming through the amps are intentional. The Beach Boys gone psychedelic? Not quite. There are a lot of crass words floating around here, adding a distinct punk flavour. Vocalist Jim Reid and guitarist brother William co-wrote two of the three songs, with "Never Understand" sticking out as the best track, sounding a bit more musically and lyrically complete than the others although it does trail off into guttural screams. The overlaid feedback (thank the Beatles for this great invention) carries on throughout the song but, surprisingly, is not annoying. "Suck", on the other hand, is much slower and has a heavier, plodding bass line minus the feedback. If you're into loud and raunchy music, this is definitely worth a listen.

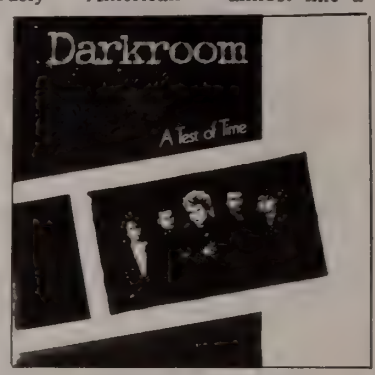
Which brings us to **Hüsker Dü**, an absolutely wonderful, loud and crashing, no-synthesizers-here band from Minneapolis. Where? Actually, some very good sounds are coming from these parts. Anothers very good "garage" band, *The Replacements*, also originate from this veritable haven of rock talent. *New Day Rising* is Hüsker Dü's fifth album to date on SST Records, who also carry Black Flag, The Meat Puppets and the Minutemen. This release, along with last year's double album *Zen Arcade*, is penetrating the British charts. This is quite ironic: Britain is now importing her own baby, punk.



The band's roots are definitely grounded in American soil. Hüsker Dü is not calling for anarchy with its lyrics. No, just your everyday stuff: "Books about UFO's" and "How to Skin a Cat" (which reeks of Frank Zappa). With guitars and drums moving along at a frenzied pace, the vocals of Bob Mould and Grant Hart aren't too audible, but that's O.K. given the context they're set in. Still, the lyrics aren't pointless. "Terms of Psychic Warfare" shows that the band is concerned with coming to grips with government and society.



Released simultaneously with *Nee Day Rising* was the single "Eight Miles High", a rip-it-to-shreds remake of the psychedelic Byrds classic. Good solid punk. The stuff you want to hear after an exam. All in all, Hüsker Dü is a promising alternative to the sometimes overindulgent bands in the punk mainstream. May 2 at Larry's Hideway will bring **Hüsker Dü** to Toronto.



Coming from Scotland, **Lloyd Cole and the Commotions** sound American — almost like a bluesy Lou Reed. There are some very good tracks on their debut album, *Rattlesnakes*. "Perfect Skin" is a fast, smooth pop number offering a nice blend of guitars, bass, and strangely enough, rythms.

continued on p. 11



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Slugging It Out With Mark And Lisa

CYNTHIA MACDONALD

FORMER STAR pitcher Mark "The Bird" Fidrych and former Hamilton Ti-Cats majorette Lisa Langlois have only one thing in common — they are both featured in *The Slugger's Wife*, a new comedy about love and baseball which has just opened in Toronto. Although it has met with less than glowing praise during the first week of its run, both Langlois (who plays a rock star) and Fidrych (onscreen for three minutes as a pitcher for the Houston Astros) look at the film as a chance to get their names back in the news, to sew up the unravelled seams of their respective careers.

FILM

Both started young. Pitching for the Detroit Tigers, Fidrych was named the American League's Rookie of the Year in 1976 at the age of 22. His antics on the field — patting down the pitcher's mound, talking to the ball, hugging teammates after successful plays — earned him the fanatic admiration of thousands, not all of them baseball aficionados. His resemblance to Sesame Street's Big Bird (he is about 6 feet, 6 inches tall, with a mop of blond curls and a beak-like nose) earned him his well-known nickname. But around 1978, things started to go awry for Fidrych professionally; a bout of tendonitis ruined his pitching arm, and although he did manage a pain-free return to the game with the Boston Red Sox, the old talent seemed to have simply vanished.



For her part, Langlois started out at the age of 18 as a supporting player in two fine French films for director Claude Chabrol. Returning to this continent, she starred in a plethora of rotten Canadian and American co-productions: *Klondike Fever, Happy Birthday to Me, The Class of '84, It Rained All Night the Day I Left.* With *The Slugger's Wife*, she is experiencing her first real venture into the big leagues at the age of 26. Offering an explanation as to why she came back home after such auspicious beginnings, she says: "I wanted to come back. I was only 18 and I was afraid to live there (in France). I had just started out, and I didn't know whether I'd ever make another film again — so I decided to come back and go to school. Also, I had a boyfriend ... a lot of different things might have happened if I didn't have this boyfriend that I had." She blushes. Fidrych, sitting across from her, guffaws. "Actually, when I finally did decide to move away, it was a decision between making a career in France and making a career in the States. So I decided to go with the States — because if you attain a degree of success in France, you're only a star there."

Hope always springs eternal for an actor, even after a string of bad pictures. A baseball player has no such luxury. What has Mark Fidrych been doing since the end of his pitching days? "Well, if you want to get right down to it, I haven't done much since I've been out of baseball other than this right here. I've been out of ball now for two years; I've been cutting wood, putting in swimming pools, doing just about any kind of odd job. When it snowed out, I plowed the snow, 'cause I got a truck and a plow. I just kept doing odds and ends, hoping something was gonna come about. I haven't really gotten into the working world, because I always used to work before when I was a little kid and I'm trying to avoid it. It's like the plague to me, you know?"

Will he continue to act? Fidrych laughs. "If someone wants to work with some raw talent, man, they got it right here! If I could see something that was going to happen, I would go to classes for it of some sort, but I'm not about to drop everything because, I mean, I'm thirty years old in my life now. I got my land, my bills, I gotta keep on working. For me to get into it, it'd be hard ... I got my car, I got insurance, Blue Cross..."

But "he's really learned a lot," says an approving Langlois, who herself had the chance to learn about the workings of other professions while filming *The Slugger's Wife*. "Baseball players are real jokers," she says, and "people at the top" — referring to writer Neil Simon, director Hal Ashby, and musical director Quincy Jones — "are the nicest. They don't let their egos get in the way of their jobs." We discuss rejection for a while, the natural lot of an actress trying to make it big in Hollywood. Langlois points to Charles Durning as an example of an actor who was out of work for years before finally attaining success.

The outspoken Fidrych hazards a guess as to why, even though he has never heard of Charles Durning. "Maybe at his younger stage, he wasn't a good actor and as he got older, his mind got better or something and then finally a role fell into his part and they needed an older person, and there he was." We all look blankly at him. "Oh, I don't know how it goes in that limelight out there, all I know is my baseball. Narrow-minded — that's one thing about athletes, they're very narrow-minded." The Bird has no need to excuse himself; he has already proven his talent. And the ex-majorette? Langlois smiles. She knows that even if *The Slugger's Wife* doesn't hit a home run, there's always next season.

Ontario

ELECTION PROCLAMATION

Of which all persons are asked to take notice and to govern themselves accordingly. In obedience to Her Majesty's writs of election, directed by me to the Returning Officer in each electoral district, for the purpose of electing persons to represent the voters in the Legislative Assembly of Ontario, public notice is hereby given of the following in each electoral district.

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Eligible electors (voters), missed during the current enumeration, who wish to have their names added to the preliminary voters' list, must contact their Returning Officer and ask about the procedure before the list is finalized

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CYNTHIA MACDONALD

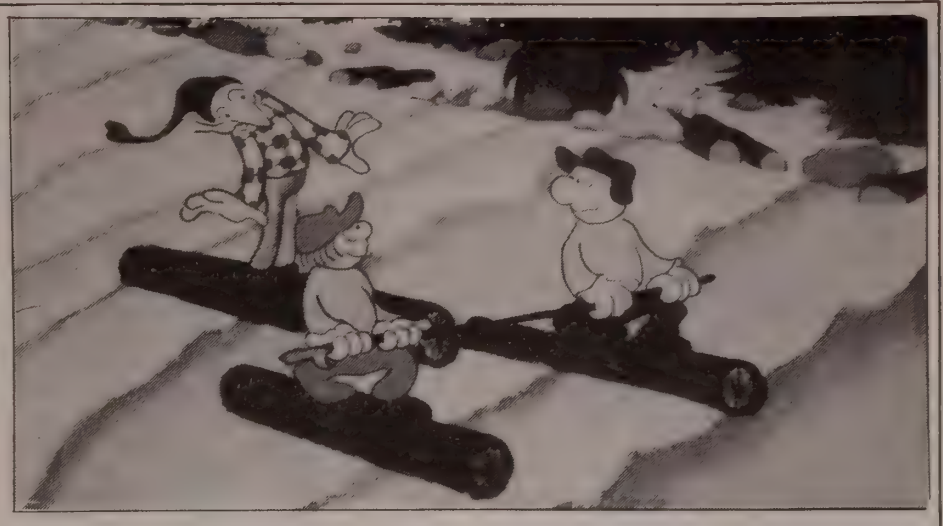
WHERE CANADIAN animation is concerned, it might be true to say that familiarity breeds ignorance. Although our national cartoon industry would seem to be an omnipresent cultural force — we are surrounded daily by its products, from the National Film Board's vignettes to those goofy Uniroyal commercials, to The Care Bears Movie — it has never really found a forum which would enable the public to appreciate properly the talent behind it. Television, the traditional outlet, seems too small a platform for such wonderful works as *The Log Driver's Waltz* (a musical vignette sung by the McGarrigle Sisters) and *The Sweater*, Roch Carrier's tale of a boy's desire to have a certain hockey sweater. Moreover, Academy Award-winning films such as Jon Minni's *Charade* are rarely seen by anyone, anywhere.

FILM

With these problems in mind, the Art Gallery of Ontario is presenting a series entitled *Canimation*, which begins with a program on April 14th and continues through to May 5th. Programmer Richard Gotlib has included a wide variety of films which many of us have seen, ignorant of the fact that they are Canadian; they are long, short, comic, tragic, national and international in character. Gotlib intends to intersperse the longer films (such as Nelvana Studios' *Ring of Power*) with shorter works (such as the above-mentioned commercials) so that, in his words, "the audience never knows what's going to happen next."

The final program will be of particular interest to anyone with a general interest in Canadian film. Entitled *Norman McLaren: The Man who Touched Cinema*, it is a comprehensive tribute to this most innovative of local filmmakers.

The series, which is scheduled for a nationwide tour, is a fascinating and worthwhile undertaking. Admission is five dollars per program (average length: 70 minutes) and most screenings start at 1:00 p.m. in the Jackman Hall. For further information, call the Art Gallery at 977-0414.



An Unforgettable U2

DIANNE WOOD

YES, IT WAS A LONG way from the El Mocambo to the sold-out Maple Leaf Gardens show last Thursday Night. But, for long time fans of Ireland's **U2**, there was a bittersweet taste to the final victory. This is not to say the show was not flawless. Technically and artistically, U2 have perfected their performance, and unlike many other "major" bands, have maintained a certain degree of naîveté and spontaneity. Can't really picture Jagger pulling a girl onstage for a dance or see Townsend offer his guitar to a member of the audience to accompany the band.

MUSIC

Pounding out the now familiar hits, "Sunday Bloody Sunday", "I Will Follow", "Pride", and "Two Hearts" (which they did not perform at Massey Hall last December), as well as doing an incredible version of Dylan's "Knocking on Heaven's Door" for an encore, the band did not give the impression that a show was a show was another show. Live performances have given this band its reputation until now, and even with their new status, it appears they will continue to give everything and then some to make this reputation grow. The audience, burning with anticipation, as indicted by the ticket fiasco of last year, greeted each song, each solo, each gesture with roaring appreciation and approval.

Yet, it seems U2 and their older fans, (they've been together since 1978), are finding difficulty in reconciling themselves with the group's celebrity status. Maybe they're being a bit too naîve in thinking that it should only be the music that the fans want. They've never put out the "rock star" image, but now it is being thrust upon them without their consent. Yet, it is this point that separates the fans from the groupies; those who are listening to the lyrics and those who will fight over a flag that lead singer, Bono, wrapped himself in, which indicates that to some, how many it's hard to say, the band itself is more important than the words or music. If U2 have their way, and through continual reminders from Bono, the real message should be driven in.

Seeing U2 live is a compulsory part of understanding the group as a whole. Their youthful exuberant energy puts the power behind the music that can't be recorded on vinyl. They've given the music industry and powder puff bands a good kick in the ass and have captured the spirit of rock which has been gone too long. Twenty thousand very happy fans will testify to that.

Pop Exploits

BARBARA MENDEL

SO POOR A TITLE IS **Desperately Seeking Susan** that the film is fast becoming known as "The Madonna Movie." Not a strictly apt re-naming, however, because the Susan Seidelman film is not solely a vehicle for the virgin queen. What it is is an earnest attempt to make a personal film, a film that has style, action, and probably, charm.

FILM

There's nothing very wrong with the script. Roberta (Rosanna Arquette) is a New Jersey housewife who reads personals in The Daily Mirror. Jim and Susan are Mirror pen pals, setting up rendez-vous and declaring love. Roberta decides to play voyeur at a Battery Park meeting and subsequently gets heavily involved in Susan's cloak and dagger life.

Cameo roles by Rockets Redglare (Sid Vicious' evidently inept bodyguard), Anne Carlisle (Liquid Sky), and Richard Edson (Stranger Than Paradise) ultimately prove to be a waste of time. Maybe the producers thought people would put up with Madonna if, in return, they'd get a glimpse of Richard Hell (Voidoids).

With the exception of the Battery Park scenes New York doesn't even come off well. The film looks as if it were shot in Hollywood studios gussied up to look "downtown". The score could have been much more exciting too (let's see Hell do a number), but it must be conceded that there is only one Madonna track.



Susan is not really a terrible film, but how much better it would be, seen on unscrambled pay-TV.

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SPORTS

BLUES NOTES

Kemp to play in Pravda

John Kemp, who minds the nets for the Varsity Blues, has been invited to play for Team Canada in the Pravda tournament beginning today. Kemp was named All-Canadian after compiling the second lowest goals against average in university hockey this year. The phys-ed student will join former Blues' star Darren Lowe, who also played on the '84 Olympic team, Wilfrid Laurier's Rob Whistle, Alberta's Parie Proft and Moncton's Serge Roy as college representatives on the team. York's Don McLaren was named to Team Canada '88 Thursday, but he opted to finish out his term work at York rather than make the Pravda trip. The team is composed of Junior A and American and Canadian college players.

Track hosts casino night

Hart House will turn into a Las Vegas North April 27th when the University of Toronto Track Club will cap off a successful season with a Casino Night and Dance. The track team picked up both provincial and national titles in the '84-'85 season. The Great Hall will be the scene of 20 blackjack tables and 5 wheels of fortune while the East Common Room will offer dancing for the less adventurous. Over 30 companies have thrown in door prizes which include theatre, dinner, and movie passes, sports equipment and pieces of gold. Top prize is a trip for two to California or Mexico. Organizer Steve Findley hopes the event will provide an opportunity for track alumni to re-establish old ties with the Varsity Track Club. Tickets ($10 student, $15 general public, $50 patrons) are available through track team members or by calling 978-3937.

Blues toil on Ontario team

Former U of T star and Olympian Phyllis Ellis scored a goal in the Canadian championship field hockey tournament this weekend at U of T but the goal came in a losing cause. British Columbia upset Ontario 7-2. Earlier in the tourney, Ontario edged B.C. 7-6. The Ontario side also defeated Quebec and Alberta on their way to the finals. Another U of T player, Kay Yhap, also played for Ontario. The Ontario junior team had 5 reps from U of T on their squad: Linda Atkinson, Kim Fowler, Lisa Lyn, Tija Westbrook, and Karen Whitfield.

Clarke, Dowling share light at Intramural Awards night

By MIKE ZRYD

In a crowded and raucous D.J.'s Tavern last Thursday, the U of T Intramural Program recognized its champions and contributors with its annual Awards Presentation.

Pharmacy capped a phenomenal year in the college and faculty competition by taking the Division I Women's Marie Parkes banner and the Division II men's T.A. Reed Award, the latter by a sizeable margin.

The Scarborough men's squads, boosted by 3 hockey and 2 basketball division championships, took the Division I T.A. Reed trophy while Rehabilitation Medicine and Nursing captured the Div. II and III Marie Parkes awards.

Bill Clarke of New College was the big individual winner as he picked up two of the five major personal awards. Clarke, chairman of the Men's Intramural Sports Committee for the past two years and a tireless sub-committee worker, took the Hill-Powell Administrative Award, beating out 11 other nominees. His involvement as a player and coach in more than 5 sports, combined with his work reviving New College athletics also won him the Sidney Earle Smith award for top graduating athlete.

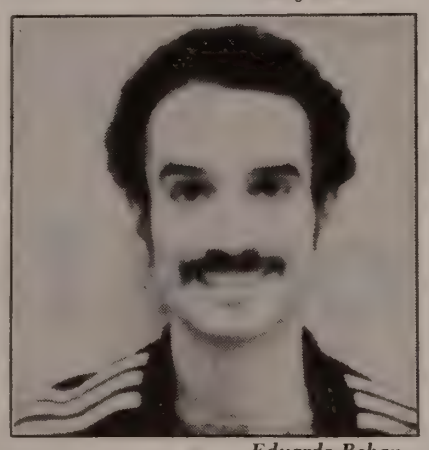
The women's equivalent of the S.E. Smith trophy, the Zereda Slack award, went to Dawn Dowling of St. Michael's College. A highly skilled athlete who played in almost all the sports St. Mike's entered, Dowling also served as president of the SMC Athletic Council and a referee in three sports (head official in women's hockey).



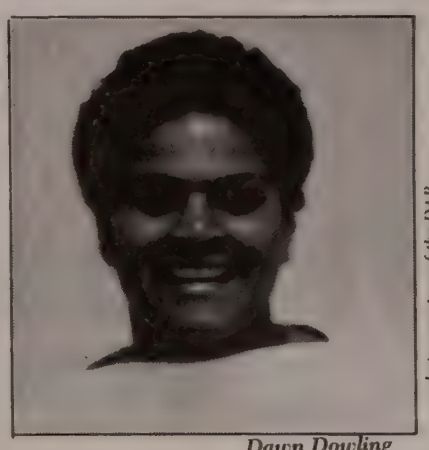
Kathy Sobko



Bill Clarke



Eduardo Behan



Dawn Dowling

photos courtesy of the DAR

Male and Female Referees of the Year were New College's Eduardo Behar (Volleyball) and Phys-ed's Kathy Sobko (Basketball); despite the oft-mingled reputation of intramural referees, 32 "Black and White Awards" were given out to recognize others behind the striped shirts and whistles.

The Masters of the ceremonies, Vic Chiasson and Karen MacDonald, both nominees for top graduating athlete, set a light, fast pace for what has, in the past, been an elephantine production. IN addition to the major awards, 16 Team of the Week photos, 46 individual Intramural "T"s, and over 80 championship teams and individuals were recognized. Over 800 medals were picked up, survivors of the more than 10,000 male and female participants who played over 2000 games this year in 40 leagues and 17 tournaments in 20 different sports. Considering the orgies of self-congratulation many awards presentations turn into, this, the bash commemorating Canada's largest intramural program, was positively graceful.

The only down note of the evening was the absence of a Div. III hockey champion as the Innis Flames continue to play MBA Bucks. Competition for facility space in the overbooked Varsity Arena has pushed Intramurals into the background and many of the hockey finals are being played much later in the year than usual.

see page 21 for teams

Watt: on the road again?

By GLENN MARTIN

Varsity Blues coach Tom Watt says there is a "25-33% chance" he will be joining the National Hockey League's Vancouver Canucks next season.

Vancouver general manager Harry Neale, a long-time friend of Watt, wants to be relieved of the head-coaching duties he assumed after firing disastrous rookie coach Bill LaForge just 20 games (4-14-2) into the current season.

Watt's relationship with Neale dates back to their playing days at U of T in the late '50's. He spent the 1980-81 season as Neale's assistant coach in Vancouver.

According to certain local pundits, Watt is therefore a shoe-in for the task of reviving the moribund Canucks. Not so, says Watt.

"Harry Neale has talked to me about the job there," he admits. "But, number one, he may lose his job. Secondly, he may retain his job, but the ownership may force him to remain in both positions (coach and GM), in which case there is no job for me either. So it's not a fait accompli that Tom Watt is going to the Vancouver Canucks."

Neale would only go as far as saying Watt would be "a candidate" if he is retained as GM.

"I don't want to get him into trouble in his present job," said Neale, "and I don't want to make any overtures now because I don't know whether I've got my own job."

However, Neale did admit he has approached no one except Watt about the position.

"He's proven that he knows what this game is all about," said Neale. "He did an excellent job when he was an assistant here (Vancouver), and he went on to do a good job at Winnipeg. If you're looking for an experienced guy with a good track record, his name pops up."

After surprising the hockey world by advancing to the Stanley Cup finals in 1982 — they lost in four straight games to the Islanders — the Canucks have reverted to their traditional losing ways. Their wire-to-wire last place Smythe Division standing this season has fueled speculation that a front-office purge is coming.

If Neale survives, however, and hires Watt, it will be the latter's second NHL head-coaching opportunity. With the Winnipeg Jets, Watt went from Coach of the Year honours in his rookie season, 1981-82, to being fired less than two years later when the team's record-setting improvement levelled off.

If Watt is indeed Vancouver-bound, the Blues will have lost their second coach to the NHL in as many years. Mike Keenan, whose Blues won the CIAU championship in 1983-84, his only year here, is being hailed as a genius for guiding a relatively faceless bunch of Philadelphia Flyers to the Patrick Division title.

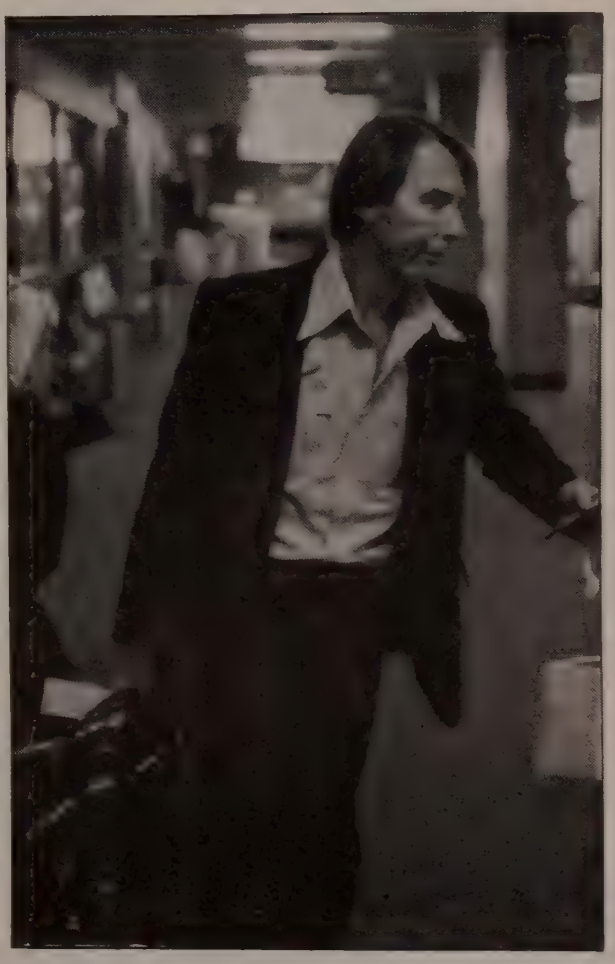
Returning to the post he held from 1965-79, Watt led the Blues to an overall 33-10-6 record, and to first place in the OUAA with a 19-2-3 mark this past season. In his previous stint, Watt's clubs won 11 Ontario and nine Canadian championships.

One assignment not up in the air is Watt's job as Team Canada assistant coach at the World Championships slated for the last two weeks of April in Prague, Czechoslovakia. The head coach will be New Jersey Devils' Doug Carpenter, with Ron Smith, Neale's right-hand man in Vancouver, as the other assistant.

With Watt headed for Europe next Monday and not due to return until May 4, he expects the Vancouver issue to stay on the back burner for a while.

"I don't think anything will be done until the amateur draft in June," he said.

Stay tuned.



U of T hockey coach Tom Watt: Vancouver bound?

The U of T Co-eds of Summer

Over 80 teams and over 1,000 people sign up to play in open and co-ed softball leagues at the U of T campus

By MONICA DUVALL

Play Ball! It's almost that time of year again and if you're itching to take that glove out of the closet, but the Jays have overlooked you, don't worry; baseball is alive and well at U of T during the summer.

The summer softball league is organized by the recreation office but it essentially runs itself. The team entry and information meeting is on Wednesday, April 3 at noon in the Benson Board Room. This meeting is for team captains to enter their teams, with a limit of approximately 90 teams, and entry is on a first come first serve basis.

Last year, 88 teams with 1184 people participated; pro leagues look out, U of T means business!

Teams may be entered in three categories: an open division with no restrictions, co-ed with playoffs, and co-ed without playoffs. The co-ed teams must have a minimum of 3 males and 3 females to be eligible to play. The emphasis is on fun although the open division can be fiercely competitive as there are no player restrictions.

The game is 4 pitch and you pitch to your own team. Most teams supply their own base umps just to keep an eye on the game but other than that there are no officials.

The pre-season grapefruit league gets underway in parks for those who want or need some extra practice. The season officially begins on July 2 with approximately 7-9 games per category before playoffs. The schedule is fairly extensive as there are afternoon and evening games within each team category. Afternoon games are from 1-3 p.m., 3-5 p.m., and evening games are from 5-6:30 p.m. During each time slot 2 games are played on each of the front and back campuses.

Team Captains are responsible for their teams' discipline and behaviour; the Rec. office will not handle disputes. So if the catcher who looks like Mr. T says you're out, it's up to your captain to accept that decision or not!

This is your basic grapefruit league with something for everyone, and the experience might get you closer to the Jays next year!!

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It was one fine ball team



They came out of nowhere to form one of the warmest, fussiest sports staffs ever to hit the U of T campus. Thanks from all five feet of me.

The Greats: Glenn Martin (couldn't a done it without ya), Jack Nagler (v-ball god), Donna MacLachlan (did I spell it right?), Al Saplys (where's your story??), Mark Matchen (better late than never), Monica Duvall(the last minute kid), Richard Trefler (track star), Anthony Greco(gymnastics, I know it all), Phylis Ellis (field hockey expert), Matti Antonakos(I'm trying to foster a Matti following), Mike Curry and Ari Maounis(cagers come lately), Cynthia Ashworth(who else could I have gotten to go to the beach at 6 a.m.), Stuart Taylor(move over Pod), Chris Glover(making a niche for himself in golf journalism), Mike Zryd (not last for once), Brian Vikers, Craig Collis, Scott Burns, Lewko and the ever reliable Glenn Tanaka (king of these darkroom specialists). I thank you all. It was great, it was great - MMW

1984-85 Intramural Championship Teams

Women's Leagues

BASKETBALL	
Div. I	SMC
Div. II	Rehab
Div. III	Forestry
FIELD HOCKEY	
Div. I	Meds/Pharmacy
Div. II	Forestry
FLAG FOOTBALL	
Div. I	SMC
ICE HOCKEY	
Div. I	PHE
Div. II	Pharm
INNERTUBE WATERPOLO	
Div. I	PHE
SOCCER	
Div. I	Erindale
Div. II	Meds
SQUASH	
Div. I	Massey
Div. II	Pharm
Div. III	Victoria
VOLLEYBALL	
Div. I	Scarborough
Div. II	Innis
Div. III	PHE

Women's Tournaments

BADMINTON	**Novice**	**Advanced**
Doubles	U.C.	Vic
Singles	Erindale	Vic
Team Doubles		Erindale
SKIING	Scarborough	Pharm
TENNIS		
Singles	Vic	Rehab
Doubles		Vic
TRACK AND FIELD	PHE	
BROOMBALL	PHE	
SWIMMING	U.C.	
DIVING	U.C.	

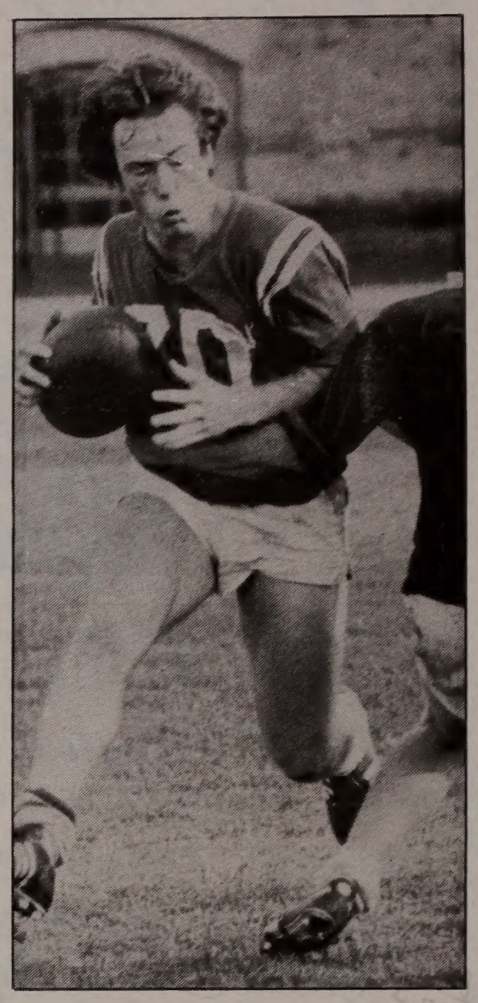


photos courtesy of the DAR

Men's Leagues

BASKETBALL	
Div. I	Scar
Div. II	Scar
Intermediate	PHE
TACKLE FOOTBALL	
Div. I	SMC
Div. II	Innis/U.C.
TOUCH FOOTBALL	
Div. I	SGS
Div. II	Emmanuel
ICE HOCKEY	
Div. I	Scar
Div. II	Scar
Div. III	Innis
Intermediate	Scar
LACROSSE	
Div. I	Erin
Div. II	Meds
RUGGER	
Div. I	Engineering
Div. II	Erin
SOCCER	
Div. I	Eng
Div. II	Trinity
Div. III	Pharm
Div. IV	Forestry
SQUASH	
Div. Law	Law
Div. II	Law
VOLLEYBALL	
Div. I	Erin
Div. II	PHE
Div. III	SMC
WATERPOLO	
Div. I	Forestry
Div. II	Scar
Div. III	Erin

Men's Tournaments



RAQUETBALL	New	
SWIMMING	PHE	
DIVING	PHE	
TENNIS TEAM DOUBLES	Scar	
TRACK AND FIELD	PHE	
SKIING	Engineering	Scarborough

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Bookstore

Continued From P.3

workers at the store are full-time students and vice-versa). But usually they don't seem to realize how easily it could be them; they don't want to believe it when I tell them I graduated from U of T, that those of us out here with degrees are faced with the fact that this is the best we can expect."

Many customers, primarily concerned with their own convenience, have crossed the line with the retort, "get another job." But some of the striking workers insist it's not just that jobs are scarce.

"People come here because it's a good store, well-stocked. I'm responsible for that; I know my field, I place the orders. I like the work, the people, the books."

That attitude appears to be why, unlike other Cole's stores, workers have decided to unionize and improve their working conditions.

While the striking workers say they're more than happy to make their case for fair wages and more respect for the work they do, they claim Cole's management is unwilling to discuss their position in this labour dispute.



Hilary Cellini Cook *The Varsity masthead bids a final hurrah.*

Professor's wives demand own salaries

By RICHARD ELLIS

Several wives of university administrators across North America have started to demand that they be treated as employees and be paid a salary.

Diane Magrath, wife of the president of the University of Missouri and co-editor of *Presidents' Spouses: Volunteer or Volunteered?* has an agreement with her husband to receive $30,000 of his $100,000 salary as payment for the official duties that she performs for the university.

These duties (for all presidents' spouses) include entertaining visiting VIP's, maintaining the staff in their large houses, press and public relations, and travelling worldwide as representatives of the university.

Magrath estimates that during high season, she spends about 50 hours a week performing official duties. "It felt very much like work when I first married Peter. I wasn't very happy. This job is very isolated. There are no colleagues around, and there is no sense of professional growth or achievement," she told *The Varsity*.

Helen Hare, wife of the Provost of Trinity College, doesn't think that the university should pay the wives of administrators. "There is a lot of work involved, but it is much like being the wife of a diplomat or the president of a company. It's par for the course," she said.

As for receiving a cut of the husband's salary, Hare said that "that is something which every husband and wife should work out themselves. It is a personal decision."

Sheila Connell, wife of U of T President George Connell, doesn't want to be paid, but calls the idea "interesting."

"I think that it forces people to think hard about their roles," she said. She noted that "expectations for male spouses are nothing like they are for female spouses."

Magrath has a job description which she and her husband periodically review. She emphasised that while her marriage was "50-50," her relationship with her husband when they are performing official functions is that of employer-employee. "I do a better job, and I'm more enthusiastic about it when I get paid," she said.

Connell enjoys the university setting. "There is very little drudgery. You get to meet a lot of interesting people," she said.

Magrath feels that she and her husband are a "traditional couple." She foresees a time when universities and private funds will go toward paying salaries for spouses who contribute so much to university life without remuneration.

SAC male dominated

By PETER KATSARIS

"There's not a way in the world" an all-female SAC presidential ticket could win, according to Linda Quirk.

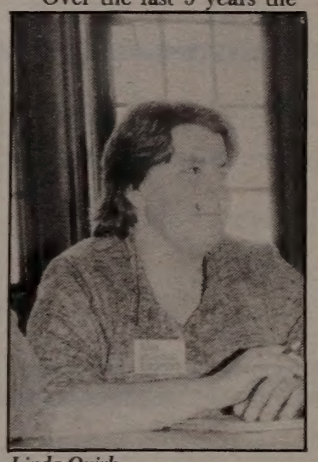
"The normal thing for a SAC ticket is three men or two men and a woman," Quirk told *The Varsity*.

The recent history of SAC tends to support this view. The last woman to run for SAC president, before Quirk, was Janet Lewis in 1981-82. On the other hand, numerous presidential tickets since then have included a woman as a vice-presidential candidate.

SAC has had only two female presidents since its creation nearly 100 years ago. Shirley French was president in 1976-77 and Mary Brewin held the office in 1964-65.

The SAC executive also has a history of male domination. "SAC is a very WASP, male dominated organization," said Quirk. Three women were elected to the 13-member SAC executive this year, and only two last year (not counting Linda Quirk, who as VP Corporations automatically had a seat on the executive).

Over the last 9 years the



Linda Quirk

SAC executive has never had more than four female members, and one of these has always been the head of the Women's Commission. The key position of Finance Commissioner has been held by a woman twice in this period.

Quirk claimed the structure of SAC is partly responsible for this low participation rate. "I partly think it has to do with the things SAC does," she said. Women aren't interested in SAC activities, she claimed. Even the Women's Commission is a position "meant for a feminist, and a certain type of feminist at that." It's a Catch-22 situation where women don't participate because SAC doesn't interest them, and that won't change unless women participate.

The record of the college councils is much stronger. This year saw female presidents at Victoria, Scarborough, Erindale, New College, and University College. Quirk called this "a bit of a new trend."

Rossana Barbuto, Scarborough student council president, called the low participation of women in politics "unfortunate", but offered the following explanation:

"It's been male dominated for so long ... maybe it's a feeling that you can't get anywhere."

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Bid to disqualify EngSoc President fails

By JOHN BLAKE KNECHTEL

Luis Alegre has been sworn in as the new president of the Engineering Society, resisting a move last Friday to have a new election called in the wake of his disqualification and subsequent reinstatement.

Alegre has been disqualified for putting up too many posters, but an emergency meeting of EngSoc determined the Chief Returning Officer should not have ordered the disqualification. They made Alegre the president-elect, pending the results of Friday's decision whether to hold new elections.

The vote on a new election failed to get the two-thirds minority required, with 56 per cent voting in favour.

Alegre said he was delighted with the results, and vowed that "my first priority is an open Council. It's about time students feel that EngSoc is their place."

Alegre also said that EngSoc has been "caught up in red tape" in the past, and that he hoped his administration would have "less talking — more doing."

He praised this year's administration, however, for setting up an employment centre for students which should be up and running by this September.

Continued From Page 8

with the theoretical aspects of nuclear science in several of the papers, and the pair who had presented the paper on fibre optics concurred.

The often-repeated observation that scientific speculation is leading to a situation in which no one but the specialist understands his work was clearly illustrated at the conference. In a lecture hall filled with experts and future scientists, very few actually understood more than the vague outlines of what the others said.

But the aim of the conference was to bring together people in the same general field, to have them at least understand what their colleagues are saying and to produce some mutual interest and perhaps cooperation.

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Laurier runs in St. Andrew

By ANNE PYKE

As well as producing a slew of campus politicians, U of T is also producing some professional ones. Cathy Laurier, grad student rep on Governing Council, is running in the St. Andrew St. Patrick riding for the Communist Party.

Laurier says she is particularly concerned with raising educational issues, which she feels the other parties are not prepared to address. Laurier points out that before the election both the Liberals and NDP made "specific statements of support" but when it came to election issues they did not follow through. She feels that the fact she is raising education as an issue will "force people to address it."

Laurier also sees the recommendations of the recent Bovey Commission as being "very dangerous." She adds that the access is "already entirely inadequate for working class students and Bovey will make it quite out of range."

Other areas of her election platform include full employment, nationalization of branch plants, opposition to provincial separate school funding, support for free standing abortion clinics — paid for by OHIP and equal pay for work of equal value.

Laurier states that she chose to run for the Communist Party, rather than the more prominent leftist party — the NDP — because although power for the Communists is going to be "a long struggle," she feels the NDP have "sold out." The only way to deal with the problems presently facing Canada is through true socialism and only the Communist Party offers this. She feels the NDP have "discarded" what they see as their "socialist baggage" and have become too mainstream.

Laurier realizes going against heavy weight candidates like Larry Grossman will be an uphill battle but she feels that people who are hostile "can be broken down" and that it will be worthwhile to run simply to "bring issues to the fore that might otherwise be ignored."



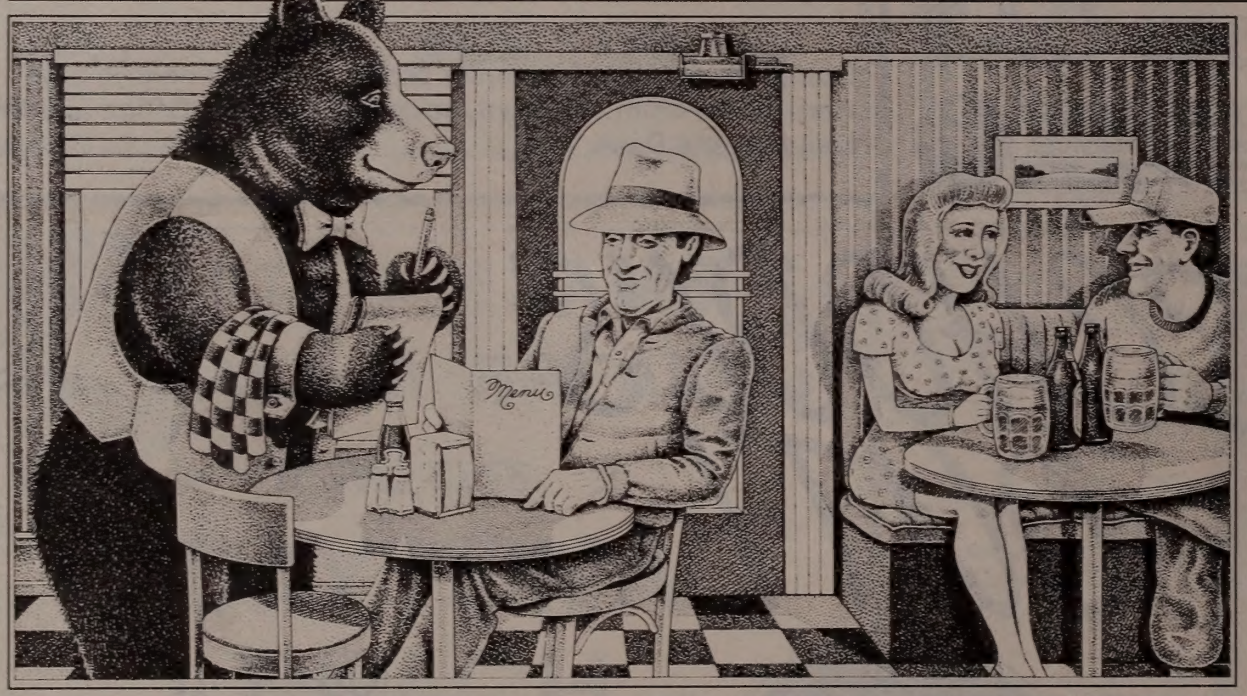
Cathy Laurier—Communist candidate

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ENCOUNTERS

(The day Guy Mann ordered the toast.)



I was sittin' in this roadside joint when along comes a bear all dressed up like a waiter. Told him I'd like a Grizzly Beer and an order of toast. "I can getcha the Grizzly, but there ain't no toast," said the bear. "This is lunch, doncha know." I was real tickled that they had the Grizzly Beer. Told the bear how smooth and easy goin' down it was, and how it came in a nice tall bottle and went at regular beer prices. Also told him it was sellin' like hotcakes down there in the U.S. "Don't have any hotcakes either," said the bear. "This is lunch, doncha know." Fine, I said. Get me a Grizzly Beer and a toasted chicken sandwich. Hold the mayo, hold the lettuce, hold the chicken. Smilin', the bear said, "Where should I hold it?" Well, to make a long story short, the bear brought the Grizzly. And we struck up a friendship. 'Cause he had a sense of humour, you see. Holdin' all that chicken and lettuce in the place he was holdin' it.

Grizzly. Paw yourself a smooth one.

